

NAIROBI CITY PLAYERS

PRESENT

AFTER THE FALL

BY ARTHUR MILLER

PRODUCED BY
PETER BROWN



KENYA
NATIONAL
THEATRE



AUGUST 1969

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AFTER THE FALL



NIGEL SLADE
Quentin



PAULA BROWN
Maggie



PETER BROWN
Producer



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DOROTHY GIBBS
Mother

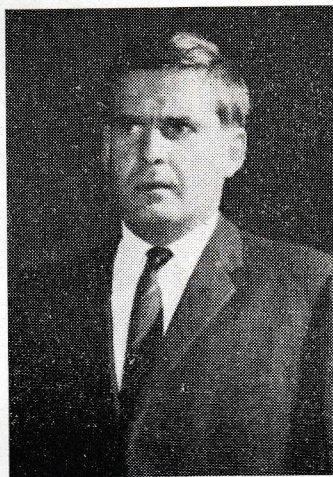
**AFTER
THE
FALL**
*Some of the
Players*



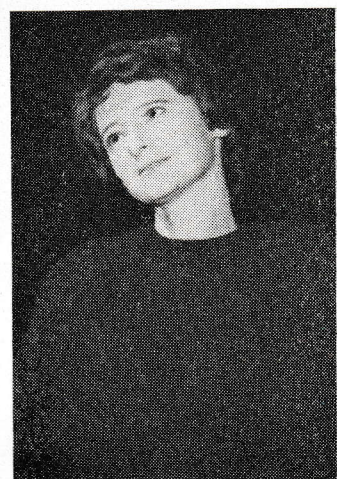
JAMINI VINCENT
Louise



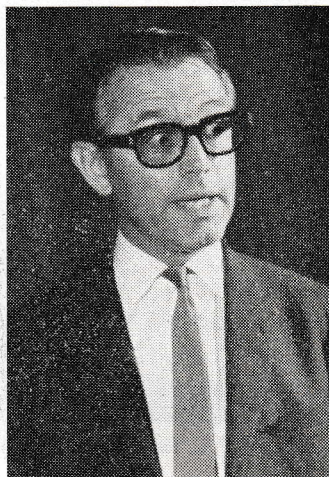
ELAINE MOORE
Felice



DAVID FIELD
Mickie



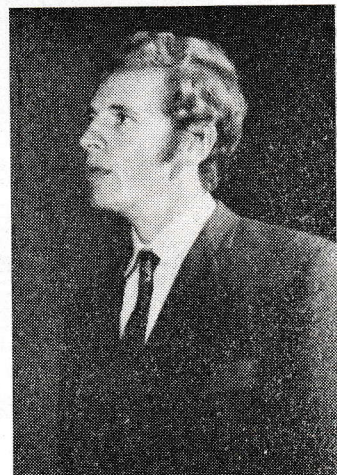
YVONNE LEE
Holga



WALTER HINDS
Lew



SUSAN CUTTS
Elsie



RAY CHARMAN
Dan

AFTER THE FALL

After the Fall was first produced at the Lincoln Centre, New York, two years after Miller's marriage to Marilyn Monroe had been dissolved and shortly after her suicide. The nearness of these events and the wide public knowledge of and involvement in the life and death of Marylin Monroe caused many people to react violently to the play because one of its principal subjects, the writers relationship with Marylin Monroe, was revealed with an honesty and directness which shocked.

The subject of *After the Fall* is "Man's inhumanity to man" and its causes. The leading character, Quentin, is a successful lawyer. After two failed marriages he cannot make up his mind whether or not to try to make a success of a new relationship with a third women, Holga, whom he has recently met. He looks at his life and sees that for reasons he does not understand, all his youthful ideals, his ambitions, his good intentions and his love have led him into a "waste land" where his sense of failure and the meanings lessness of his own life overwhelm him. The play presents his attempt to find out why he has failed.

At the same time the play examines the failure of our society, a failure symbolised by the half destroyed concentration camp tower which dominates the set. How can human beings do such things to each other, how can we let them happen, the brutality, the violence, the suffering? Miller arugues that what happens in society is a reflection of what happens between individuals who hurt, reject and betray each other.

Technically the play is a brilliant accomplishment. In it Miller solves his perennial problems of how to retain sufficient real psychology and a full feel of the real world and at the same time to attain a free flow of time and to probe more deeply into a man's mind than conventional realism allows. The play is an examination of conscience, and it takes place — to use the title Miller discarded for *Death of a Salesman — Inside His Mind*.

By suggesting the way a man thinks, Miller is able to probe in detail and in depth Quentin's life. The play unfolds, not by logical progression, but seemingly at random. Quentin shies away from certain thoughts, proceeds by association, doubles back upon his own thoughts, and yet there is no feeling of random repetition but of an ever increasing significance.

In the play he has condemned the world in terms blacker than he has ever used before. But he has discovered that the questions worthy asking are more complex than he earlier knew and he has written what could be a seminal play, one that could give a vital impulse and a new direction to modern drama.

AFTER T

CHARACTERS IN ORDER OF APPEARANCE

BY ARTHUR

<i>Quentin</i>	NIGEL SLADE
<i>Mother</i>	DOROTHY GIBBS
<i>Father</i>	DAVID FIELD
<i>Maggie</i>	PAULA BROWN
<i>Dan</i>	RAY CHARMAN
<i>Felice</i>	ELAINE MOORE
<i>Louise</i>	JAMINI VINCENT
<i>Holga</i>	YVONNE LEE
<i>Lew</i>	WALTER HINDS
<i>Elsie</i>	SUSAN CUTTS
<i>Mickie</i>	DAVID FIELD
<i>Harley Barns</i>	KEN LATHAM
<i>The Chairman</i>	GORDON CUTTS
<i>Lucas</i>	EDWARD MORRIS
<i>Nurse</i>	IZABELLA KMIETOWICZ

Produced

PETER

IT



BENE

THROUGH

THE FALL

ARTHUR MILLER

FOR THE NAIROBI CITY PLAYERS

<i>Stage Manager</i>	.....	.....	.....	BILL WALDRON
<i>Lighting</i>	.....	.....	.....	BOB TOMKO
				<i>assisted by</i> JOE MILTZ
<i>Sound</i>	.....	.....	.....	JIM SWIFT
<i>Settings</i>	.....	.....	.....	JUDY DUNBAR & ALEC RAIT
<i>Set Construction</i>	.....	.....	.....	Gordon Purcell, John Braithwaite, Darrell Barnes, Jaime Dunbar, Larry Tomko, Colin Patience, Brian Fielder.
<i>Costumes</i>	.....	.....	.....	LORELIE TOMKO
<i>Dressers</i>	.....	.....	.....	VICKY HENDERSON, JUDY COCKSEGE,
<i>Wigs & Hairstyles</i>	.....	.....	.....	PHILADELPHIA SALON
<i>Properties</i>	.....	.....	.....	CLEONA NOONAN
<i>Production Secretary</i>	.....	.....	.....	VICKY HENDERSON
<i>Prompter</i>	.....	.....	.....	LADRAGH NOONAN
<i>Business Manager</i>	.....	.....	.....	BRYAN EPSOM
				<i>assisted by</i> JOCELYN RAIT
<i>Photographs</i>	.....	.....	.....	ALEC RAIT & ROBERT KINGSTON DAVIES
<i>Publicity & Programme</i>	.....	.....	.....	GEOFFREY BEST
<i>Programme advertising</i>	.....	.....	.....	BERYL PROCTOR
<i>Acknowledgement</i>	Wheel chair and nurses uniform from Nairobi Hospital

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AFTER THE FALL

THE FIFTH AMENDMENT

During the 1950's the Senate Committee for Unamerican Activities, led by Senator Joseph McCarthy, conducted a notorious campaign against Communists, former Communists and anyone who had ever indicated any sympathy for Communists or Socialist ideals. In order to protect themselves many witnesses who were brought before the Committee refused to testify and pleaded the Fifth Amendment to the Constitution under which no man can be forced to incriminate himself.

FOR THE KENYA NATIONAL THEATRE

<i>Manager</i>	.....	.....	.....	.....	LEO PADRO
<i>Box Office</i>	.....	.....	.....	.....	GERRY STONEHAM
<i>Theatre Electricians</i>	.....	.....	.....	.....	FRANCIS LABICHE JULIUS MUNYE

NAIROBI CITY PLAYERS

Peter Pearce, O.B.E. (Chairman)
Bryan Epsom (Business Manager)
Denis Patience (Treasurer)
Rurik Ronsky
Jack Dunbar
Benny Goodman
Alec Rait
Geoffrey Best
Walter Hinds

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Musical Director: NAT KOFSKY

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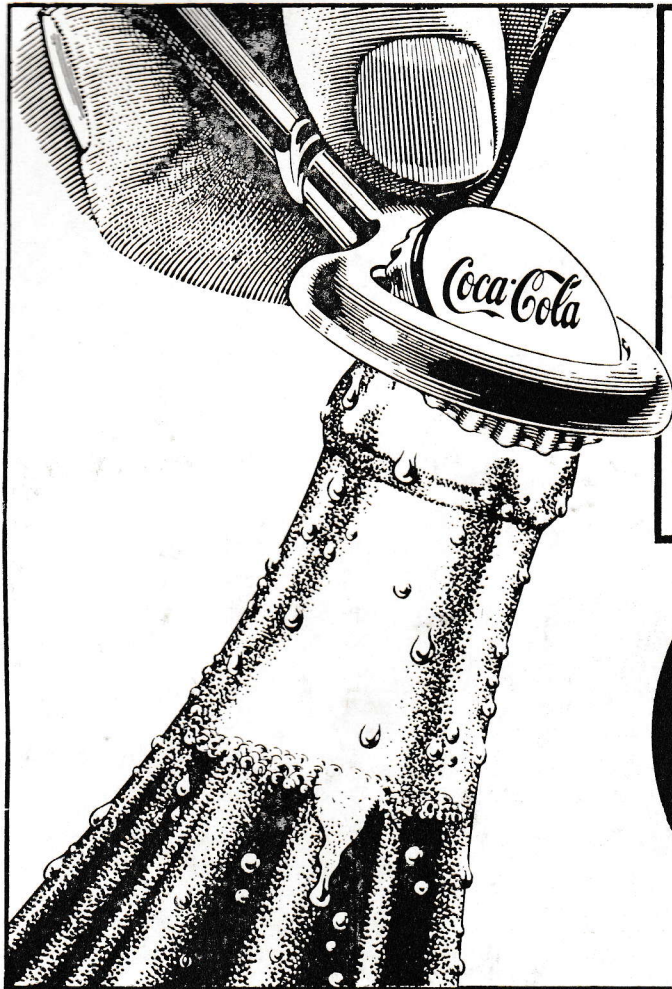
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PAST PRODUCTIONS

The Nairobi City Players is an acting group which was formed 13 years ago in 1956 and has to date presented a total of 47 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)
(Drama Festival Entry, 1961)
"The Hole" by N. F. Simpson.
- 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 Winninfi 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.
"My Fair Lady" by Alan Jay Lerner and Frederick Loewe.
- 1969 "The Affair" by Ronald Millar.
"How to Succeed in Business Without Really Trying" by Frank Loesser
and Abe Burrows.



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