

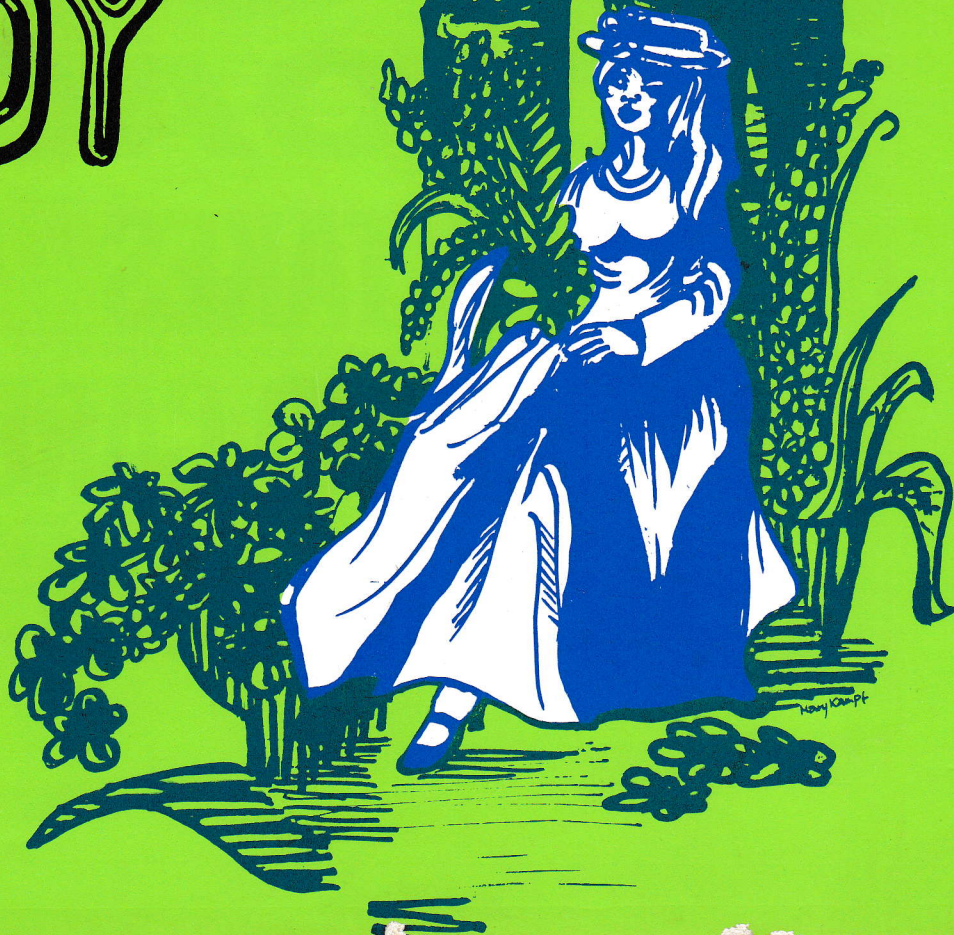
NATIONAL THEATRE

NAIROBI

CITY PLAYERS

MY FAIR
LADY

DECEMBER 1968



**ALL OVER THE
WORLD**



**BOAC
TAKES
GOOD CARE
OF YOU**

PAST PRODUCTIONS

The Nairobi City Players is an acting group which was formed 12 years ago in 1956 and has to date presented a total of 45 productions at the Kenya National Theatre, Nairobi. Here is the complete list and we wonder how many of these you have seen and, we sincerely hope, enjoyed.

- 1956 "The Love of Four Colonels" by Peter Ustinov.
- 1957 "The Man Who Came to Dinner" by Moss Hart and George S. Kaufman.
"Ring Round The Moon" by Jean Anouilh.
"Payment Deferred" by Jeffrey Dell.
- 1958 "Romanoff and Juliet" by Peter Ustinov.
"Two Gentlemen of Soho" by A. P. Herbert.
(Winning Entry Kenya Drama Festival, 1958)
"Carrington V. C." by Dorothy and Campbell Christie.
"Will Any Gentleman" by Vernon Sylvaine.
- 1959 "Rope" by Patrick Hamilton.
"You Can't Take It With You" by Moss Hart and George S. Kaufman.
"The Paragon" by Roland and Michael Pertwee.
- 1960 "The Diary of Anne Frank" by Frances Goodrich and Albert Hackett.
"Six Characters In Search of An Author" by Pirandello.
"A Farrago" comprising
"The Proposal" by Chekhov.
"Uneasy Lies The Head . . ." from Shakespeare.
"Red Peppers" by Noel Coward.
- 1961 "The King and I" by Rodgers and Hammerstein.
"The Caine Mutiny Court Martial" by Herman Wouk.
"The House by the Lake" by Hugh Mills.
"The Bespoke Overcoat" by Wolf Mankowitz.
(Winning Entry Kenya Drama Festival, 1961)
"The Hole" by N. F. Simpson. (Drama Festival Entry, 1961)
- 1962 "Caesar and Cleopatra" by George Bernard Shaw.
"The Long and The Short and The Tall" by Willis Hall.
"Men Without Shadows" by Jean-Paul Sartre.
(Placed Third Winning Entry Kenya Drama Festival, 1962)
"No Fixed Abode" by Clive Exton. (Drama Festival Entry, 1962)
- 1963 "See How They Run" by Philip King.
"Annie Get Your Gun" by Irving Berlin, Herbert and Dorothy Fields.
"Irma La Douce" by Marguerite Monnot and Alexandre Breffort.
Excerpts from "St. Joan" by George Bernard Shaw.
(Placed Second Winning Entry Kenya Drama Festival 1963)
"The Resounding Tinkle" by N. F. Simpson. (Drama Festival Entry, 1963)
- 1964 "South Pacific" by Rodgers and Hammerstein.
"Ross" by Terence Rattigan.
"The Valiant" by Holworthy Hall and Robert Middlemass.
(Winning Entry Kenya Drama Festival, 1964)
"The Scar" by Rebecca Njau.
(Placed Third Winning Entry Kenya Drama Festival, 1964
and also Best Original Play)
"Oklahoma!" by Rodgers and Hammerstein.
- 1965 "The Country Wife" by William Wycherley.
"The Duchess of Malfi" by John Webster.
(Placed Joint Third Winning Entry Kenya Drama Festival, 1965)
"The Wizard of Oz" by Frank Baum, Harold Arlen and E. Y. Harburg.
- 1966 "A View From the Bridge" by Arthur Miller.
"The Man Who Came to Dinner" (revival) by Moss Hart and
George S. Kaufman
- 1967 "Twelve Angry Men" by Reginald Rose
A Double Bill of —
"Lunch Hour" by John Mortimer.
"One Way Pendulum" by N. F. Simpson.
"The Sound of Music" by Rodgers and Hammerstein.
- 1968 "A Streetcar Named Desire" by Tennessee Williams.
"Guys and Dolls" by Frank Loesser, Jo Swerling and Abe Burrows.

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SUNDAY, 29th DECEMBER, 1968

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FOR
VALUE



KENYA NATIONAL THEATRE
THE NAIROBI CITY PLAYERS

present

ROBERT BEAUMONT
and
VERONICA KEARSLEY
in

**MY FAIR
LADY**

with

JOHN BULL

Adapted from George Bernard Shaw's play
and Gabriel Pascal's motion picture "Pygmalion"

Book and lyrics by:
ALAN JAY LERNER

Music by:
FREDERICK LOEWE

Choreography: PEGGY TSOUKAS

Costumes by: MARY EPSOM

Settings by: BENNY GOODMAN

Musical Director: NAT KOFSKY

Directed By:

ROBERT BEAUMONT



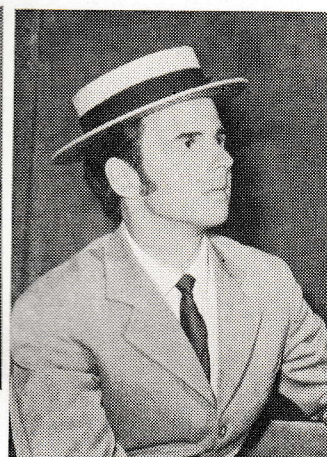
Robert Beaumont and Veronica Kearsley



Veronica Kearsley



Winifred Ferguson



Ben Bahr



Brian Russell



John Bull and Veronica Kearsley



Dorothy Gibbs



Robert Beaumont



Roy Symons, John Bull, Denis Patience

STATE HOUSE,

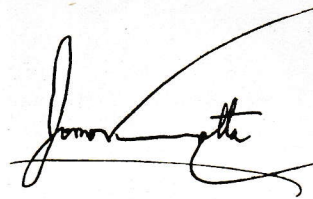
NAIROBI.

3rd December, 1968.

The Order of St. John is the oldest Charitable organisation in the world having been founded about 300 A.D. In Kenya The ORDER of St. John has been established since the early 1920s.

As President of The Kenya St. John, I am aware of the excellent work which is done each day by members of the organization and of the useful help given to all members of the community through The St. John Ambulance Service.

Your presence here tonight is an indication of your support for an organization whose activities benefit everyone who lives and works in our country.

A handwritten signature in black ink, appearing to read 'James K. Njoroge', with a long, sweeping flourish extending from the end of the name.

President

Tragedy

can strike at any time !

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But neither the ambulance or the trained staff are likely to be available unless funds can be found to maintain them.

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- * **Your contribution is allowed as an expense for income tax purpose.**
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- * **At the same time, you are helping us to look after those who are not in same fortunate position as yourself.**

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ABOUT THE SHOW

After the Overture the play opens at the portals of Covent Garden, near the Royal Opera House, late on a cold March night. This is the first encounter between Professor Henry Higgins, the brilliant, crotchety, middle-aged bachelor, who is England's leading authority on phonetics, and Eliza Doolittle, the little Cockney gutter sparrow. Eliza is selling violets. Higgins is out on his endless quest after new varieties of London's dialects. He is taking notes of all and sundry, including Eliza. He meets Colonel Pickering, a linguistic expert also and expounds some of his theories ("Why can't the English?"). He boasts that he can teach her to speak like a lady and "pass her off as a Duchess at an Embassy Ball" in six months. He invites Pickering to stay with him and they go off together, Higgins tipping Eliza somewhat lavishly. Eliza and her Cockney friends celebrate her good fortune ("Wouldn't it be louverly?"). Eliza's rather squalid dustman father is seen celebrating with his friends ("With a little bit of luck").

Next day Eliza appears at Higgins house to ask him to teach her proper diction, and he agrees. However, her Cockney mannerisms and moralities become so exasperating to him that he nearly gives up ("I'm an ordinary man"). She, in turn, is driven to distraction by his thoughtless treatment and incessant instruction ("Just you wait"). At length, however, she triumphantly learns correct pronunciation ("The rain in Spain") and they celebrate with a spirited dance of vaguely Spanish origin. It is late at night, and the housekeeper urges her to go to bed, but she is exhilarated ("I could have danced all night").

At the Ascot Races, Higgins introduces her to society for the first time, and she at once attracts the attention of Freddy Eynsford-Hill, who follows her home, hoping to see her again ("On the street where you live"). After months of hard work, she is ready for the big experiment and is taken to an Embassy Ball, where she succeeds magnificently.

After the ball, Higgins and Pickering are congratulating each other on their technical work, completely forgetting Eliza ("You did it"). Hurt and angry, she rushes out of the house, running into Freddy. He professes his love, and she demands that he stop talking about it ("Show me"). In the meantime her father, now become famous through his philosophies, decides it is time he married the woman with whom he has been living for years, and spends one last night on the town ("Get me to the church on time"). The professor, awakening in the morning, finds his guinea pig gone, and muses on the frailties of women ("A hymn to him"). He finds her at last at his mother's home, where she has gone for warmth and sympathy, but she refuses his tentative offers of a truce ("Without you"). On his way back to his own house, he reminisces about the way she has affected his life ("I've grown accustomed to her face"), and is sitting at home listening to recordings of her voice as she quietly enters.

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SYNOPSIS OF SCENES

The place is London, the time 1912

ACT I

- Scene 1: *Outside Covent Garden.
A cold March night.*
- Scene 2: *A tenement section — Tottenham Court Road.
Immediately following.*
- Scene 3: *Higgins' Study.
The following morning.*
- Scene 4: *Tenement Section (Same as Act I, Scene 2).
Several weeks later.*
- Scene 5: *Higgins' Study.
Later that day.*

INTERVAL

ACT II

- Scene 1: *Outside Ascot.
A July afternoon.*
- Scene 2: *Ascot.
Immediately following.*
- Scene 3: *Outside Higgins' house, Wimpole Street.
Later that afternoon.*
- Scene 4: *Hallway in Higgins' house.
Six weeks later.*
- Scene 5: *Transylvanian Embassy.
That night.*
- Scene 6: *The Ballroom.
Immediately following.*

INTERVAL

ACT III

- Scene 1: *Higgins' Study.
3 o'clock the following morning.*
- Scene 2: *Outside Higgins' house (same as Act II, Scene 3).
Immediately following.*
- Scene 3: *Flower market of Covent Garden.
5 o'clock that morning.*
- Scene 4: *Hallway of Higgins' house.
11 o'clock that morning.*
- Scene 5: *The garden behind Mrs. Higgins' house.
Later that day.*
- Scene 6: *Outside Higgins' house (same as Act II, Scene 3).
Immediately following.*
- Scene 7: *Higgins' Study.
Immediately following.*

MY FAIR

Music by **FREDERICK LOEWE**

CHARACT

<i>Buskers</i>	EDITH McCULLAGH, SALIM KURJI
<i>Mrs. Eynsford-Hill</i>	JOYCE RAW
<i>Clara Eynsford-Hill</i>	BUNTY FIELD
<i>Eliza Doolittle</i>	VERONICA KEARSLEY
<i>Freddy Eynsford-Hill</i>	BEN BAHR
<i>Colonel Pickering</i>	BRIAN RUSSELL
<i>A Bystander</i>	TONY WALKER
<i>A Bystander</i>	KEN LATHAM
<i>Harry</i>	DENIS PATIENCE
<i>Henry Higgins</i>	ROBERT BEAUMONT
<i>Cockney Quintet</i>	DAVID HAND
	CHARLES HOOKER
	ALEC RAIT
	CARLO BOTTA
	FRED GOODWIN
<i>Jamie</i>	ROY SYMONS
<i>Bartender</i>	TONY WALKER
<i>Alfred P. Doolittle</i>	JOHN BULL
<i>Mrs. Pearce</i>	WINIFRED FERGUSON
<i>Mrs. Hopkins</i>	DOROTHY PATIENCE

SINGING AND DANCE

CYNTHIA KOFSKY, SHIRLEY BISHOP, SARA HARRISON, DEE HARBAGE, JANET RUSSELL, HILARY MITCHELL, BUNTY FIELD, VICKY HENDERSON, DOROTHY PATIENCE, LINDSAY SNOW, EDITH McCULLAGH, LYN STONE, ELVA MACPERSON, ROSALIA FERNANDES, ELIZABETH MULLIGAN, ANNE FOX, SHEILA BARKER, MARGUERITE SETON.

Directed

ROBERT BEAUMONT

Musical Director: **NAT KOFSKY**

Settings by: **BENNY GOODMAN**



BENNY GOODMAN

IT'S THROUGHOUT

AIR LADY

Book and Lyrics by ALAN JAY LERNER

CHARACTERS

<i>An Angry Woman</i>	VICKY HENDERSON
<i>Butler</i>	DAVID HAND
<i>Servants</i>	ELVA MACPHERSON
	ELIZABETH MULLIGAN
	ANNE FOX
	ROSALIA FERNANDES
<i>Mrs. Higgins</i>	DOROTHY GIBBS
<i>Chauffeur</i>	KEN LATHAM
<i>Footman</i>	ALEC RAIT
<i>Lord Boxington</i>	GERRY STONEHAM
<i>Lady Boxington</i>	LYN STONE
<i>Constable</i>	KEN LATHAM
<i>Footmen</i>	HANS GLITTENBURG
	HELGE OLSEN
<i>Zoltan Karpathy</i>	RURIK RONSKY
<i>Queen of Transylvania</i>	DOROTHY PATIENCE
<i>Queen's Escort</i>	CARLO BOTTA
<i>An Ambassador</i>	DENIS PATIENCE
<i>The Ambassador's Wife</i>	VICKY HENDERSON
<i>Bartender</i>	ARTHUR DOCHERTY
<i>Mrs. Higgin's Maid</i>	SARA HARRISON

AND DANCING ENSEMBLE

GERRY STONEHAM, KEN LATHAM, HANS GLITTENBURG, HELGE OLSEN,
ARTHUR DOCHERTY, FRED GOODWIN, DENIS PATIENCE, ROY SYMONS,
DAVID HAND, CHARLES HOOKER, ALEC RAIT, CARLO BOTTA,
TONY WALKER, SALIM KURJI, ALASTAIR DODDS.

Directed by

ART BEAUMONT

Choreographer: PEGGY TSOUKAS

Costumes by: MARY EPSOM

IT'S
BROS

THROUGHOUT KENYA.



“ I want “White Label” in the evening,

Give me “White Label” every-time,

pour out a “whopper”,

and then let me totter,

but get me to the Church on time! ”

YES

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EVERY TIME . . .

IT NEVER

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Bass

J. KROKSTAD

Piano

Mrs. P. HAND

Flute

D. W. GRAHAM

Clarinet

M. WEINSTEIN

Saxophone:

B. GREEN

Trumpets

J. EAMES
A. FLEMING

Trombone

D. BAYTON

Percussion

B. A. ROUT

We wish to thank Mrs. P. HAND and Mrs. MACKINTOSH for invaluable help
as rehearsal pianists.

Musical Director: NAT KOFSKY

The people who know drink

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“My fair lady knows...

she always drinks

White Lady”

*White Lady

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$\frac{1}{3}$ Fresh lemon juice

$\frac{1}{3}$ Gin

Ice

Shake and serve

with a slice of lemon.



MUSICAL PROGRAMME

ACT I

1. *Overture — Opening Scene*
2. "Why Can't The English?" HIGGINS
3. "Wouldn't It Be Luverly?" ELIZA and ENSEMBLE
4. "With A Little Bit Of Luck" DOOLITTLE, HARRY and JAMIE
5. "I'm An Ordinary Man" HIGGINS
6. "With a Little Bit Of Luck" (Reprise) DOOLITTLE and ENSEMBLE
7. "Just You Wait" ELIZA
8. *The Servants' Chorus* SERVANTS
9. "The Rain In Spain" HIGGINS, ELIZA and PICKERING
10. "I Could Have Danced All Night" ELIZA and MAIDS

ACT II

11. "Ascot Gavotte" FULL ENSEMBLE
12. *End of Gavotte* ELIZA and ENSEMBLE
13. "On The Street Where You Live" FREDDY
14. *Eliza's Entrance*
15. *Introduction to Promenade*
16. *Promenade*
17. "The Embassy Waltz" HIGGINS, ELIZA, Mrs. HIGGINS,
PICKERING, KARPATY and
FULL ENSEMBLE

ACT III

18. "You Did It" HIGGINS, PICKERING, Mrs. PEARCE
and THE SERVANTS
19. "Just You Wait" (Reprise) ELIZA
20. "On The Street Where You Live"
(Reprise) FREDDY
21. "Show Me" ELIZA and FREDDY
22. *The Flower Market*
23. "Get Me To The Church On Time" DOOLITTLE and ENSEMBLE
24. "Hymn To Him" HIGGINS
25. "Without You" HIGGINS and ELIZA
26. "I've Grown Accustomed To Her
Face" HIGGINS



CINZANO

FOR THE NAIROBI CITY PLAYERS

<i>Stage Director</i>	BENNY GOODMAN
<i>Stage Manager</i>	JIM STONE
<i>Assistant Stage Managers</i>	JUDY COCKSEGE. GORDON PURCELL
<i>Assisted by</i>	Hans Hansen, John Braithwaite, Harry Mayhew, Des Kertell, David Cox, Nat Martin, Jaime Dunbar, Joseph Weinstein, Jean Ball, George Mugele, Irene Jeffery, Ricky Githahi, Peter Ngari
<i>Settings designed by</i>	BENNY GOODMAN
<i>Higgins' exterior and Embassy cloths by</i>	GERRY STONEHAM
<i>Sets constructed by</i>	Benny Goodman, Jim Stone, Gordon Purcell, John Braithwaite, Harry Mayhew. Jaime Dunbar
<i>Sets painted by</i>	Benny Goodman, Gerry Stoneham, Geoffrey Best, Doris Spencer, Mike Jones, Floyd Mlitz, Roma Barraclough, Evlyn Voight
<i>Property Mistress</i>	JUDY DUNBAR
<i>Assisted by</i>	Brenda Purcell, Elizabeth Braithwaite
<i>Lighting advisers</i>	ROBERT BRYAN and BOB TOMKO
<i>Costumes by</i>	MARY EPSOM
<i>Assisted by</i>	Jocelyn Rait, Noreen Antrobus, Frances Gatti
<i>Ladies' Ascot costumes and Eliza's ball gown by</i>	Betty Larkins
<i>Dressers</i>	Frances Gatti, Dolores Novak, Mary Russell, Helen Clark
<i>Business Manager</i>	BRYAN EPSOM
<i>Assisted by</i>	Jocelyn Rait
<i>Public Relations and Publicity</i>	BRYAN EPSOM and LORELEI TOMKO
<i>Poster & programme cover designed by</i>	MARY KAMPF
<i>Programme compiled by</i>	BRYAN EPSOM
<i>Photographs by</i>	ROBERT KINGSTON DAVIES and ALEC RAIT

UNDERSTUDIES:—

<i>Eliza Doolittle</i>	ELVA MACPHERSON
<i>Higgins</i>	PETER PEARCE
<i>Pickering</i>	BRYAN EPSOM
<i>Doolittle</i>	BENNY GOODMAN
<i>Karpathy</i>	VINAY INAMDAR

FOR THE NATIONAL THEATRE

<i>Manager</i>	LEO PARDO
<i>Box Office</i>	GERRY STONEHAM
<i>Theatre Electricians</i>	TED HUGHES, JACK McMASTER, JOHN ENDERSBY, RALPH ADDISON, JOCK SHANNON

**“I’ve grown
accustomed to
her face...
accustomed to
my taste...
accustomed to
Martell”**



Jardin
WINE MERCHANTS

ACKNOWLEDGEMENTS

THE NAIROBI CITY PLAYERS wish to express their appreciation and thanks to:—

The Rotary Club of Nairobi for sponsoring the Charity Premiere and to Rotary Club members for their invaluable assistance with First Night arrangements, including sale of tickets, raffle and programmes.

St. John Ambulance for sale of First Night tickets and programme sellers.
New Electrical Stores, Ltd., for hire of chandeliers.
Enrico of Carina Hairdressing Salon for loan of wig.
P. D. Bhadresa for tailoring.
Tropicals for loan of bird cage.
The Duka for invaluable assistance.
Safari Air Services, Ltd., for loan of equipment.
Period gramophone and sofa loaned by Mr. Donovan Maule.

THE DIRECTOR wishes particularly to thank PEGGY TSOUKAS and GERRY

STONEHAM for advice and assistance.

The whole family including

My Fair Lady reads

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the family informed.

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NATION**

TAIFALEO

**TAIFA
WEEKLY**

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The Rotary Club of Nairobi was founded in 1930 and in practising the Rotary motto "Service above Self" has initiated sponsored and supported many projects providing a service to the Community.

Rotarians apply this Four-Way Test to the things they think, say or do:—

1. Is it the **TRUTH**?
2. Is it **FAIR** to all concerned?
3. Will it build **GOOD WILL** and **BETTER FRIENDSHIP**?
4. Will it be **BENEFICIAL** to all concerned?

It is certainly **TRUE** that the work of the St. John Ambulance is **BENEFICIAL** to all concerned and therefore in the pursuit of **GOOD WILL** and **BETTER FRIENDSHIP** the first performance of "My **FAIR Lady**" is sponsored by the Rotary Club of Nairobi in support and in aid of St. John Ambulance.

NORMAN JARMAN.

President.

The Rotary Club of Nairobi wishes to record its sincere thanks to the following firms for their generous donation of prizes to be raffled on the opening night of "My Fair Lady".

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AHAMED BROTHERS	— A set of glassware.
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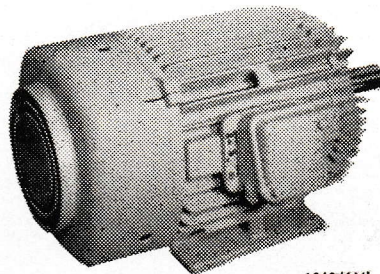
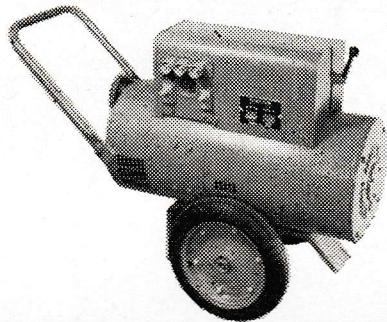
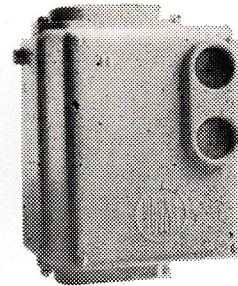
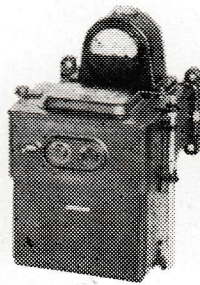
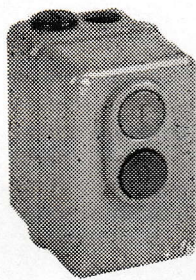
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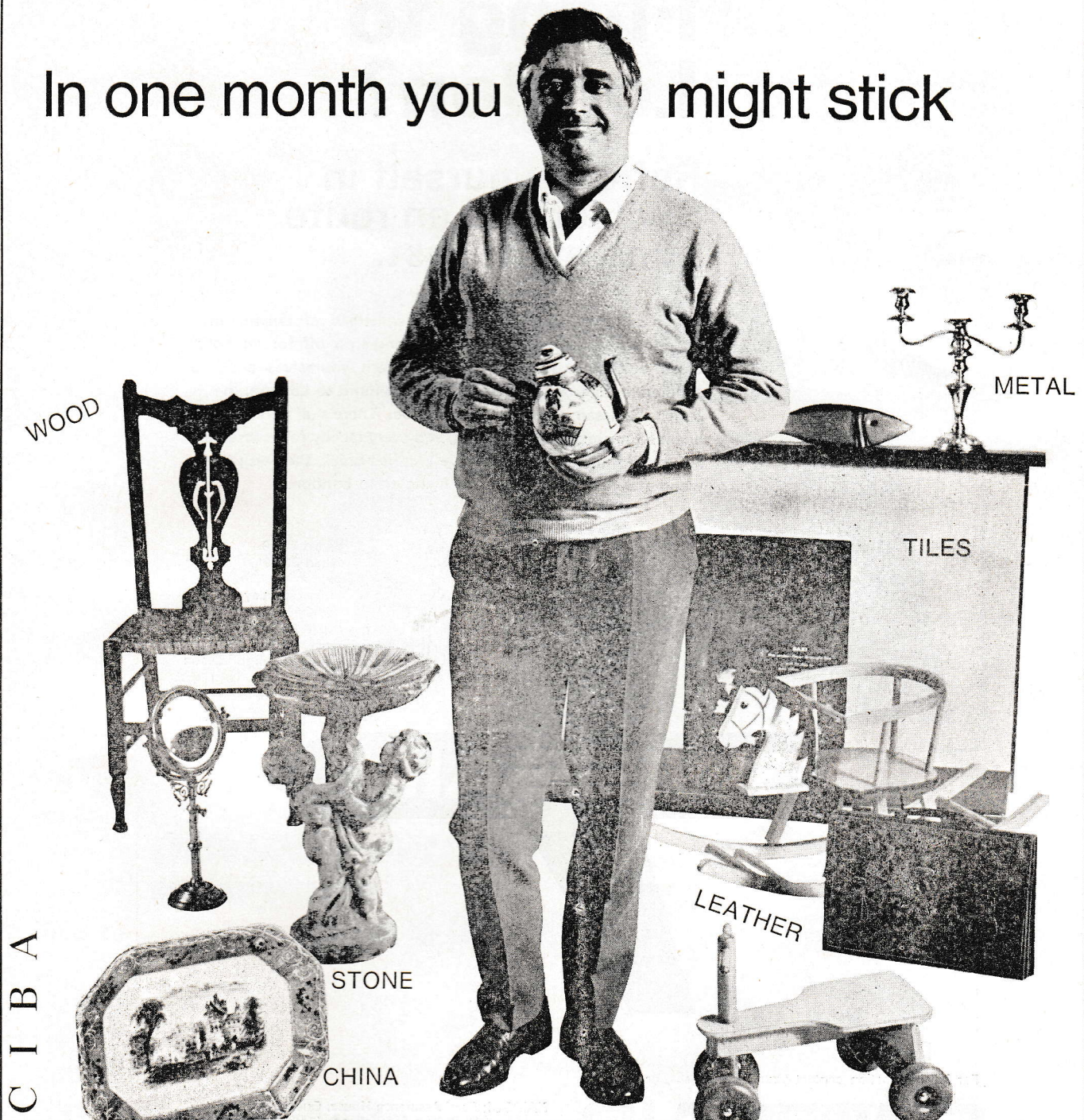


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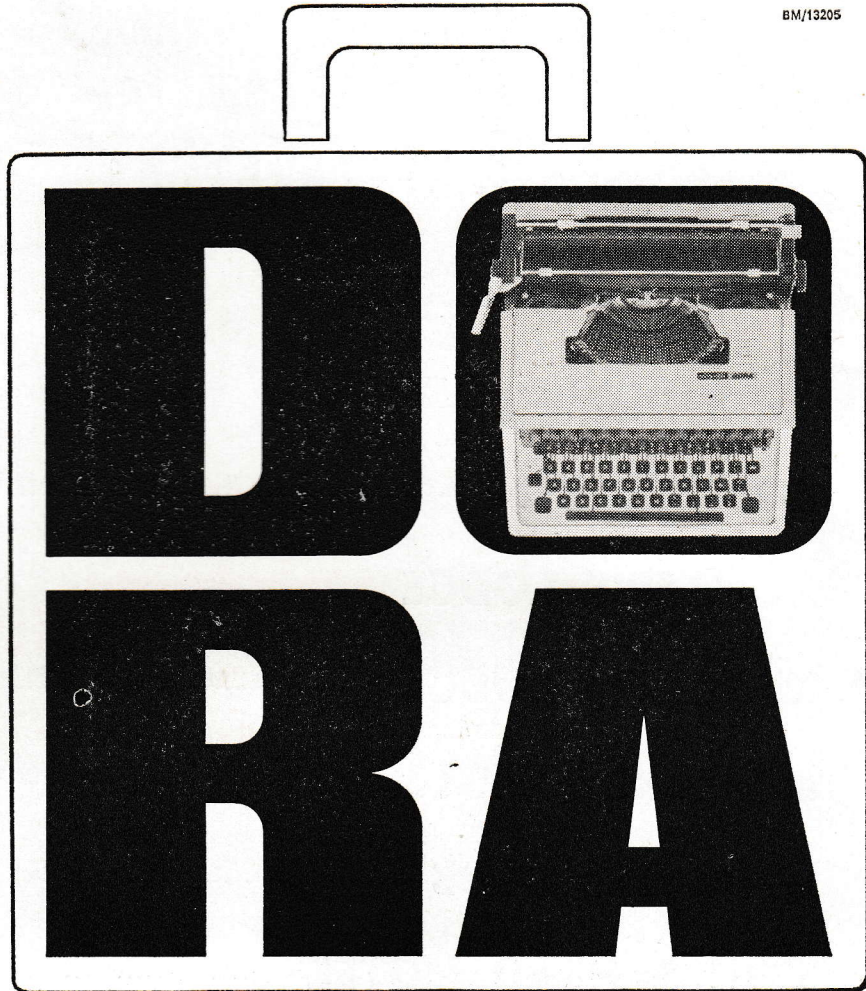
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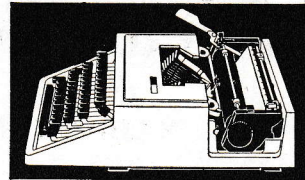
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