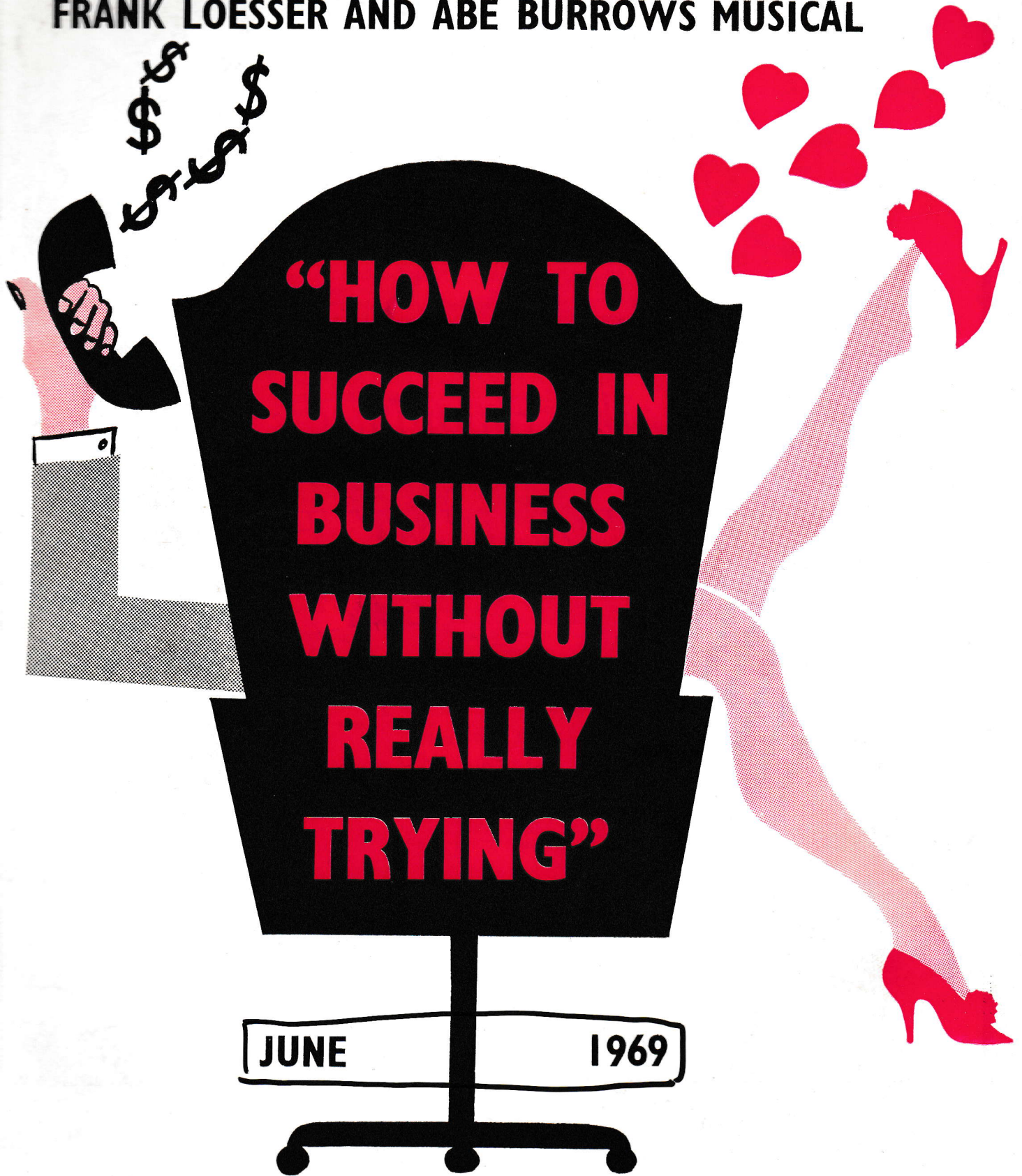


NATIONAL THEATRE
NAIROBI CITY PLAYERS

PRESENT
THE
FRANK LOESSER AND ABE BURROWS MUSICAL



With the compliments of
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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 over 40 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 Sylvaire.
- 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.
"My Fair Lady" by Alan Jay Lerner and Frederick Loewe.
- 1969** "The Affair" by Ronald Millar.



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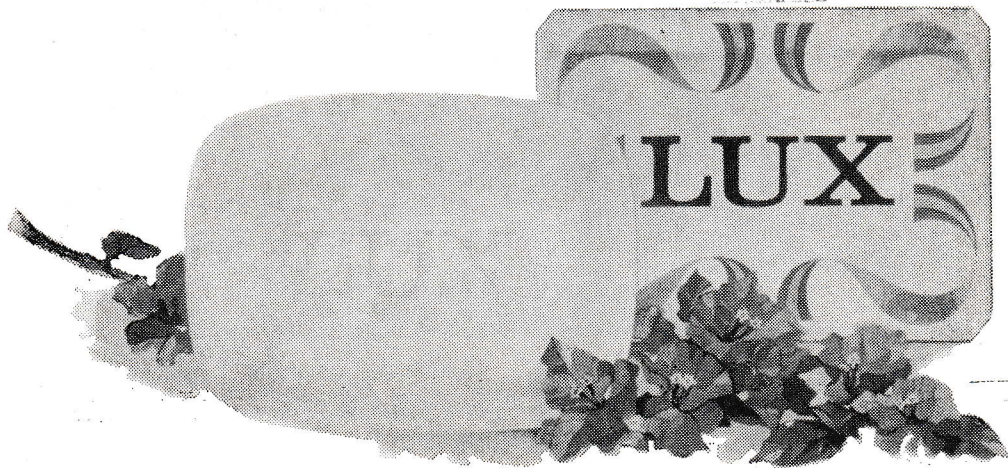


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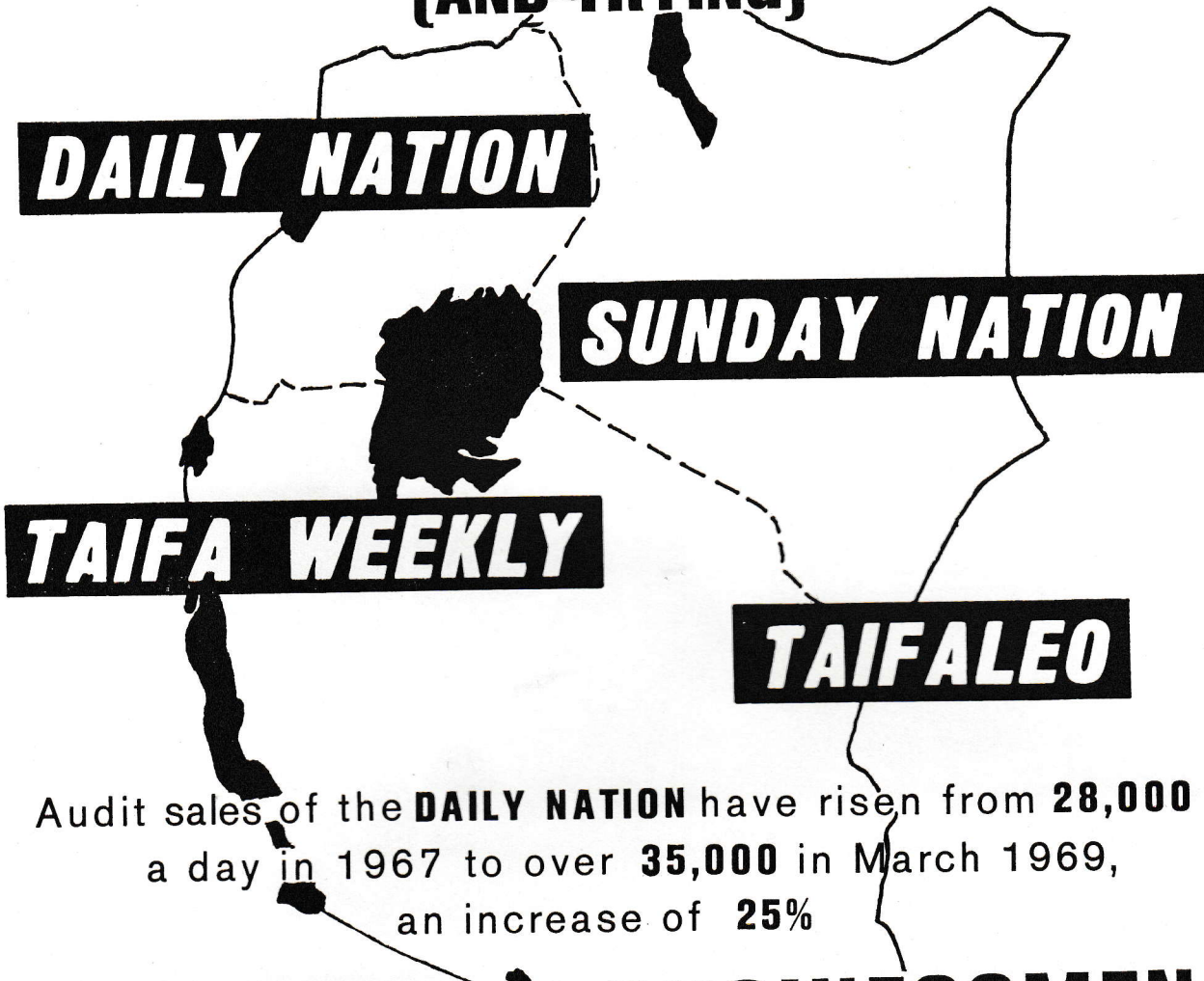


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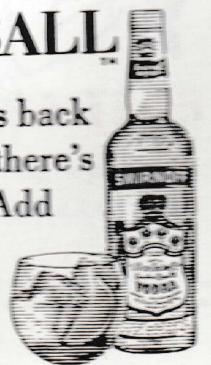
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in Association with
FRANK PRODUCTIONS

PRODUCED BY

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MUSIC & LYRICS BY FRANK LOESSER
BOOK BY ABE BURROWS, JACK WEINSTOCK, WILLIE GILBERT

Musical Director
JOHN MACPHERSON

Choreographer
RUTH FELLOWS

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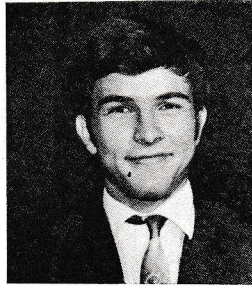
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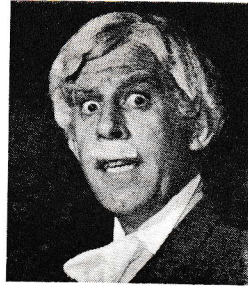
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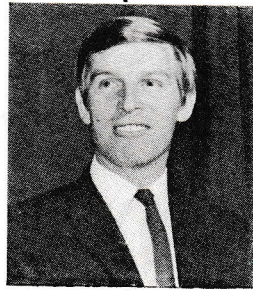
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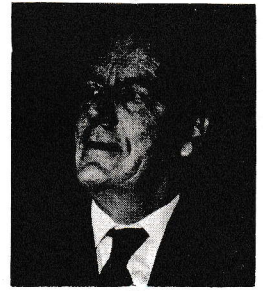
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TWIMBLE
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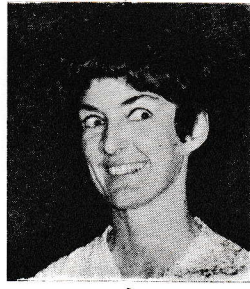
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Personnel



OVINGTON
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TACKABERRY
Junior Executive



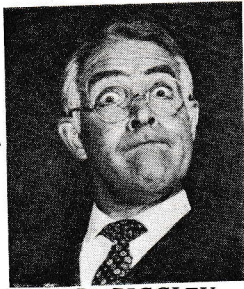
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Secretary to Mr. Bratt



ROSEMARY
Secretary to Mr. Ovington

WICKET COMPANY

Chart 9.6.69



J. B. BIGGLEY
President of the Company



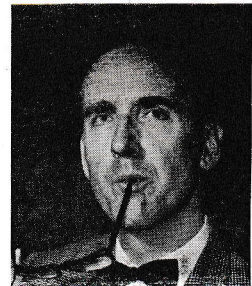
HEDY LA RUE
Ex Cigarette Executive



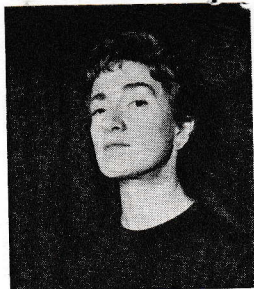
BUD FRUMP
Nephew to Mr. Biggley



GATCH
Plans and Systems



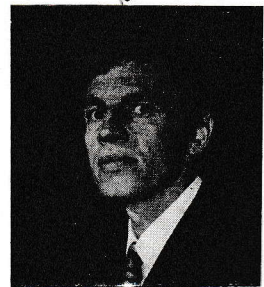
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Production



MISS JONES
Secretary to Mr. Biggley



MISS KRUMHOLZ
Secretary to Mr. Gatch



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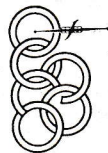


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<i>Finch</i>	NICHOLAS SMART
<i>Gatch</i>	JACK DUNBAR
<i>Jenkins</i>	IAIN McGLASHAN
<i>Tackaberry</i>	DAVID HAND
<i>Peterson</i>	RAY CHARMAN
<i>J. B. Biggley</i>	GLYNN DAVIES
<i>Rosemary</i>	KATE RICHARDSON
<i>Bratt</i>	TONY THACKER
<i>Smitty</i>	LORELIE TOMKO

Womper

SECRETARIES

MARY BURR, SUSAN CUTTS, WENDY DAVIES, SHEILA FLEMING, MIRIAM GIBBS, VICKY HENDERSON, HILARY MITCHELL, GAYE MOORE, BEVERLEY PEARCE, SUSAN PRESCOTT, VERONICA SHULDHAM.

Musical Director: **JOHN MACPHERSON**

Settings by: **JUDY DUNBAR**

Directed
ALICE D.



ITS
BEN B

THROUGHOUT

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Book by ABE BURROWS, JACK WEINSTOCK and WILLIE GILBERT

CHARACTERS

<i>Frump</i>	EDWARD SCOTT
<i>Miss Jones</i>	ROSEMARY GARDNER
<i>Mr. Twimble</i>	BENNY GOODMAN
<i>Hedy</i>	JUDY SWIFT
<i>Scrubwomen</i>	BERYL PROCTOR and DOROTHY PATIENCE
<i>Miss Krumholtz</i>	BERYL PROCTOR
<i>Toynbee</i>	DARRELL BARNES
<i>Ovington</i>	DENIS PATIENCE
<i>T. V. Announcer</i>	PETER PHILLIPS
<i>Policeman</i>	JACK DUNBAR
.....	BENNY GOODMAN

EXECUTIVES

RAY CHARMAN, ALAN EARNSHAW, JERRY GIBBS, PETER PHILLIPS, TREVOR PITT, BILL WALDRON, TONY WALKER, DAVID ZANDER.

ected by
CE DALE

Choreographer: RUTH FELLOWS

Costumes by: MARY EPSOM

IT'S
BROS

OUT KENYA.



SYNOPSIS OF SCENES

The entire action takes place in the new Park Avenue office building of the World Wide Wicket Company, Inc., New York.

ACT I

- Scene 1: *General Office.*
- Scene 2: *An Elevator Landing.*
- Scene 3: *General Office.*
- Scene 4: *Mail Room.*
- Scene 5: *Biggley's Office.*
- Scene 6: *An Elevator Landing.*
- Scene 7: *An Elevator Landing.*
- Scene 8: *General Office.*

ACT II

- Scene 1: *Finch's First Office.*
- Scene 2: *Plans and Systems Office.*
- Scene 3: *An Elevator Landing.*
- Scene 4: *Roof Restaurant.*
- Scene 5: *An Elevator Landing.*
- Scene 6: *Biggley's Office.*

ACT III

- Scene 1: *General Office.*
- Scene 2: *Finch's New Office.*
- Scene 3: *Biggley's Office.*
- Scene 4: *Executive Wash Room.*
- Scene 5: *Board Room.*
- Scene 6: *T. V. Show.*
- Scene 7: *General Office.*
- Scene 8: *An Elevator Landing.*
- Scene 9: *Biggley's Office.*
- Scene 10: *An Elevator Landing.*
- Scene 11: *General Office.*

MUSICAL NUMBERS

Overture

ACT I

"How To....."	FINCH
"Happy To Keep His Dinner Warm"	ROSEMARY
"Coffee Break"	FRUMP, SMITTY and OFFICE STAFF
"The Company Way"	FINCH and MR. TWIMBLE
"The Company Way" (Reprise)	FRUMP, MR. TWIMBLE and OFFICE STAFF
"A Secretary Is Not A Toy"	BRATT, FRUMP and OFFICE STAFF
"Been A Long Day"	FINCH, ROSEMARY, SMITTY
"Been A Long Day" (Reprise)	BIGGLEY, HEDY, FRUMP and OFFICE STAFF
"Grand Old Ivy"	FINCH, BIGGLEY

ACT II

"Paris Original"	ROSEMARY, SMITTY, MISS JONES and SECRETARIES
"Rosemary"	FINCH and ROSEMARY
"Rosemary" (Reprise)	FINCH, ROSEMARY, FRUMP

ACT III

"Cinderella, Darling"	ROSEMARY, SMITTY and SECRETARIES
"Happy To Keep His Dinner Warm" (Reprise)	ROSEMARY
"Love From A Heart Of Gold"	BIGGLEY, HEDY
"I Believe In You"	FINCH, FRUMP, BRATT and EXECUTIVES
"The Yo Ho Ho"	THE JOLLY WICKETS and WICKETTES
"I Believe In You" (Reprise)	ROSEMARY
"Brotherhood Of Man"	FINCH, BIGGLEY, FRUMP, BRATT, WOMPER, MISS JONES and OFFICE STAFF
Finale	THE ENTIRE COMPANY

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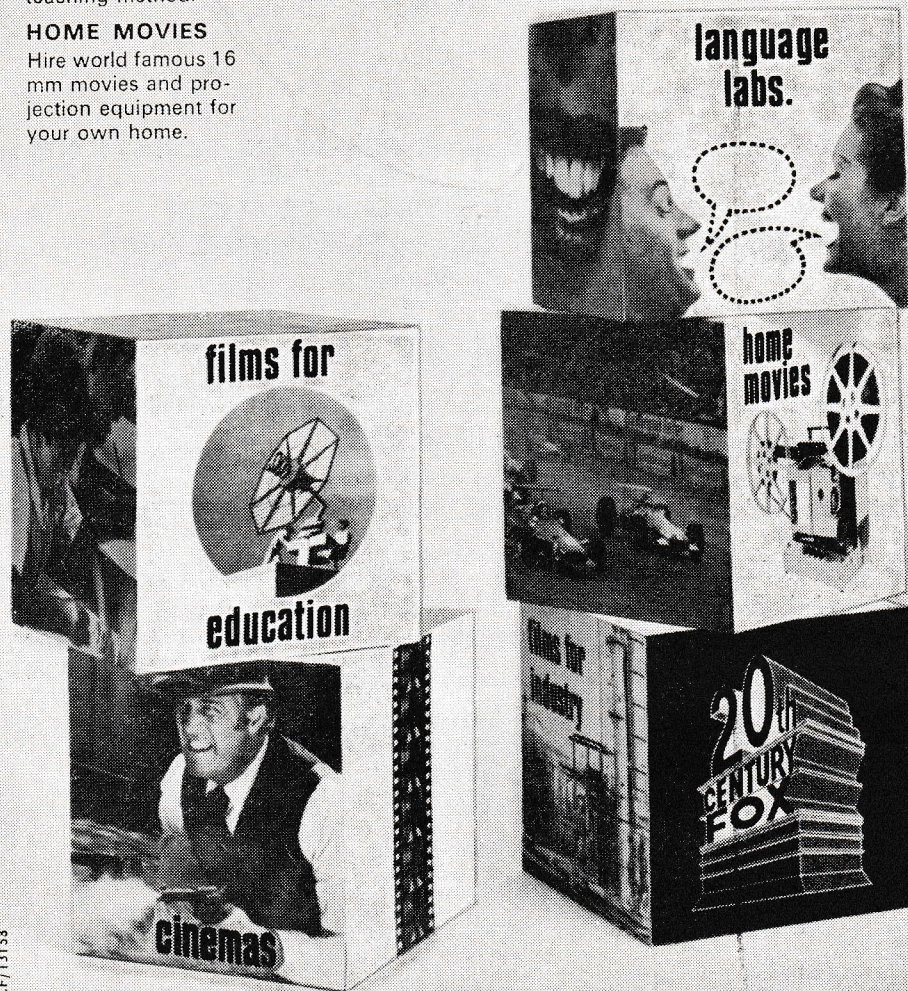
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Pianos

Mrs. P. Hand

Alex Fleming

Percussion

B. Turner

I. McGlashan

We wish to thank Mrs. P. Hand, Mr. A. Fleming, Mr. I. MacGlashan and Mr. A. Ball for invaluable help as rehearsal pianists.

Musical Director: JOHN MACPHERSON

GLOSSARY OF AMERICAN TERMINOLOGY

1. *Wicket*—You tell us!
2. *New Rochelle*—Suburb of New York City, more like Muthaiga than Pangani.
3. *F.A.O. Schwarz*—The N.Y. equivalent of the Nairobi Hobby Shop.
4. *Erector Set*—!
5. *Lionel*—Major American manufacturer of mini trains.
6. *Caboose*—The south end of a northbound American goods train.
7. *Stouffers*—Yankified Lyons Corner House.
8. *Mimeograph*—Gestetner, only in four syllables to fit the metre.
9. *B.B.D.O.*—Batten, Barton, Durstine and Osborne—major American Advertising Agency.
10. *Crabgrass*—A weed like Kikuyu grass. Yankees prefer Kentucky blue grass.
11. *The Elks*—American Male Fraternal Order similar to Woodsmen, Eagles, Mooses.
12. *Shriners*—Members of the Nobles of the Mystic Shrine for North America—a side order of Freemasonry.

FOR THE NAIROBI CITY PLAYERS

Stage Director	GORDON PURCELL
Stage Manager	DOROTHY PATIENCE
Assistant Stage Manager	ALEC RAIT
Assisted by	Andy Baker, Arthur Docherty, Roy Symonds, Jaime Dunbar, Ken Latham, Nat Martin, Tony Bishop, Tim Noad, Peter Campbell, Mac Spence, Glyn Norris, Lindsay Snow, Brenda Purcell, Elva MacPherson, Bob Taylor, Virginia Snow, Pam Norris, Anne Taylor.
Prompt	IRENE JEFFREY
Settings designed by	JUDY DUNBAR
Sets constructed and painted by	Andy Baker, Jean Ball, Denis Patience, Roy Symonds, Gordon Purcell, Judy Dunbar, Tim Noad, Arthur Docherty, Lindsay Snow, Jaime Dunbar, Nat Martin, Dorothy Patience, Ken Latham, Ann Taylor, Bob Gudgeon, Brian Fielder, Pam Norris, Jean Arrinoell, Virginia Snow, Vicky Henderson, Elva MacPherson, Debbie Grady, Veronica Kearsley, Edgar Davies, Brenda Purcell, Glyn Norris, Bob Taylor.
Property Mistress	JEAN BALL
Assisted by	Veronica Kearsley
Lighting adviser	BOB TOMKO
Assisted by	Bob Gudgeon
Costumes by	MARY EPSOM
Dressers	Jocelyn Rait, June Perrett, Judy Cockledge, Joan Porter.
Business Manager	BRYAN EPSOM
Assisted by	Jocelyn Rait
Public Relations and Publicity	PETER PEARCE, GEOFFREY BEST, VICKY HENDERSON, ALEC RAIT, BRYAN EPSOM.
Poster and Programme Cover designed by	TONY WALKER
Programme compiled by	TONY THACKER
Photographs by	ALEC RAIT and ROBERT KINGSTON-DAVIES
Production Secretary	JOAN STALLY

UNDERSTUDIES:

Finch	PETER PHILLIPS
Rosemary	SUSAN CUTTS
Hedy	ALICE DALE
J. B. Biggley	IAN MCGLASHAN
Bratt	PETER PEARCE
Miss Jones	ELVA MACPHERSON
Smitty	BEVERLEY PEARCE
Frump	RAY CHARMAN
Gatch	BRYAN EPSOM]
Mr. Twimble	DAVID HAND

FOR THE NATIONAL THEATRE

Manager	LEO PARDO
Box Office	GERRY STONEHAM
Theatre Electrician	TED HUGHES

MESSAGE FROM HIS WORSHIP THE MAYOR AT THE GALA PREMIERE OF "HOW TO SUCCEED IN BUSINESS WITHOUT REALLY TRYING"

As Mayor of Nairobi, I am grateful to the many volunteers who give their time to the Nairobi Branch of the Red Cross Society of Kenya. These men and women provide many services about which the Chairman has written in this Programme. Their good work is appreciated by the City Council of Nairobi.

I hope that the Gala Performance will be a great success and that all who read this message will give such help as they can to this most worthy society.

ISAAC LUGONZO
Councillor, Mayor

ACKNOWLEDGEMENTS

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

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

The Kenya Red Cross (Nairobi Division) for sale of First Night tickets, programme advertising and programme sellers.

BATA SHOE COMPANY LTD. for invaluable assistance in manufacturing all of the ladies' shoes for this production.

Mrs. E. Boswell and the staff of Jax for kind cooperation and assistance with ladies' dresses.

Modern Milliners for Miss Hedy la Rue's hats.

Sadler Emporium for tights and briefs.

R. E. Bentley, Ltd., for principal men's suits.

V. M. Browse Ltd., Opticians for loan of gold frame spectacles.

P. D. Bhadresa for ladies' tailoring.

Karem Singh for ladies' tailoring.

Coffee Board of Kenya for loan of coffee machine and coffee pot.

Alitalia for flying out picture of Mt. Vesuvius from Italy.

MacDonald's Bookshop Ltd., for loan of Bible.

Phillips (Kenya) Ltd. for loan of telephone sets and accessories.

Vono for loan of office equipment.

I. B. M. for loan of typewriters.

Taws Limited for loan of office equipment.

Otis Elevators for elevator accessories.

Pamela Harris for knitting Golf Club Covers.

East African Conservatoire of Music for their kind cooperation in loaning a piano for the production.

STATEMENT BY THE PRESIDENT OF THE ROTARY CLUB OF NAIROBI

The Rotary movement is devoted to the provision of Service. It is appropriate that the Rotary Club of Nairobi has been able to help The Nairobi Division of The Kenya Red Cross Society, by organising a gala premiere of this musical show and I am grateful to the Nairobi City Players for the opportunity.

The contribution to the funds of The Nairobi Red Cross arising from tonight's show is badly needed and will be well spent.

The services provided by The Red Cross in Nairobi are many and necessary ; they are provided in an efficient and quiet way and I am glad that we in Rotary can help.

I hope you enjoy the show and thank you for your support.

**NORMAN JARMAN
PRESIDENT**

THE ROTARY CLUB OF NAIROBI

9th June, 1969

The Rotary Club of Nairobi is grateful to the following and others who have donated prizes for the lucky programme fund-raising efforts :

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A STATEMENT FROM THE CHAIRMAN OF THE NAIROBI BRANCH OF THE KENYA RED CROSS SOCIETY

On behalf of the Nairobi Branch of the Kenya Red Cross I thank all the people who came to the Gala Performance of "How to Succeed in Business Without Really Trying"—their contribution to our funds will be a very great help.

I would like to take this opportunity of telling you something of the work carried out by our Branch and of how these funds are utilised.

First we spend an absolute minimum on Administration. The great bulk of our work is done by Volunteers—we have about 60 who are active members spending time and energy every week—if not every day—on Red Cross activities.

You will be interested to know what these activities are:—

- (a) We run First Aid and Home Nursing Courses regularly.
- (b) We co-operate with the Nairobi City Council and with the Ministry of Co-operatives & Social Services by helping to clothe destitutes who are sent to us by these organisations.
- (c) We run a "Medical Loan" scheme—that is we rent out, for a nominal weekly fee, such items as Wheel Chairs, Crutches, Commodes, Urinals, Bed Pans, Bed Rests, etc.
- (d) We also operate in the Hospitals. In the Nairobi Hospital we run a shop for the convenience of patients. From the shop Volunteers take items around the wards three times a week. We have a library of over 1000 books and twice a week Volunteers take books to each patient—a completely free service. In the Kenyatta National Hospital, which is our largest project and which includes the Infectious Diseases Hospital and the Orthopaedic Section, we visit about 700 patients every week. Here we lend library books—in English (these are given to us) and in Swahili and Tribal Languages—these we have to buy. We hand out sweets, writing paper, pencils, magazines, toys and playing cards for the long-term patients.

We also go in for a form of Diversional Therapy—we give out small garments, cut out but not sewn—to the female patients and to the long-term male patients. Where necessary we teach the patients how to sew and in this way create interest and help them to pass the time.

If you would like to help us with materials for our various activities the items we always need are:—

Old clothes for the Destitute	Magazines	Old scent
Toys	Books (especially educational)	Scraps of material from dressmaking.
Playing Cards	Bibles	Scraps of knitting wool
Draughts	Dictionaries	Beads

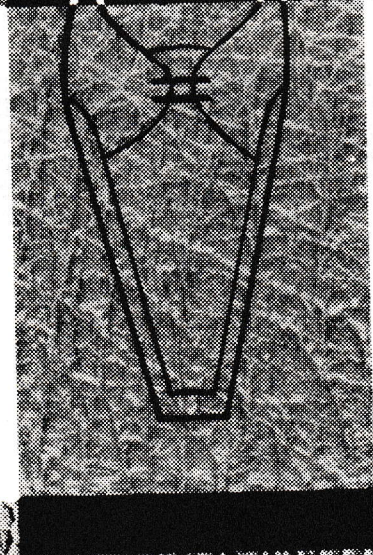
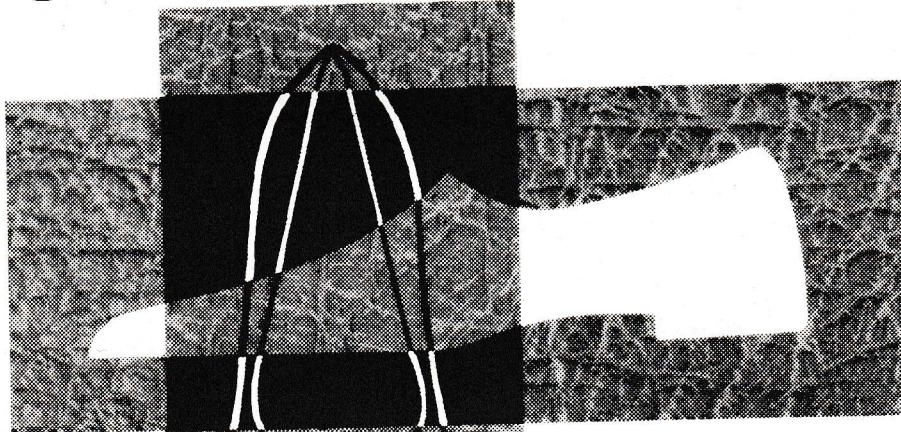
In fact almost anything you may have and don't want—we can put to good use!

Thank you very much for your support and many thanks to the Rotary Club of Nairobi for organising the Premiere.

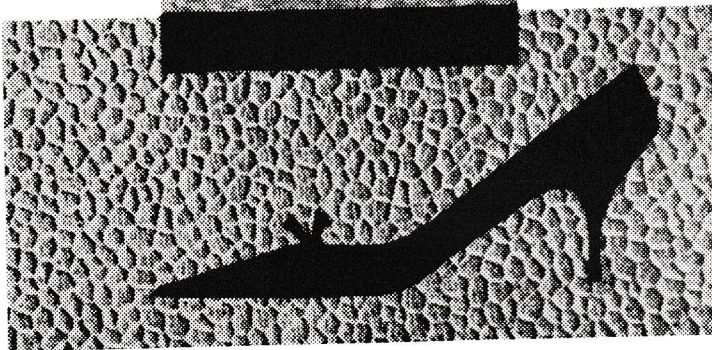
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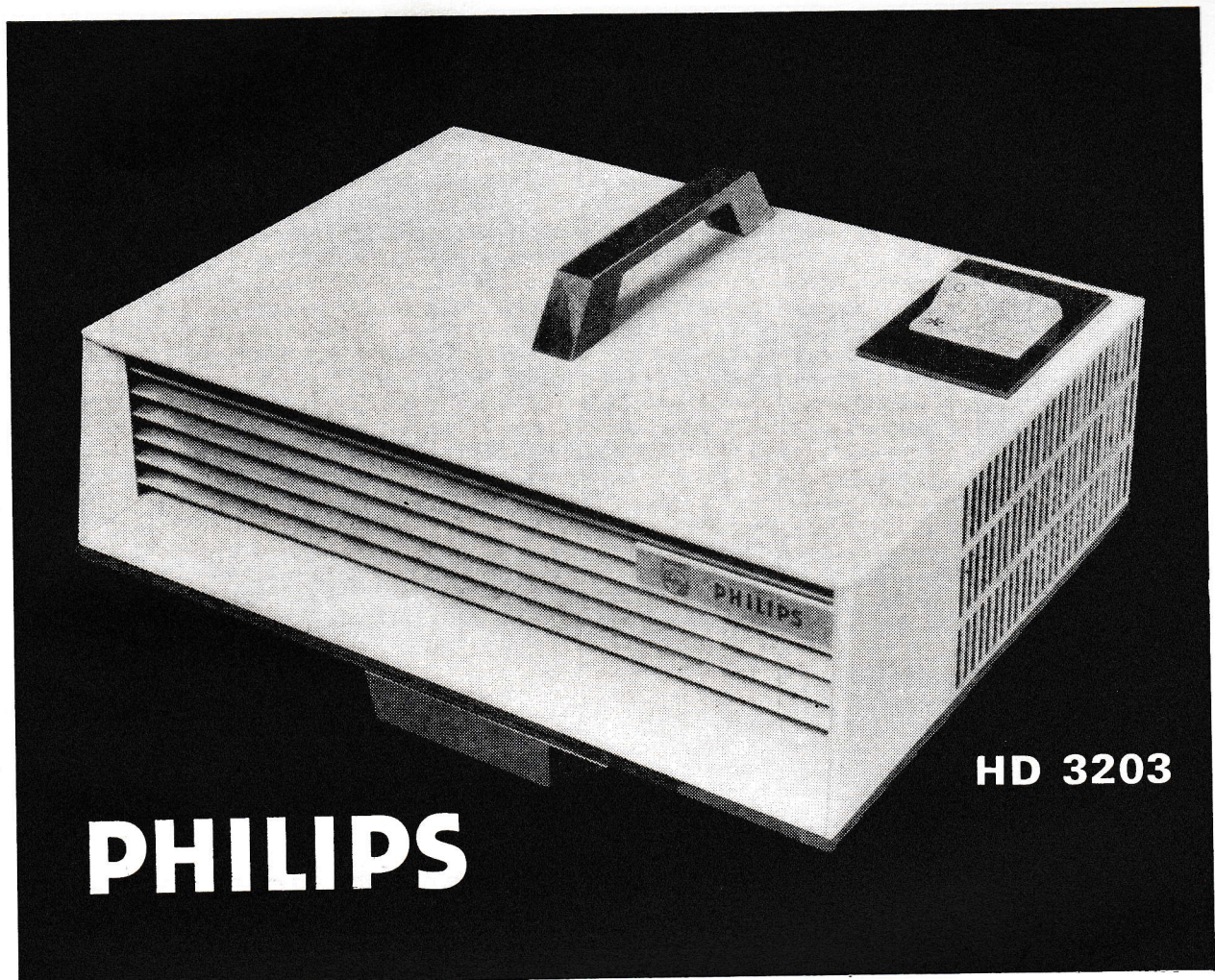
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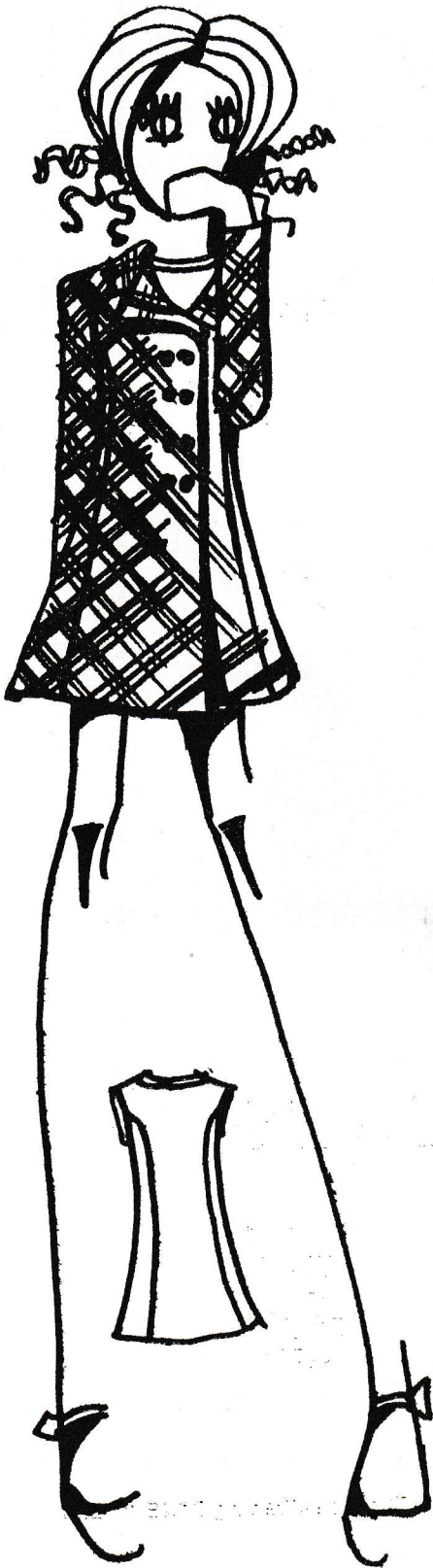
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"HOW TO SUCCEED" CROSSWORD

PART I. THE SHOWS

In this part, the Show Number (which is not in the order in which they were presented) is followed by the references to the crossword to show where the answer must be inserted. This is followed by a clue, and finally, in brackets, the length of each word in the title. Although some of the titles are split, and placed in different parts of the crossword, no words have been split. (A=Across; D=Down)

- Show No. 1. 1A. Covers most categories, except perhaps The Fat and The Thin, Bless 'em. (3, 4, 3, 3, 5, 3, 3, 4).
 Show No. 2. 22A-32A-168A-195A-211A. Welcome/unwelcome guest. (3, 3, 3, 4, 2, 6).
 Show No. 3. 38A. He messes up carving without a carton. (10, 1, 1).
 Show No. 4. 43A-105D-16D. With the end of the play, try mixed daily farming without the gin. (2, 4, 4).
 Show No. 5. 45A. Hot stuff, this one. (3, 7)
 Show No. 6. 54A. A type of street with a hanging time-keeper (14).
 Show No. 7. 59A-41A-125A. The queen might say it to distinguish between the plural and the Royal plural (3, 4, 3, 1).
 Show No. 8. 62A-24D. Not north of the equator between 60° and 120° (5, 7).
 Show No. 9. 71A-149A-34A-152D. She comes faithful with a note for her (3, 7, 2, 5).
 Show No. 10. 76A-159A-11D. A quiet noise (3, 10, 6).
 Show No. 11. 79A-179A. Give fat hair to an elf who went without its tea? What a business! (3, 6).
 Show No. 12. 80A-144D. Bill, in Shakespeare's day, an unspecified, well brought up male. (3, 3, 9)
 Show No. 13. 86A-162A-145D. Offload mine and jaunt to the end of the pier to obtain a rapprochement between cold war offspring. (8, 3, 6)
 Show No. 14. 90A-8D-121A-48D. LA-DI-DA or OM-POM-POM. (3, 5, 2, 5).
 Show No. 15. 92A-93D. In spite of its name, it often lasts for 75 minutes. (5, 4)
 Show No. 16. 97A. If you add a penny, it becomes valueless. (4)
 Show No. 17. 102A. Koala home without ease is such a state (8).
 Show No. 18. 111A. Fix such a star occasion to hear her, ran for the lookers looking for the looker. (3, 10, 2, 6, 2, 2, 6)
 Show No. 19. 122A-210D-128D. Aid our camel for this French lady (4, 2, 5).
 Show No. 20. 137A-107D-35A. Riddles and dresses up (4, 3, 5).
 Show No. 21. 148A-87A-13D-190D-138D. Comment to a person leaving the country with more money than permitted (3, 4, 4, 2, 4, 3).
 Show No. 22. 152A-104D-26A. Actors during a blackout (3, 7, 7).
 Show No. 23. 174A. O fool! one overfull chest creates quadruple desire (3, 4, 2, 4, 8).

- Show No. 24. 188A-19D-106A. These spoke over coating the cake with icing, but its all inside. (3, 7, 8)
 Show No. 25. 196A. Pore over (4).
 Show No. 26. 200A. It sounds as though the army has been trying a revolt against receiving six of the best from the headmaster (3, 5, 6, 5, 7).
 Show No. 27. 207A-40D. After a definite article, it is valid without a penny, if there is a busy worker. (3, 7)
 Show No. 28. 213A-65D. Groceries on account? (7, 8).
 Show No. 29. 215A-112D-190A. Do the youth crew feint for her? (3, 7, 4)
 Show No. 30. 217A. The result of rocks in the pillow? (6, 4, 3, 4)
 Show No. 31. 1D. Will you marry me? (3, 8)
 Show No. 32. 4D. Mandate recreated sires in this exotic transport (1, 9, 5, 6).
 Show No. 33. 5D-70D. An article with a father and a piece of cloth on. (3, 7)
 Show No. 34. 10D. Make a telephone call via a satellite in lunar orbit? (4, 5, 3, 4)
 Show No. 35. 12D. Get you in gaunt green mixture to issue an order or exhortation. (5, 3, 4, 3)
 Show No. 36. 14D. Z. Karowski, Esq., and P. Napoli, Esq., Greek. St., London. W.I. (3, 9, 2, 4)
 Show No. 37. 38D-147D-30A. Clear pears to Canada in another ancient case of he and she. (6, 3, 9)
 Show No. 38. 64D-145A. Napoleon's diminutive consort with an abbreviated way in front (2, 4).
 Show No. 39. 69D-126D-52A. Ready with the Neon affair and thank for the book of the play. (3, 5, 2, 4, 5)
 Show No. 40. 75D. Moving House. (2, 5, 5)
 Show No. 41. 90D-167D. The Oscar for this play, without love. (3, 4)
 Show No. 42. 98D-130D-141D. A Bishop's area, and the way Bishops organise them. (3, 3, 4, 3)
 Show No. 43. 155D-44D-146D. If 205A were included, it could be a hot cross baker's dozen. (6, 5, 3)
 Show No. 44. 163D-185D-166A-36D. Seek thou thy able he in this dwelling. (3, 5, 2, 3, 4)
 Show No. 45. 178D-169D. Its the nothing in the something when the something is all round the nothing. (3, 4)
 Show No. 46. 187D-142A-199D-50A. It could be a river. (1, 4, 4, 3, 6)
 Show No. 47. 204D-136D-153D-153A. An early balloonist.

In the following clues, any word that is part of a show title is designated only by a number e.g. (No. 2) meaning that this word is part of the title of show No. 2.

CLUES ACROSS

1. (No. 1)
 18. White vestment. (3)
 20. The male lead in Show No. 7 was not noted for this. (9)
 22. (No. 2)
 23. Successful Gamble. (4)
 25. It's in. (2)
 26. (No. 22.)
 29. Sick sail. (4)
 30. (No. 37)
 32. (No. 2)
 33. Could be plate. (6)
 34. (No. 9)
 35. (No. 20)
 37. Take a sip and bend it to find place of subsidence causing a lean. (4)
 38. (No. 3)
 41. (No. 7)
 43. (No. 4)
 45. (No. 5)
 47. It changes rotation to reciprocation. (3)
 49. Welsh name. (3)
 50. (No. 46)
 52. (No. 39)
 54. (No. 6)
 58. Enemy. (3)
 59. (No. 7)
 61. It all turns on this. (5)
 62. (No. 8)
 66. Ronski used this when Ron was away. (3)
 67. Sue crookedly to employ. (3)
 70. Could be an animal in a small rage. (3)
 71. (No. 9)
 72. The Nore could be a French river. (4)
 74. The first word of the title of the book from which show No. 7 was taken. (4)
 76. (No. 10)
 77. Fine centre (2)
 78. Disfiguring bent cane. (4)
 79. (No. 11)
 80. (No. 12)
 83. Middle life (2)
 84. Calypso only the middle. (4)
 86. (No. 13)
 87. (No. 21)
 89. If you have need to use this, one hopes is would make you so. (5)
 90. (No. 14)
 92. (No. 15)
 94. A worker with no tea. (2)
 95. But a very big tea may be this (5)
 97. (No. 16)
 99. A slippery customer who's almost a heel. (3)
 101. To carry for betting (4)
 102. (No. 17)
 103. 103. Yes? Yes? (4).
 104. Long metal (4)
 105. Actors like this in the audience to cool you down (3)
 106. (No. 24)
 108. Pull time for this business. (7)
 109. Hamlet wondered whether to or not (2)
 110. What you should be of 70A. (4)
 111. (No. 18)
 120. Had tea (3)
 121. (No. 14)
 122. (No. 19)
 123. Mixed Roe for smelting (3)
 125. (No. 7)
 127. Deity (3)
 129. It's always being plighted in old tales (5)
 131. Fir fruit (4)
 133. Persist about debts. (3)
 135. The square of a size of type. (2)
 136. Hitch a short wednesday. (3)
 137. (No. 20)
 140. If 23A fails, this may ensue. (4)
 142. (No. 46)
 145. (No. 38)
 146. Short poem or song about love. (8)
 148. (No. 21)
 149. (No. 9)
 151. Show No. 46 could be this. (5)
 152. (No. 22)
 153. (No. 47)
 154. Small thanks (backwards). (2)
 156. Alter direction when I leave Turin. (4)
 157. Face value receives a set-back, or a knock. (3)
 159. (No. 10)
 161. Scottish hill. (3)
 162. (No. 13)
 164. Wilfred being familiar. (4)
 166. (No. 44)
 168. (No. 2)
 171. 25A or 77A
 172. The Christian name of the author of "Under Milk Wood". (5)
 173. One dubbed or dear. (3)
 174. (No. 23)

179. (No. 11)
 181. Famous Actor Peter without hesitations. (4)
 184. Not occasionally. (5)
 186. Causes slips. (3)
 188. (No. 24)
 190. (No. 29)
 191. A backward Sailor deserts his ship in distress. (3)
 192. End on eggs for a star. (4)
 195. (No. 2)
 196. (No. 25)
 197. The one the statement show No. 7 would come from. (3)
 198. Put it in (2)
 200. (No. 26)
 205. Needed to make the baker's dozen with show No. 43.
 207. (No. 27)
 208. What you must do to be treated as in 133A. (3)
 209. Relation by pop or his brother, you cry. (5)
 211. (No. 2)
 212. River in Kenya or in north America. (3)
 213. (No. 28)
 214. Also without love (2)
 215. (No. 29)
 216. Monster loch (4)
 217. (No. 30)
 218. Part of the wardrobe in which to hang own shirts. (5)

CLUES DOWN

1. (No. 31)
 2. Spanish American Farm House (8)
 3. In car or on the body. (4)
 4. (No. 32)
 5. (No. 33)
 6. The cause of 197D (4)
 7. Another 103A(4)
 9. Show No. 14? (3)
 10. (No. 34)
 11. (No. 10)
 12. (No. 35)
 13. (No. 21)
 14. (No. 36)
 15. As it is, no thought is required (2)
 16. (No. 4)
 17. A character in Show No. 47.
 18. A bee, we hear, makes the difference between everyone dancing. (3)
 19. (No. 24)
 21. Harvest a damaged pear. (4)

22. Twists stan and thus makes leather. (4)
 24. (No. 8)
 26. It could be omission or comission. (3)
 27. If it's in before, it's certainly so. (4)
 28. Chilly without 100 could still be 100. (3)
 21. Baby's food (3).
 36. (No. 44)
 38. (No. 37)
 39. Cement the horns and hoofs, etc. (4)
 40. (No. 27)
 42. It sound as if it were bigger, but it makes things smaller. (6)
 44. (No. 43)
 46. Ned's home (3)
 48. (No. 14)
 50. Sounds as though it's the changer of 18D. (2)
 51. Do this to change a have-not into a have. (3)
 53. The most prolific author? (4)
 55. Finish this to be one. (6)
 56. They have you on a piece of string, always going up and down like that. (5)
 57. Place (3)
 60. Cut Hugh, it sounds like. (3)
 63. Her chicken? (3)
 64. (No. 38)
 65. (No. 28)
 68. Withered seer? (4)
 69. (No. 39)
 70. (No. 33)
 73. Shakespeare is in one in the theatre. (5)
 75. (No. 40)
 81. Lay around the bread. (4)
 82. Pitch in to seal top-deck seams. (4)
 85. The opposite after the first of Show No. 37 has been taken from the first of Show No. 13. (2)
 88. Adds children (4)
 90. (No. 41)
91. Where Polly put the kettle on, art is seen down under. (6)
 93. (No. 15)
 96. Sticky or delay. (5)
 98. (No. 42)
 100. The side of 17D. (4)
 104. (No. 22)
 105. (No. 4)
 107. (No. 20)
 111. In his attitude the attitude adopted. (3)
 112. (No. 29)
 113. Came without her middle. (3)
 114. Put to. (2)
 115. Drop in this again. (3)
 116. A harp-string without the beginning of a harp-string is still a string. (4)
 117. The place of Doolittle's headgear. (2)
 118. One hopes an audience is not so. (7)
 119. It's on. (2)
 124. What Miss Otis does. (7)
 126. (No. 39)
 128. (No. 19)
 130. (No. 42)
 132. It's a mistake to do so. (3)
 134. Negative. (2)
 136. (No. 47)
 138. (No. 21)
 139. Pounding furs. (4)
 141. (No. 42)
 143. What the lady said she should be called when no morning was seen. (3)
 144. (No. 12)
 145. (No. 13)
 146. (No. 43)
 147. (No. 37)
 150. Shout without. (3)
 152. (No. 9)
153. (No. 47)
 155. (No. 43)
 158. Where it is. (2)
 160. Configurations of whole units or wholenesses in Psychology.
 163. (No. 44)
 165. All for sale. (3)
 166. A reverse ebb without a worker, we hear. (2)
 167. (No. 41)
 169. (No. 45)
 170. Act I. Sc. 1.? (5)
 175. She feeds no sheds for payment. (3)
 176. 85D 114D. (4)
 177. The pill with Noel, we hear in reverse. (3)
 178. (No. 45)
 180. African, Asian, European. (5)
 182. Cripples males. (5)
 183. We hope audiences stay this, the end. (5)
 185. (No. 44)
 187. (No. 46)
 189. Before (3)
 190. (No. 21)
 193. Nearly all Pantomine stories and fairy tales begin with this. (4)
 194. Renowned for her punch in one of the oldest or shows. (4)
 197. Apply 6D to become this. (3)
 199. (No. 46)
 200. Less 190 or 7 plus. (3)
 201. One of the three graces without a pea, we hear. (3)
 202. Where you can stay in with repetition of the end. (3)
 203. The ayes have it. (3)
 204. (No. 47)
 206. Not 203D.
 210. (No. 19)
 213. Fortified New Zealand village. (2)

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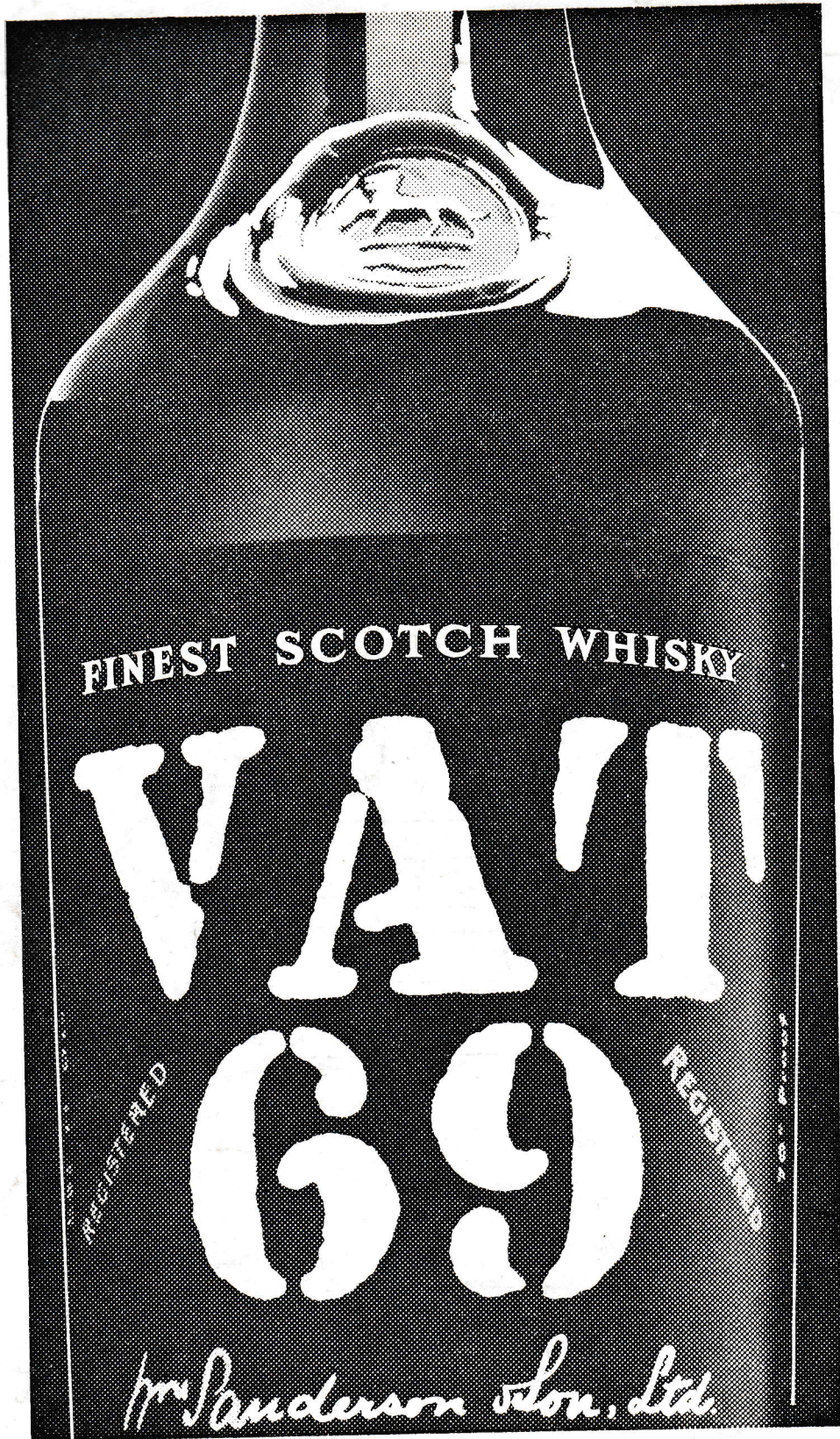
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