

KENYA NATIONAL THEATRE

NAIROBI CITY PLAYERS

present their 50th production

KISS ME KATE



SOUVENIR
PROGRAMME

DECEMBER 1969

XXXXXXXXXXXXXXXXXXXX

It is difficult to see where the
connection lies,
Between Kates for the kissing
(or Kates otherwise)
and the *EAST AFRICAN STANDARD*
which offers no prize . . .
for surmising
so forget it please and we'll
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on our efforts to mass-communicate,
the success of which, let no one state
— is surprising

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they choose. That much subtler in the blend.
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Scotch
Whisky.

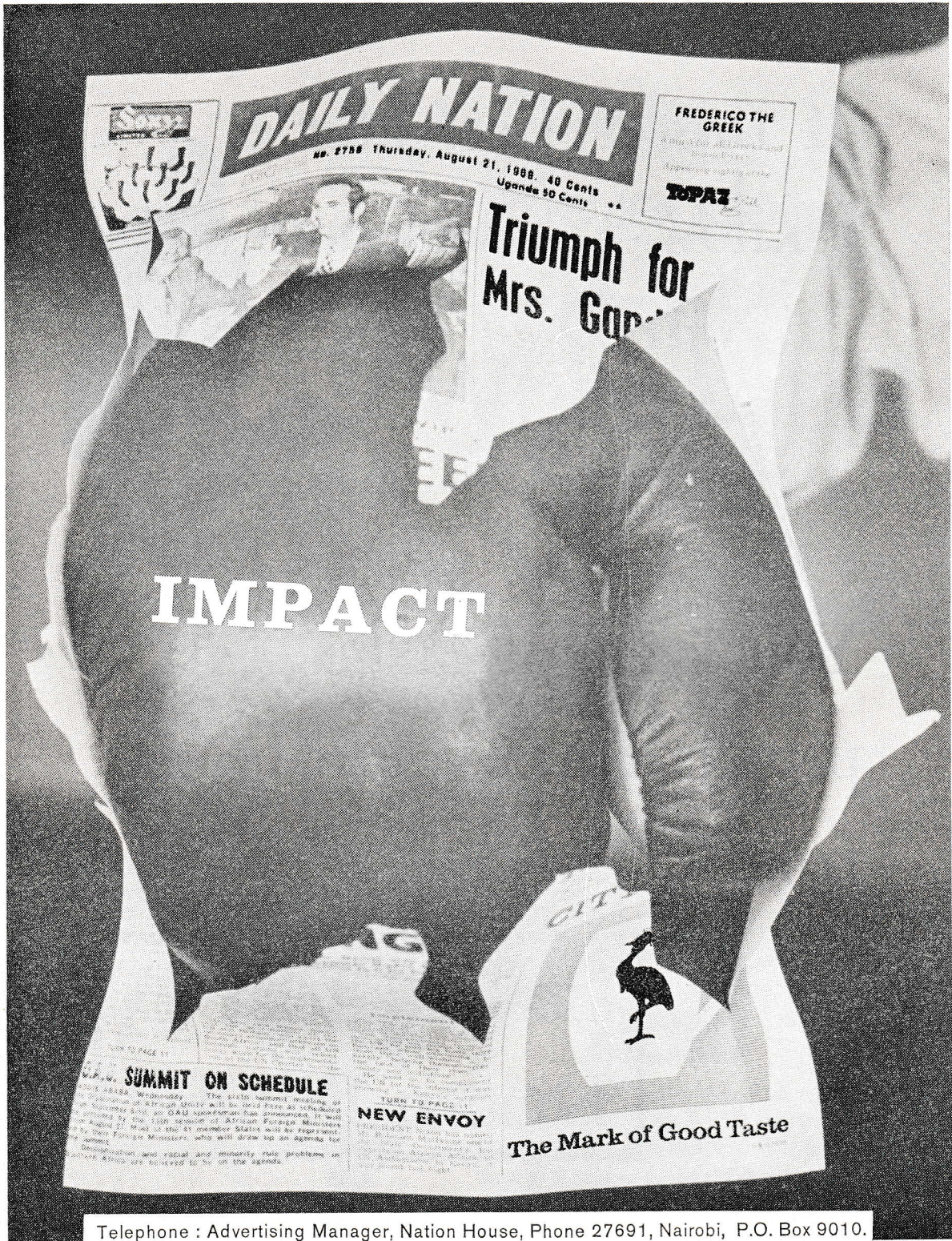


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the finest whisky in the world — White Label
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NAIROBI CITY PLAYERS -- 50 NOT OUT

As this is the fiftieth production the opportunity is taken to present this brief resume.

In September 1956, John Ebdon, Noreen Antrobus, Donald Whittle and Bryan Epsom, all dedicated thespians, met and decided to form an "acting group" to be known as the "The Nairobi City Players". Because the aims of the City Players were unusual for an amateur group, and have been rigidly adhered to ever since, no apology is offered for reproducing them here.

(a) Regularly to present theatrical productions of a good dramatic and artistic standard by utilising and co-ordinating the best available acting talent, producers, set designers and technical stage assistants in East Africa.

(b) Towards the fulfilment of (a) above, to be unstinting in the cost of production, subject to the limit set by the Standing Committee.

(c) To take all necessary steps to encourage the drama and to improve the facilities available for theatrical productions.

After the successful presentation of *The Love of Four Colonels*, the following theatrical personalities joined the team, Rurik Ronsky, Denis and Dorothy Patience, Leonard Pierrepont, Robert Beaumont, Geoffrey Best, Benny Goodman, the late Jack Longford and Mary Epsom, most of whom are still taking an active part.

Others who have made major contributions are Richard Morton, Rosemary Gardner, Alan and Phina Simmance, Frank Price, Sbish Trzebinski, Nancy Roe, Edward Scott, Robert Young, Robert Cheetham, Robert and Jenny Butler, Peter Brown, Eric Royston-Prince, Angela Johnson, Alice Warwick and Phyllis Hand.

The flexibility of the aims leave the Players free to choose from the very talented people who keep on arriving in Nairobi. The strict policy laid down is that no amateur actor or producer



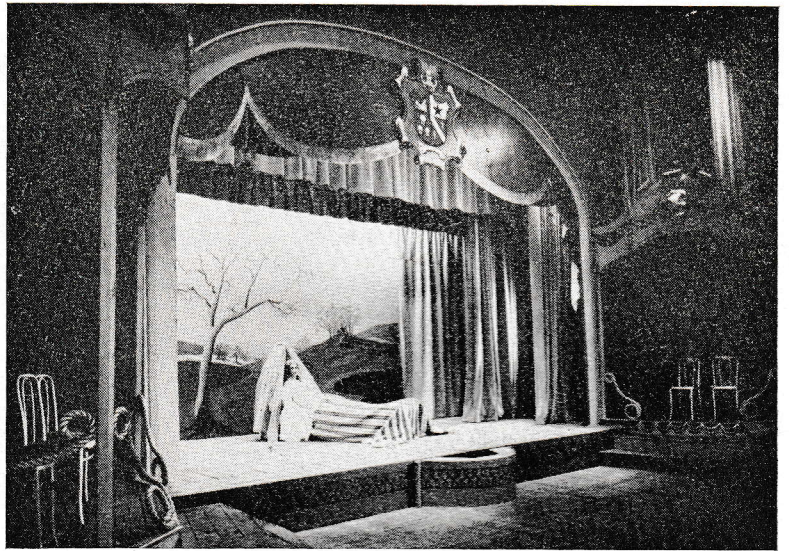
Veronica Kearsley as "Eliza" in "My Fair Lady".



Donald Whittle as "Lawrence of Arabia" in "Ross".



Dulcie Atwill as "Mother Abbess" in "Sound of Music".



"The Love of Four Colonels" (the group's first production)
Stage within a stage.



Dulcie Atwill as "Bloody Mary" with male chorus in "South Pacific".

is paid in any way, shape or form, and there are no 'perks'. However, professionals are paid a nominal fee; into this category are people who earn the majority of their income from the theatre, or have done so until recently.

Facts and figures are never very interesting, but these might prove an eye-opener, especially to those among us who still think of amateur theatricals in terms of the church hall and if-wet-in-the-Scouts-hut. The average budget for a City Players musical is from £3,000 to £5,000, the major items are, Rent £800, Royalties £500 to £700, Orchestra £800, Advertising, Publicity and Programmes £500, Costumes £300 to £600, Sets £300 to £500 and Human Endeavour — priceless!

The musical director of *Kiss Me Kate*, Nat Kofsky, who had already been given his budget, found out that a new and talented French Horn player had just arrived in Nairobi; without hesitation the Production Committee agreed to the added expense.

At least 50% of the income of the National Theatre is contributed by the Players in rent, and many hundreds of pounds have been given to charity.

All shows are thought and thrashed out at least three months before the first night curtain rises, and the polished production is the result of long term planning. The choice of play, the availability of producers, players, the preparation of the stage, stage management, costumes, make-up, lights, tabs, publicity and front of house; every aspect of a successful presentation is thoroughly probed by the enthusiastic committees of the Players. Responsibility of the various important departments is then shouldered by members of the committee or associate members.

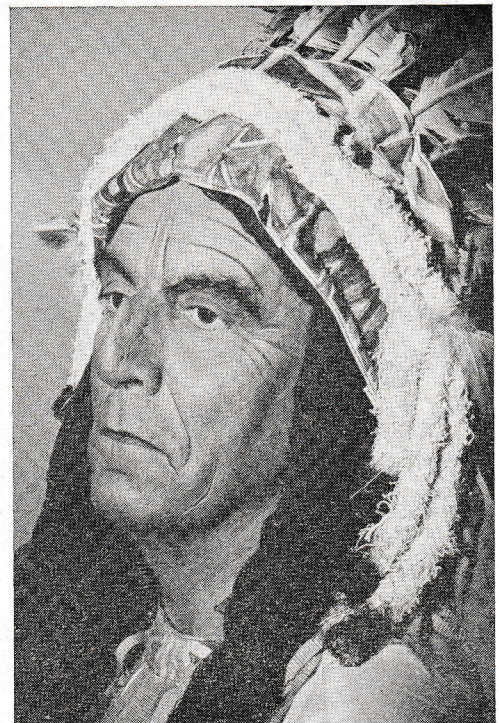
To choose highlights from the fifty productions of Nairobi City Players and condense them into a Souvenir Programme is a difficult task; a book would be an easier proposition.

The first musical was *The King and I*, presented in 1961. It was an immediate success and the *East African Standard* honoured it with a leading article as well as the usual critique. Noteworthy also was the fact that Peter Pearce sacrificed his hair and his moustache " . . . greater love has no man than this", Bryan Epsom, well in advance of the modern trend, appeared in a wig.

The City Players have always given a good account of themselves in the National Drama Festival, and Norman Marshall, himself a London producer, stated that their winning play in 1958 was well up to professional standards. Clifford Williams, Associate Director at Stretford, also



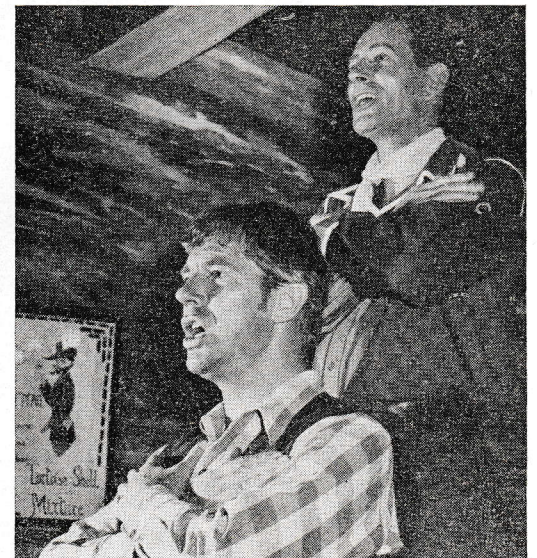
Donald Whittle, Josiane Romano, John Ebdon, Patricia Reynolds. "The Love of Four Colonels".



Denis Pience as "Sitting Bull" in "Annie Get Your Gun".



Top left: Sbish Trzebinski and Anne James in "Irma La Douce". Above right: Benny Goodman and Howard Clarke in "Guys and Dolls". Right: Dorothy Patience as "The Bad Witch" in "Wizard of Oz". Bottom right: Bill Godden and Alex Ross in "Oklahoma". Below: Anne Denman and children in "Sound of Music".



commented most favourably on the 1960 entry. In 1964 the Players presented the first full African cast production *The Scar* by Rebecca Njau, which was awarded first prize for an original play.

The *Times* of London, in an article written in December 1964, called the City Players the leading amateur acting group in East Africa. Lyndon Johnson, who was then Vice-President of the United States of America, sent a congratulatory letter on the production of *Annie Get Your Gun*, in 1963.

Ross, which was based on the life of Lawrence of Arabia, was a triumph for Donald Whittle who played the soldier-poet. Rurik Ronsky, impressive and terrifying in his costume and make-up as Auda, scared the living daylights out of a pair of unsuspecting policemen who stopped his car, but got away with it by claiming diplomatic privilege. In response to an appeal in the press for information, many people turned up who had actually served with Lawrence.

One of the most moving plays presented by the Players was *The Diary Of Anne Frank*, which starred the young Janet Lees-Price (daughter of Frank Price), who shortly afterwards entered the profession and appeared on stage and TV, including the famous *Emergency Ward Ten*. The build up of dramatic tension as the Gestapo came ever nearer to the attic, finally hammer-



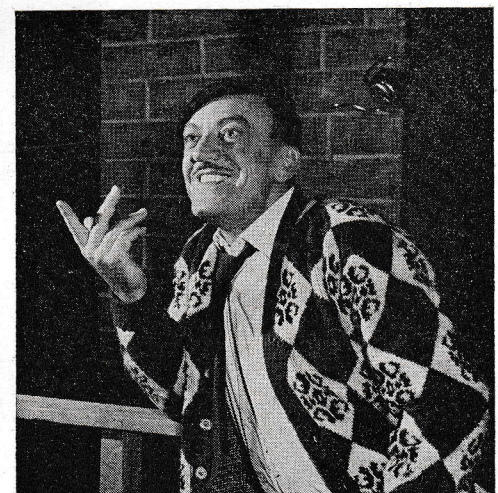
Left: Mary Epsom who is responsible for the design, execution and supervision of all costumes for almost all major productions.



Right: Pamela Bull as "Ado Annie" in "Oklahoma". She took over the lead in "Annie Get Your Gun" at very short notice.



Left: Geoffrey Best as Juror No. 3 in "12 Angry Men".



Right: Peter Pearce as "Bob-le-Hotu" in "Irma La Douce".

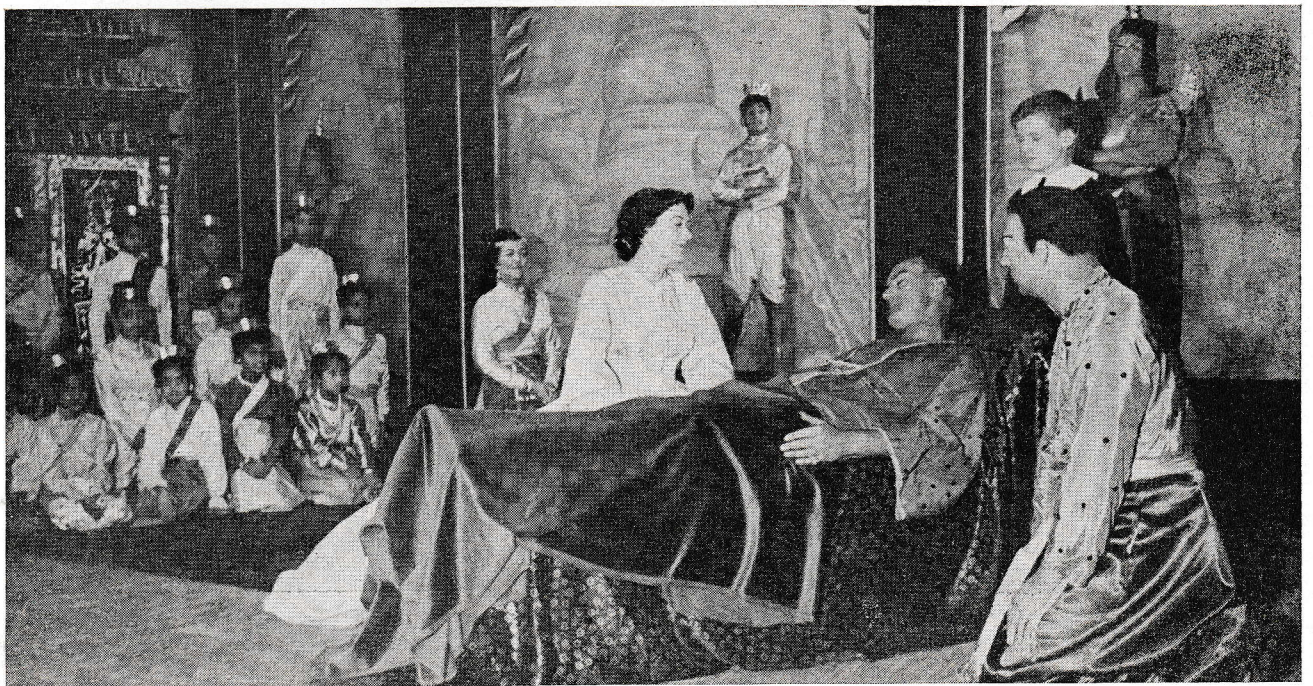


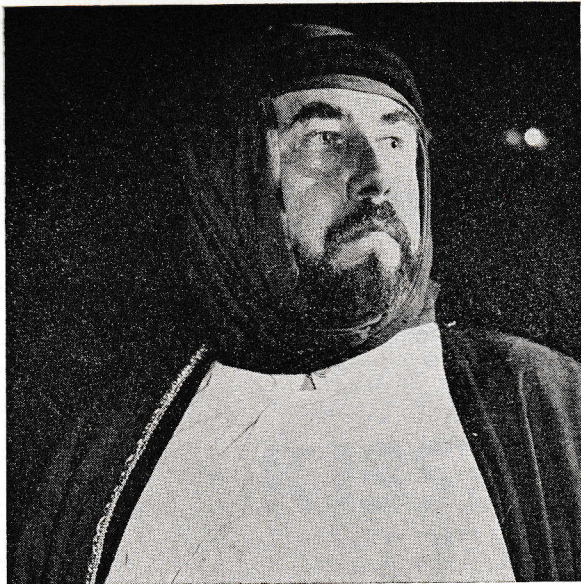
Bryan Epsom as "General Allenby" in "Ross".



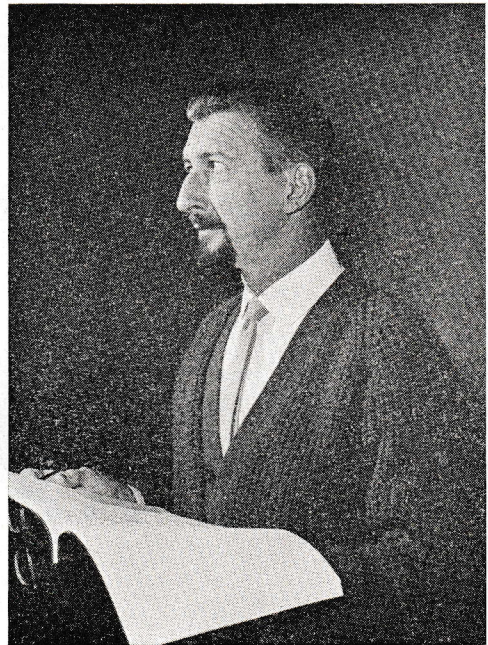
Benny Goodman as "The Cowardly Lion" in "Wizard of Oz".

Dulcie Atwill, Peter Pearce and Bryan Epsom in "The King and I".





Rurik Ronsky as "Auda" in "Ross"



Robert Beaumont who played "Henry Higgins" and also produced "My Fair Lady".

ing on the door as the curtain came down, was a masterpiece of production technique by Robert Beaumont. There are people today who swear that they actually saw the Gestapo break down the door and enter the attic! (they were merely off stage sound effects).

Peter Ustinov gave the Players the amateur performing rights of *Romanoff and Juliet* prior to general release, because of the excellent notices of *The Love of Four Colonels*, including a report by a visiting American journalist in *Time* magazine.

Our favourite Americans are those stalwart members Jack and Judy Dunbar. Judy has made a major contribution in stage management, costumes and properties. Jack was responsible for *A Street Car Named Desire* and *12 Angry Men*. They even played in Kabul, Afghanistan. Jack insists they did not do *The Green Eye Of The Little Yellow God* there.

The late Gwen Alban, who played the leading role in *Ring Round The Moon*, first came to Kenya as accompanist to Ronald Frankau.

One of the most unusual productions was *Six Characters In Search of An Author*. There was no set, no costume, no programmes, and the audience were invited to become their own critics.

Nairobi City Players have always welcomed the local newspaper theatrical critics, and on the whole most notices are favourable. However, it is realised that the reviews can make or mar a production, but as long as they are an objective estimate of the merits or otherwise of the play rather than the personal views or prejudices of the reviewer, no exception can be, or is taken.

The Players are justly proud of their past and present achievements, but each new production is presented with due humility. Let therefore the acid wit of Samuel Johnson have the last word;

Players, sir! I look upon them as no better than creatures set upon tables and joint-stools to make faces and produce laughter, like dancing dogs. But, sir, you will allow that some players are better than others? — Yes, sir; some dogs dance better than others.

R. D. F.

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KENYA NATIONAL THEATRE

THE NAIROBI CITY PLAYERS

present their 50th production

KISS ME KATE

Music and lyrics by:

COLE PORTER

Book by:

BELLA and SAM SPEWACK

By arrangement with:

TAMS-WITMARK MUSIC LIBRARY, INC.
New York.

Musical Director: NAT KOFSKY

Choreography by: PEGGY TSOUKAS

Costumes by: MARY EPSOM

Settings by: GERRY STONEHAM

Directed By:

BENNY GOODMAN

Service counts ... to this young housewife.

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Now you know why so many women insist on going to

... the sign where service counts!



ABOUT THE SHOW

"Kiss Me Kate" opens with the Baltimore first performance of a revival of Shakespeare's "The Taming of the Shrew" set to music. The cast is assembled on stage for final instructions before the opening ("Another Op'nin', Another Show").

In the cast with producer-actor Fred Graham are his former wife, Lilli Vanessi; Lois Lane, a singer in whom he is deeply interested, and Bill Calhoun, who is Lois's primary interest. The irresponsible Bill informs Lois that he has signed Graham's name to a \$10,000 I.O.U. in "the most respectable floating crap game in town (shades of earlier N.C. Players production "Guys and Dolls") and she begs him to reform ("Why Can't You Behave"). Fred Graham and Lilli patch up their differences as they reminisce nostalgically about other shows in which they have appeared together ("Wunderbar"). Fred sends a bouquet to Lois which is delivered in error to Lilli. Lilli, genuinely thinking the bouquet hers, is overcome with sentiment ("So In Love").

On stage, "The Taming of the Shrew" gets under way ("We Open in Venice") as Lois as "Bianca" and Bill as "Lucentio" discuss Bianca's inability to marry until her older sister Katherine is engaged ("Tom, Dick, or Harry") Graham as "Petruchio" arrives in search of a rich wife ("I've Come to Wive it Wealthily in Padua"). Although "Katherine", played by Lilli, states her unalterable opposition to males ("I Hate Men"), Petruchio agrees to carry her, even though she is not the wife of whom he has dreamed ("Were Thine That Special Face"). Lilli then discovers that her bouquet from Fred was intended for Lois, and threatens to leave the show. Her departure is prevented by two gangsters who have come to collect the I.O.U. with Fred's signature, and as the curtain falls on the first act, Lilli is raging both in character as "the Shrew" and in reality.

Later in the evening, Paul, Graham's dresser, passes time in the alley beside the theatre by commenting feelingly on the Baltimore weather ("Too Darn Hot"). As the revival continues on stage, Petruchio, although just married to Katherine and beginning his tempestuous wedded life, begins to yearn for his bachelor days ("Where Is The Life That Late I Led"). Off stage, Bill discovers Lois flirting and reproaches her later in the show. She explains her feelings ("Always True To You In My Fashion") and he answers with a charming expression of affection for the character she plays in the revival ("Bianca"). Because of a sudden change in gang administration, the gangsters tear up the now worthless I.O.U. Bill had signed in Graham's name. Lilli then prepares to walk out of the show with her new fiancée, Harrison Howell, the rich business man who is backing the revival. Graham muses on his love for Lilli (a reprise of "So In Love"). The gangsters pause to pay a decidedly unusual tribute to William Shakespeare ("Brush Up Your Shakespeare"). As the revival comes to a close Lilli unexpectedly returns and in Katherine's words expresses her intention of returning to Fred. She and Fred are reunited and Lois and Bill reach their own understanding for an "everything ends happily" finale.



TONY THACKER
(Fred Graham) Petruchio



ALICE DALE
(Lilli Vanessi) Katherine



JUDY SWIFT
(Lois Lane) Bianca



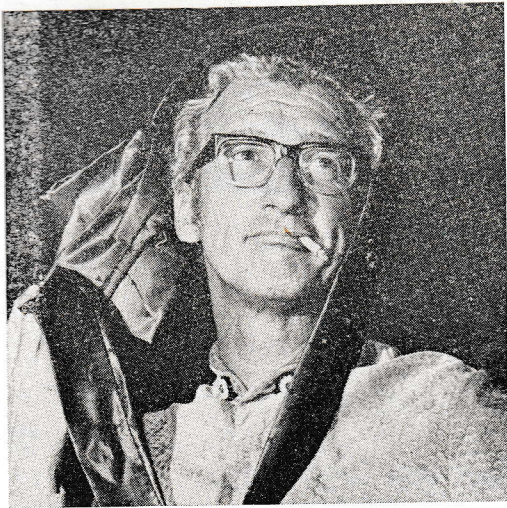
RAY CHARMAN
(Bill Calhoun) Lucentio



BRIAN RUSSELL
(Harry Trevor) Baptista



MARLENE SHAW (Hattie)



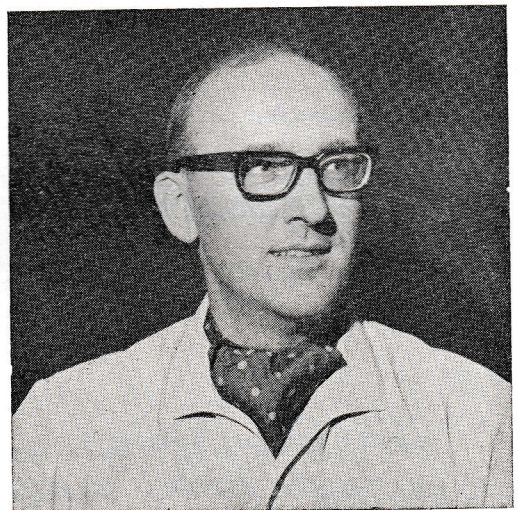
ROBERT BEAUMONT (2nd Man)



BENNY GOODMAN (1st Man)



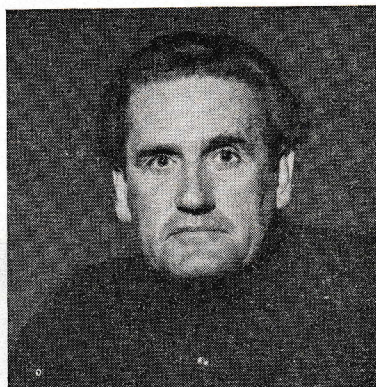
DOUGLAS COOK (Paul)



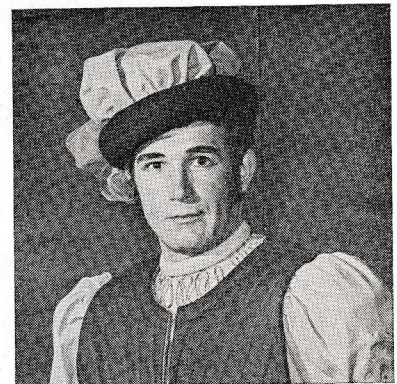
IAN MacGLASHAN (Harrison Howell)



**ALEC RAIT
(Second Suitor) Gremio**



**KEN LATHAM
(Stage Manager) Ralph**



**TONY WALKER
(Third Suitor) Hortensio**

KISS ME

Music and Lyrics by **COLE PORTER**

Based on William Shakespeare
"The Taming of the Shrew"

CAS

(in order of their

<i>Musical Director</i>	NAT KOFSKY
<i>Fred Graham</i>	TONY THACKER
<i>Harry Trevor</i>	BRIAN RUSSELL
<i>Lois Lane</i>	JUDY SWIFT
<i>Ralph (Stage Manager)</i>	KEN LATHAM
<i>Lilli Vanessi</i>	ALICE DALE
<i>Hattie</i>	MARLENE SHAW
<i>Stage Doorman</i>	DAVID HAND
<i>Paul</i>	DOUGLAS COOK
<i>Bill Calhoun</i>	RAY CHARMAN
<i>First Man</i>	BENNY GOODMAN
<i>Second Man</i>	ROBERT BEAUMONT
<i>Harrison Howell</i>	IAIN MacGLASHAN

SINGING AND DANCING

GAYE MOORE, SHEILA BARKER, MARGUERITE SETON, VICKY BROOKE, VICKY HENDERSON, SUSAN CUTTS, BUNTY FIELD, HILARY MITCHELL, JEAN BALL, JACKIE BENSON, ANGELA MORGAN, ELIZABETH ELLIS, MAUREEN McELHINNEY, CHRISTINE GILLIVER, MAUREEN GOOD, ANNE FOX, VERONICA KEARSLEY, JULIE BATEMAN.

Musical Director: NAT KOFSKY

Director
BENNY GOODMAN



BENE

IT'S
THROUGHOUT

THE KATE

Book by SAM & BELLA SPEWACK

William Shakespeare's
"Taming of the Shrew"

CAST

(of their appearance)

"TAMING OF THE SHREW" Players

<i>Bianca (Lois Lane)</i>	JUDY SWIFT
<i>Baptista (Harry Trevor)</i>	BRIAN RUSSELL
<i>Gremio (Second Suitor)</i>	ALEC RAIT
<i>Hortensio (Third Suitor)</i>	TONY WALKER
<i>Lucentio (Bill Calhoun)</i>	RAY CHARMAN
<i>Katherine (Lilli Vanessi)</i>	ALICE DALE
<i>Petruchio (Fred Graham)</i>	TONY THACKER
<i>Haberdasher</i>	EDWARD MORRIS
<i>Servants</i>	NIGEL PROCTOR, ALLAN EARNSHAW and SIMON DUIRS
<i>Inn Keeper</i>	DAVID HAND

DANCING ENSEMBLE

TONY WALKER, ALEC RAIT, TOM OLSON, BILL WALDRON, LESLIE PICKARD, STEPHEN BENSON, CHRISTOPHER MARSHALL, SIMON DUIRS, EDWARD MORRIS, ALLAN EARNSHAW, NIGEL PROCTOR, DAVID HAND, CHARLES NICHOLLS.

Directed by
GOODMAN

Choreographer: **PEGGY TSOUKAS**
Settings by: **GERRY STONEHAM**
Costumes by: **MARY EPSOM**

IT'S
BROS

THROUGHOUT KENYA.



FOR THE NAIROBI CITY PLAYERS

<i>Stage Director</i>	JOHN BRAITHWAITE
<i>Stage Manager</i>	GORDON PURCELL
<i>Assistant Stage Manager</i>	ARTHUR DOCHERTY
<i>Assisted by</i>	Hans Hansen, Tony Bishop, Nigel Bramich, Andrew Sturdey, Richard Penn, Tristram Spence, Bob Taylor, Anne Taylor, Denis Patience, Lilu Bharadia, Lyn Cocksedge, Chris Cooke, Wyndham Westerway, John Hunt.
<i>Settings Designed by</i>	GERRY STONEHAM
<i>Sets constructed and painted by</i>	John Braithwaite, Gordon Purcell, Hans Hansen, Arthur Docherty, Nigel Bramich, Bob Taylor, Anne Taylor, Andrew Sturdey, Richard Penn, Tristram Spence, Denis Patience, Dorothy Patience, Jenny Ritchie, Anne Keighly-Bell, Judy Dunbar, Jamie Dunbar, Pam Norris, Mike Imbert, Nick Boisseau, Caroline Mackay, Elizabeth Salmon, Lyn Cocksedge, Chris Cooke Wyndham Westerway, John Hunt.
<i>Production Secretary</i>	JOAN STALLEY.
<i>Property Mistress</i>	PAM NORRIS.
<i>Assisted by</i>	Elidabeth Braithwaite, Brenda Purcell, Ann Keighley-Bell.
<i>Lighting Advisers</i>	BOB TOMKO & JOE MILTZ.
<i>Costumes</i>	MARY EPSOM.
<i>Assisted by</i>	Jocelyn Rait, Betty Larkins, Judy Cocksedge, Julia Gomez, Judy Dunbar, Elizabeth Salmon.
<i>Dressers</i>	Judy Cocksedge, Julie Bateman, Elizabeth Braithwaite.
<i>Business Manager</i>	BRYAN EPSOM.
<i>Assisted by</i>	Jocelyn Rait.
<i>Public Relations and Publicity</i>	GEOFFREY BEST, BRYAN EPSOM and KAY FRANCIS.
<i>Poster</i>	TONY WALKER.
<i>Photographs by</i>	ALEC RAIT.
<i>Programme</i>	GEOFFREY BEST.
UNDERSTUDIES:—	
<i>Lilli/Katherine</i>	MAUREEN GOOD.
<i>Fred/Petruchio</i>	IAIN MacGLASHAN.
<i>Lois/Bianca</i>	SUSAN CUTTS.
<i>Bill/Lucentio</i>	ALEC RAIT.
<i>First and Second Man</i>	WALTER HINDS.

FOR THE NATIONAL THEATRE

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

SYNOPSIS OF SCENES

ACT I

The entire action takes place in Ford's Theatre, Baltimore.

- Scene 1: *Stage of Ford's Theatre, Baltimore.*
- Scene 2: *Back Stage Corridor.*
- Scene 3: *The Dressing Rooms of Fred Graham and Lilli Vanessi.*
- Scene 4: *Before "Shrew" Curtain.*
- Scene 5: *Street Scene, Padua.*
- Scene 6: *Backstage.*
- Scene 7: *Fred and Lilli's Dressing Rooms.*
- Scene 8: *Before "Shrew" Curtain.*
- Scene 9: *Street Scene, Padua.*

INTERVAL

ACT II

- Scene 1: *Theatre Alley.*
- Scene 2: *Before the Curtain.*
- Scene 3: *Petruchio's House.*
- Scene 4: *Back Stage Corridor.*
- Scene 5: *Fred and Lilli's Dressing Rooms.*
- Scene 6: *Back Stage Corridor.*
- Scene 7: *Before the Curtain.*
- Scene 8: *Baptista's House.*

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MUSICAL PROGRAMME

ACT I

Overture

1. "Another Op'nin', Another Show" HATTIE and CHORUS
2. "Why Can't You Behave" LOIS and BILL
3. "Wunderbar" LILLI and FRED
4. "So In Love Am I" LILLI
5. Padua Street Scene "We Open In Venice" KATHERINE, PETRUCHIO, BIANCA, LUCENTIO, DANCERS and CHORUS
6. "Tom, Dick or Harry" BIANCA, LUCENTIO, HORTENSIO and GREMIO
7. "I've Come To Wive It Wealthily in Padua" PETRUCHIO and MEN
8. "I Hate Men" KATHERINE
9. "Were Thine That Special Face" PETRUCHIO
10. "I Sing Of Love" BIANCA, LUCENTIO and CHORUS
11. Tarantella DANCERS
12. Finale — "Kiss Me Kate" KATHERINE, PETRUCHIO, PRINCIPALS and CHORUS

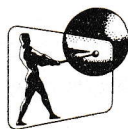
ACT II

Entracte

13. "Too Darn Hot" PAUL, DANCERS and CHORUS
14. "Where is The Life That Late I Led" PETRUCHIO
15. "Always True To You (In My Fashion)" LOIS
16. "Bianca" BILL and GIRLS
17. Reprise — "So In Love Am I" FRED
18. "Brush Up Your Shakespeare" GANGSTERS
19. Pavanne DANCERS
20. "Shrew" Finale — "So Kiss Me, Kate" FULL "SHREW" COMPANY
21. Grand Finale — Reprise "Brush Up Your Shakespeare" ENTIRE COMPANY



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A. MacALPINE
R. TRINCI
R. W. MOSS

Bass

G. PIRES

Piano

PHYLLIS HAND

Flutes

JOAN M. DOWNING

Clarinets

M. WEINSTEIN
JULIA MOSS

Saxaphones

A. COUTINHO
LEN WAREHAM
V. MURPHY

Horn

P. E. FRIESEN

Trumpets

K. MATHISMOEN
P. E. FRIESEN

Trombone

O. JOHANSEN

Percussion

B. TURNER

We wish to thank PHYLLIS HAND, ANDREA WORTS and IAN
MacGLASHAN for invaluable help as rehearsal pianists.

Musical Director: NAT KOFSKY

ACKNOWLEDGEMENTS

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

Nytil-Jinja-Fabrics for their generous gift of material to dress the show.

P. D. Bhadresa for tailoring.

The MacMillan Memorial Library for loan of period furniture.

Nairobi Emporium for loan of pistol.

Taws Ltd.

Rank Xerox Ltd.

The Headmaster St. George's Primary School for rehearsal facilities and loan of musical instruments.

The Donovan Maule Theatre for loan of chaise-longue and telephone equipment.

The Nakuru Players for loan of bear skin.

Joles Ltd. for champagne.

Mrs. Freddie Yowell for photograph.

NAIROBI CITY PLAYERS

Standing Committee

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

In addition to the Committee there is an Associate Membership limited to 50 Members.

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GN/CC/1603

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PAST PRODUCTIONS

- 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 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.
"After the Fall" by Arthur Miller.

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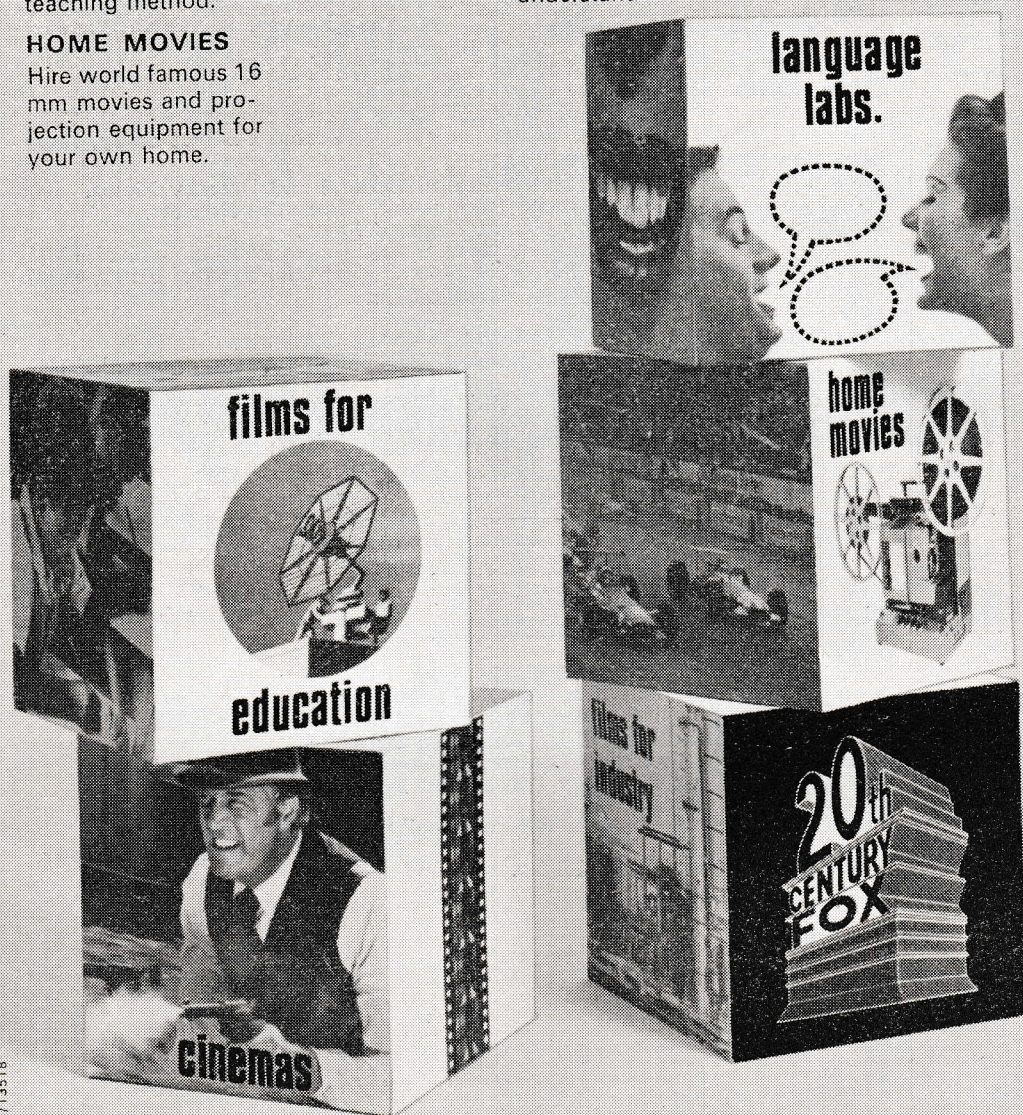
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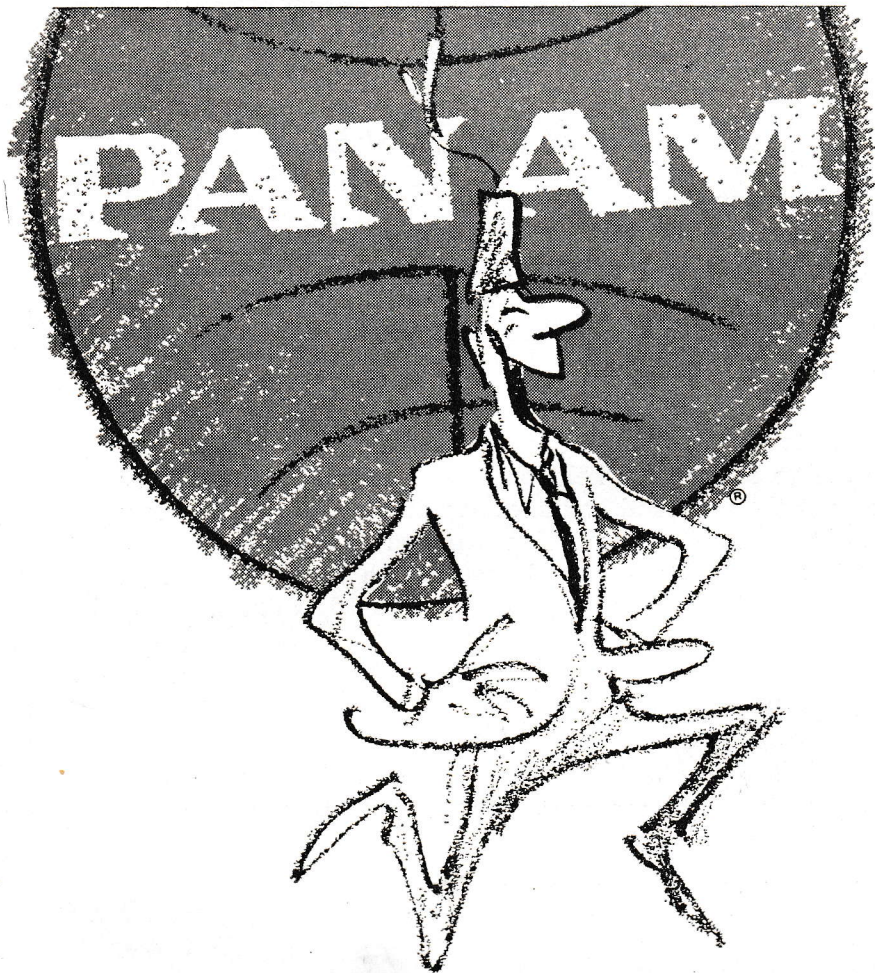
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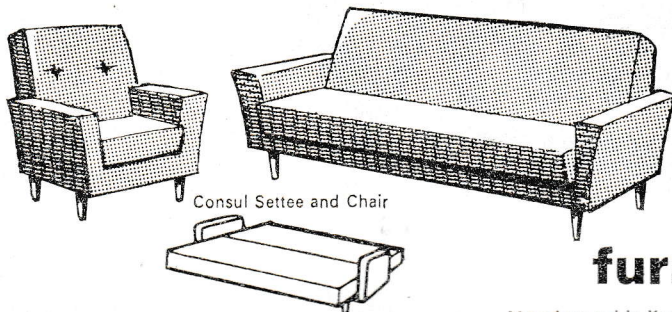
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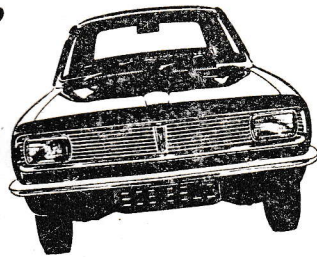
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Make a Note of the Following Dates

SUNDAY, 14th DECEMBER, 1969

FRIDAY, 26th DECEMBER, 1969

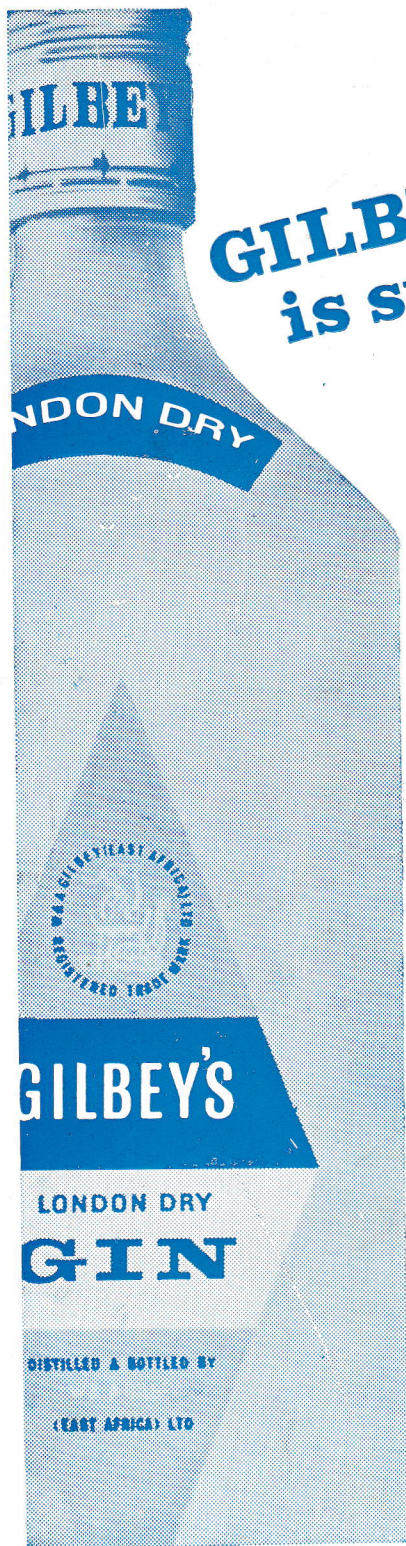
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