

72

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NAIROBI SOUTH ROTARY CLUB wish to thank the NAIROBI CITY PLAYERS for allocating the first night of "Hello Dolly" to their project to raise funds towards the purchase of a much-needed replacement ambulance for the St. John Ambulance Association, and for their promised generous donation from the funds generated during the run of the show.

They also wish to thank the following for their most generous gifts:—

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QANTAS AIRWAYS — an Australian Koala Bear.
S.A.S. — a pair of Scandinavian dolls.
SWISSAIR — a pair of Swiss dolls.

Most grateful thanks are also due to the following for their help:—

- BUNSON TRAVEL SERVICES for co-ordinating the theatre bookings.
ALIBHAI SHARIFF LTD. for the loan of their window.

All those who have taken advertising space.

Mrs. E. Spyratos of St. John Ambulance H.Q. for her unfailing co-operation and assistance.

ALITALIA — for providing their attractive hostesses to sell programmes on the first night.

The Cast, the Orchestra and the National Theatre Staff.

and

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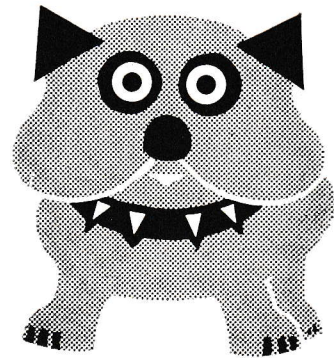
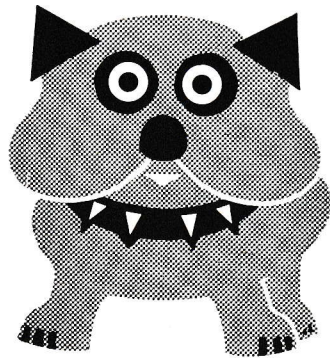
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All proceeds of the auction will go towards the cost of the new ambulance for St. John Ambulance Brigade, Nairobi.

Message from ST. JOHN AMBULANCE ASSOCIATION (KENYA)

The Association wishes to say thank you to the Nairobi City Players and to Nairobi South Rotary Club, and also to all who are so generously donating in one form or another towards the cost of the new Ambulance.

During 1971 the Brigade had a very busy year with the number of hours spent by volunteers on Public Duties over double those of 1970 and over treble those of 1969. More than 17,560 casualties were treated on Public Duties, and 333 road accident cases in Nairobi District alone. Every single day we respond to many calls for help and our ambulances with their skilled staff answered over 3,500 calls during 1971, an average of almost 10 each day.



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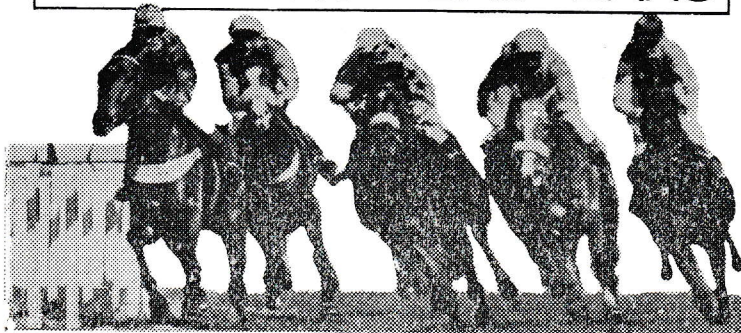
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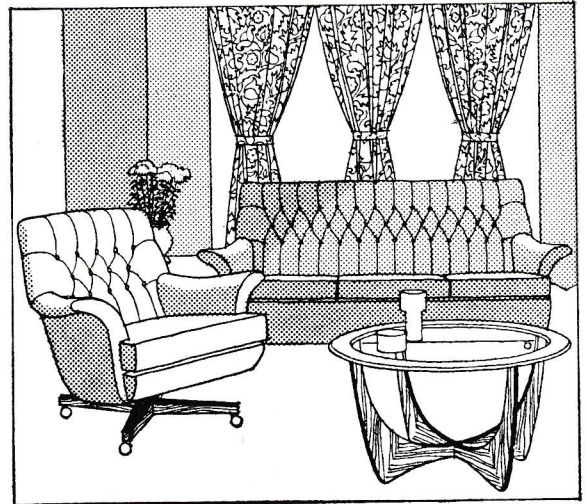
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you back where you belong --
in the comfort of our*



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KENYA NATIONAL THEATRE
THE NAIROBI CITY PLAYERS

presents

HELLO DOLLY!

Book by
MICHAEL STEWART

Music and Lyrics by
JERRY HERMAN

(Based on the play "The Matchmaker" by THORNTON WILDER)

Original Production Directed and Choreographed by
GOWER CHAMPION

By arrangement with
EVANS BROTHERS LTD., and STAGE MUSICALS LTD., NEW YORK

Director & Choreographer:
LARRY OAKS

Musical Director & Chorus Master:
TONY DAVIES

Costumes by MARY EPSOM

Settings by ROB BAIN and
MOLLY SELJEFLOT



"Dolly"
ALICE DALE



"Cornelius"
RAY CHARMAN



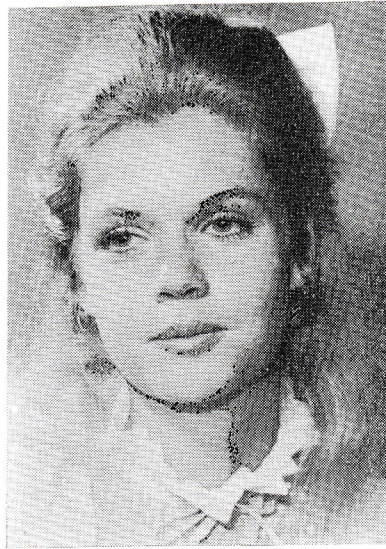
"Mrs. Molloy"
PATRICIA SMITH



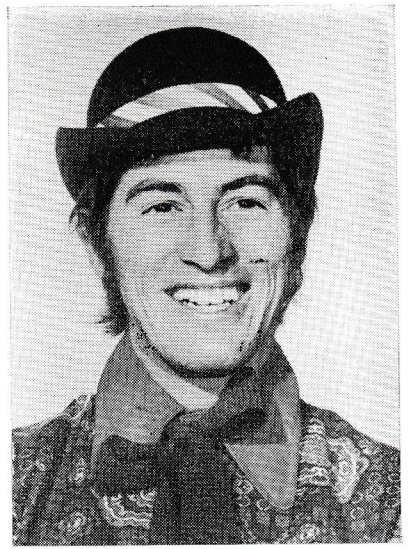
"Vandergelder"
... **GLYNN DAVIES**



"Minnie Fay"
HEATHER STEADMAN



"Ermengarde"
INGA KEBLE-WHITE



"Barnaby"
RICK PAYNE



"Rudolph"
VIC FRANCIS



"Judge"
TONY THACKER



"Ernestina"
MAUREEN TURNER



"Mrs. Rose"
JANET KERLEY



"Ambrose Kemper"
GEOFFREY BRUCE



**Hello Larry,
Well, Hello, Larry it's
so nice to have you back
where you belong...**

Larry Oaks, professional London producer and choreographer, flew Alitalia from London to Nairobi for the Nairobi City Player's production of 'Hello Dolly', the world's smash hit musical.

Alitalia
ITALY'S WORLD AIRLINE

ABOUT THE DIRECTOR



Photograph by J. Moran of Harrogate.

LARRY OAKS

theatre, Tel Aviv (in Hebrew). He worked on "THE PRIME OF MISS JEAN BRODIE", starring Vanessa Redgrave, at Wyndham's Theatre, London, when he staged the Tango for two girls, one of whom — Olivia Hussey — was later to play Juliet in Zeffirelli's "ROMEO AND JULIET", Romeo being played by Leonard Whiting, who had been in "OLIVER" as the Artful Dodger. He has choreographed dance sequences for several of A.T.V.'s "PLAY OF THE MONTH" series; amongst the artists were Paul Schofield in Strindberg's "DANCE OF DEATH" and Celia Johnson in "HELEN and EDWARD and HENRY". He worked on a film called "THE FLIGHT OF THE DOVES", starring Ron Moody and Jack Wild, which was shot in Ireland. He also worked on "THE SONG OF NORWAY" which was shot entirely on location in Norway and Denmark and was the first musical to be filmed in Cinerama. During 1971 Larry Oaks was at the York Theatre Royal as choreographer and director. He was one of the main directors and organisers of an International Youth Festival held in York to commemorate that city's 1,500 anniversary, working with 1,600 performers presenting 85 performances in 2 weeks. He also staged a "rock" musical called "THE LAST DAYS OF ISAAC" which went to the English National Theatre (Old Vic) and directed a new play by Henry Livings called "GRUP". He co-directed another new play — "STRINGER'S LAST STAND" by Stan Barstow and Alfred Bradley, who wrote "A KIND OF LOVING". Last Christmas he directed a pantomime at the York Theatre Royal. He then spent most of this year working on the film "THE GREAT WALTZ", based on the life of Johann Strauss and shot in location in Vienna. This should be seen on Nairobi screens in the near future.

The Nairobi City Players find it both rewarding and satisfying to work with a director so thoroughly professional as Larry Oaks and to show their appreciation have made him an Honorary Member of the group. They have every intention of retaining their association and have invited Mr. Oaks to direct "MAN OF LA MANCHA" in June of next year. Larry says he is always delighted to come to Kenya and he loves the country (when he is able to take time off from his intensive rehearsal schedule). The Nairobi City Players are thinking of calling him their "Resident Guest Director".

Director and Choreographer for "Hello, Dolly!" is LARRY OAKS. At the Nairobi City Players' invitation Mr. Oaks has already made two previous visits to Nairobi when he directed for them "FIDDLER ON THE ROOF" and "KISMET".

Larry Oaks is a 37-year old Jerseyman whose career has taken him to many countries. He started in professional show business as a dancer in a revue at the Theatre Royal, Windsor. He then toured in "LOVE FROM JUDY", after which he went into the West End at the Prince of Wales Theatre in the Follies Bergere Revues for eighteen months and also played in cabaret at Churchills Club, Bond Street and the Don Juan, in Grosvenor Square. He did T.V. for a number of years and was in the Rodgers and Hammerstein "CINDERELLA" at the London Coliseum. In 1960, he went into "OLIVER" at the New Theatre as dancer and Ballet Master for six years, during which time he staged the Broadway production at the Imperial Theatre, New York. He has staged "OLIVER" in Los Angeles, in Holland (in Dutch) and at the Habimah National

ABOUT THE SHOW

"Hello, Dolly!" begins early one summer morning in New York City in the year 1898. Dolly Levi, born Gallagher, the jack-of-all trades widow of one Ephraim Levi, is on her way to Yonkers, New York, to arrange the second marriage of Mr. Horace Vandergelder, the well known half-a-millionaire — in truth she intends to marry him herself — and she reveals what sort of woman she is as she sings "**I Put My Hand In**".

Meanwhile in Yonkers, we meet Horace Vandergelder, his long suffering clerks, Cornelius and Barnaby, and his weeping niece Ermengarde. Vandergelder, who believes that everyone in the world with the possible exception of himself is a fool, explains why he has decided to do that most foolish thing, marry again, as he sings "**It Takes a Woman**".

Dolly arrives in Yonkers and proceeds to clear the field of all rivals including Mrs. Irene Molloy, a young widow she herself presented to Vandergelder, by telling Vandergelder about a great catch — an heiress — one Ernestina Money whom she will introduce to him that very afternoon when he marches in the 14th Street Association Parade. Vandergelder agrees and goes off to New York on business. Meanwhile, his two clerks, Cornelius and Barnaby, decide they have had enough of Yonkers and are going off to New York to do some living it up before it is too late. Cornelius sings to Barnaby about the wonders of the big city and is joined by Dolly as she tries to persuade Ermengarde that it is time for her to rebel, too — "**Put On Your Sunday Clothes**".

In New York City again, we meet Mrs. Molloy, whom Vandergelder has been considering as a second wife. Tired of her dull existence as a milliner and longing for some adventure herself she sings "**Ribbons Down My Back**". By chance, Cornelius and Barnaby, take refuge in her shop to avoid meeting Vandergelder and, while they are hidden in cupboards and under tables, Dolly, Mrs. Molloy and Minnie Fay—Mrs. Molloy's assistant — distract the suspicious Vandergelder with "**Motherhood**".

Despite their best efforts, Vandergelder discovers that there are men in the shop, and though he does not know who the men are, he is angry enough to break off relations with Mrs. Molloy and inform Mrs. Levi that he will meet her "heiress" that evening at the end of the parade. Mrs. Molloy is furious and Dolly, seeing that Cornelius is much taken with the young widow, patches things up and arranges for Cornelius and Barnaby to take Mrs. Molloy and Minnie Fay to dinner at the Harmonia Gardens Restaurant. Cornelius, mindful of the fact that he has something less than three dollars in his pocket, suggests that they couldn't go to a fashionable place like the Harmonia Gardens because they have dancing there and he doesn't know how to dance. And so Dolly teaches Cornelius and Barnaby to dance as she sings "**Dancing**".

An exuberant Cornelius takes Mrs. Molloy off to see the 14th Street Parade and Dolly, having brought them together, is once more alone. She speaks to her late husband, Ephraim Levi, and explains why she wants to marry Horace Vandergelder. She is tired of leading a safe, solitary existence and longs to "rejoin the human race". The scene changes to 14th Street at night as Dolly, joined by all the marchers, restates her determination as she sings "**Before the Parade Passes By**" and the curtain falls on Act I.

Act II begins with Cornelius and Barnaby convincing Mrs. Molloy and Minnie Fay that the really "elegant" way for them to go down to the Harmonia Gardens Restaurant is to walk, as they sing "**Elegance**".

Meanwhile at the Harmonia Gardens Restaurant, the entire staff is buzzing with the news that Dolly is coming back for the first time since Ephraim Levi's death. By eight o'clock, the excitement has reached fever pitch as the curtains of the main entrance part and Mrs. Levi, resplendent in a glittering red dress, starts down the stairs. **"Hello, Dolly!"**

Dolly pulls out all the stops as she sets about hooking Vandergelder. First she assumes that he wants to marry her and firmly turns him down; then she paints a dreary picture of what life in Yonkers will be without her. During the confusion engendered by his discovering not only Cornelius and Barnaby, but also his niece Ermengarde, in the Harmonia Gardens Restaurant Vandergelder discovers that his well-ordered existence is somewhat less than that. He discharges Cornelius on the spot and is amazed to hear his once humble clerk take this blow with equanimity and declare his love for Mrs. Molloy in front of one and all as he sings **"It Only Takes a Moment"**.

In the court to which he has been taken for creating a disturbance at the Harmonia Gardens, Vandergelder — obdurate as ever — hears Dolly tell him the only thing she can say under the circumstances — **"So Long Dearie"**.

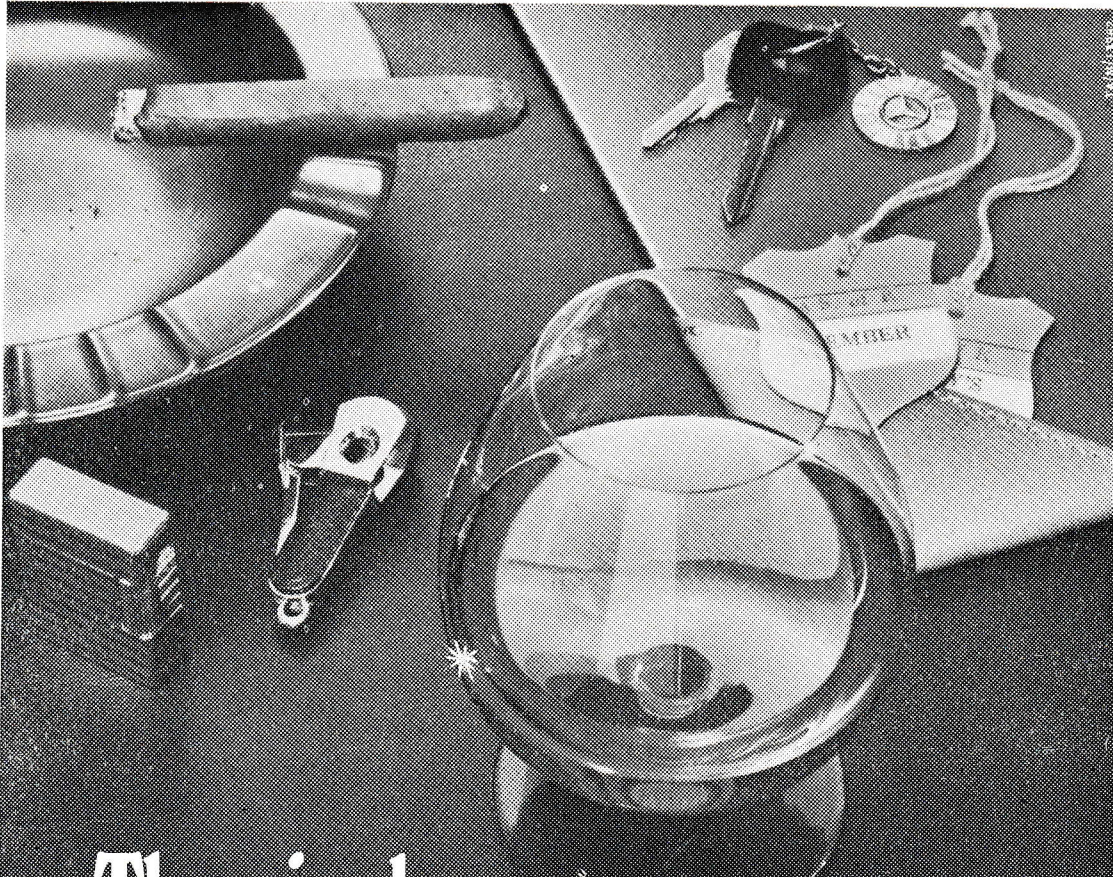
Early next morning and back in Yonkers, Vandergelder, now without clerks, without niece, and without Dolly, realises he's been as big a fool as anyone else — and he'd be an even greater fool if he let this wonderful woman out of his life. So he asks Dolly, who conveniently returns having expected just such a turn of events, to forgive him and marry him as he sings **"Hello, Dolly!"** and the curtain falls.



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SYNOPSIS OF SCENES

ACT ONE

The action takes place in New York in the summer of the year 1898.

- Scene 1: *Street Scene in New York — Grand Central Station.*
- Scene 2: *Horace Vandergelder's Feed Store in Yonkers, New York.
Yonkers Railroad Station.*
- Scene 3: *New York Street and exterior of Mrs. Molloy's Hat Shop
Interior of Hat Shop.
Deserted Store.
Fourteenth Street Parade.*

INTERVAL

ACT TWO

- Scene 1: *Outside the Hoffman House Hotel.
Harmonia Gardens Exterior.*
- Scene 3: *Harmonia Gardens Restaurant.*
- Scene 3: *Courtroom.*
- Scene 4: *Vandergelder's Feed Store.*

HELLO

CAST
(In order of their a

Mrs. Dolly Gallagher Levi
 Chauffeur
 Ernestina
 Ambrose Kemper
 Band

ALICE DALE
 PHILIP MWANIKI
 MAUREEN TURNER
 GEOFFREY BRUCE
 VIC FRANCIS
 DOMINICK LOBO
 PHILIP MWANIKI
 GLYNN DAVIES
 INGA KEBLE-WHITE
 RAY CHARMAN
 RICK PAYNE
 HEATHER STEADMAN
 PATRICIA SMITH
 GERRY STONEHAM
 JANET KERLEY

Horace Vandergelder
 Ermengarde
 Cornelius Hackl
 Barnaby Tucker
 Minnie Fay
 Mrs. Irene Molloy
 Waltzing Gentleman
 Mrs. Rose

SINGERS

JACKIE BRASHER, SUE CLIFF, GLORIA CRAMER, CAROLYN CURZON,
 PENNY FITZJOHN, MAUREEN FOX, IRENE JEFFERY, JANET KERRLEY,
 MARGARET LAWSON, JAN LINTOTT, WENDY MILLER, VERA ROPER,
 ELLY VAN DER MOOLEN.
 CHRIS COOLING, DAVID CRELLEY, ARTHUR DOCHERTY, NICK DONNE,
 TREVOR FOX, VIC FRANCIS, JIM HALCRO-JOHNSTON, GARY JONES,
 DOMINICK LOBO, CHRIS MARSHALL, BOB REID, TONY THACKER.

*Peter Njeroge appears by kind permission

Settings by
ROB BAIN and MILLY SELJFLOT

Director & Chor
LARRY C
 Musical Dire
TONY DA



BENE

THROUGHOU
AUSTIN • MORRIS • WOLSELEY • M.G. • TRIUMPH

DOLLY!

CAST

(in order of their appearance)

<i>Bathing Belles</i>	JACKIE BRASHER WENDY MILLER GERRY STONEHAM
<i>Coachman</i>	VIC FRANCIS
<i>Rudolph</i>	BOB REID
<i>Stanley</i>	TONY THACKER
<i>Cooks</i>	TREVOR FOX NICK DONNE
<i>Judge</i>	TONY THACKER
<i>Court Clerk</i>	CHRIS COOLING
<i>Policemen</i>	PHILIP MWANIKI DOMINICK LOBO
<i>Workman</i>	GARY JONES

DANCERS

SHIRLEY BISHOP, JUDY LUCAS, JEAN PAYNE, ANNE-MARIE WEBLEY, DOROTHY YOUNG, LYNN COCKSEGE, CHRIS COOLING, NGIGE GITAU, JOE MURIITHI, PETER NJEROGE.*

CHILDREN

JULIA BISHOP, ALISON COX, STEPHANIE KORNEGAY, PATRICIA SHAW, EMMA TUNNELL, JEREMY BISHOP, HUGH COCKSEGE, BRIAN EKIS.

with the kind permission of the National Theatre Company.

Director & Choreographer

MARY OAKS

Musical Director

TONY DAVIES

Costumes by
MARY EPSOM

BROS



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ABOUT THE MUSICAL DIRECTOR



TONY DAVIES

The Musical Director for "Hello, Dolly!" is TONY DAVIES, who is well known in Nairobi music circles as a very talented pianist.

Born in 1940 in Caterham, Surrey, Tony cannot remember when he first started playing the piano although a photograph of him aged two looking baffled at the keyboard would indicate that it was fairly early. During his school days he learned to play the piano well and the 'cello' less well. He then went on to four hectic years at Keble College, Oxford pursuing a wide range of other interests and eventually acquiring a degree, a diploma and a fiancée from Kenya. The latter, now his wife, Alison, was the reason for his arrival in Kenya to teach for two years at the then Prince of Wales School (now Nairobi School). There, himself taught and encouraged by Jack Lockhart (whom many theatres goers will remember as musical director of Nairobi shows in years gone

by) music again became an absorbing interest and he then studied for, and obtained his Licentiate of the Royal Schools of Music. Tony again put his nose to the grindstone, changed careers and, after three years, qualified in accountancy, a profession he now pursues between concerts and shows! It should be added here that he has ample encouragement to follow his bent as he has married into a very musical family. His mother-in-law is Jean Gill, whose fine contralto voice has been heard in many Nairobi musicals, and particularly Gilbert and Sullivan. Both his wife and sister-in-law, Hilary, are singers.

Playing the piano, organ or harpsichord, singing or conducting, Tony has been involved in many musical events. Hidden from view with the other troglodytes in the orchestra pit, he has played in several shows including "The Merry Widow", "The Gypsy Baron" for Nairobi Musical Society, "The Pirates of Penzance" and "The Beggars Opera", for Nairobi Musical Society and the Theatre Group combined. In 1971 he emerged above waist level to conduct "The Gondoliers" also staged by the same combination.

He has been principally active recently in chamber music and this year has given two major concerts, the most recent being at the National Theatre when he played the Schumann Piano Concerto with the Nairobi Orchestra, under the baton of Nat Kofsky. Last Christmas Tony Davies was the Musical Director for the City Players production of "Kismet", also under Larry Oaks' direction.

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DICK MOSS
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LINDA LEIKER

Bass

GIULIO PIRES

Flute

JOAN DOWNING

Clarinets

CATHERINE WORRALL
ROBERT WAGER

Trumpet

CARL WIDSTRAND

Trombones

OIVIND JOHANSEN
JOHAN PETERS
NICK VON BERG

Piano

MARGARET HUTCHINGS

Percussion

STAN GREENHALGH
ALISON DAVIES

The NAIROBI CITY PLAYERS wish to thank MARGARET HUTCHINGS, MICHAEL HALL, LEON NEW, BILL PRIESTLEY and CLIVE RUSHBROOKE for their invaluable help as rehearsal pianists.

Musical Director: TONY DAVIES

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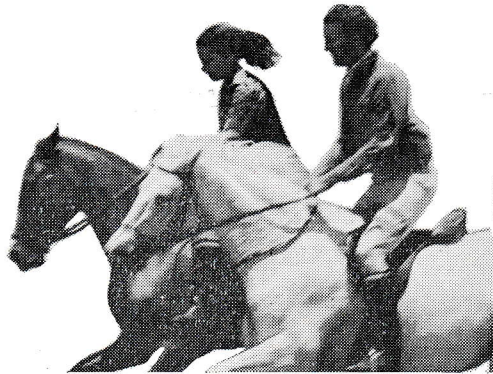
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FOR THE NAIROBI CITY PLAYERS

<i>Stage Manager</i>	CHRIS COOK
<i>Assistant Stage Managers</i>	ROB BAIN, TONY STEADMAN
<i>Assisted by</i>	Max Alfonso, John Anderson, Tony Bishop, Philip Chege, Peter Crampton, Frank Gresham, Rufus Karanja, Max Kedenge, Franco Kimotho, Elijah Konga, Alan Konya, Graham Lucas, Ivor Mortimer, Brian Nolan, Mahmood Noormohamed, Shaukar Noormohamed, Gordon Purcell, Clive Rushbrooke, Jim Smith, Mac Spence, Reb Wilson.
<i>Set Designs</i>	ROB BAIN, MOLLY SELJEFLOT
<i>Construction Manager</i>	BRIAN VALLETTE
<i>Assistant Construction Managers</i>	Chris Cook, Brenda Purcell.
<i>Sets constructed by</i>	Max Alfonso, David Ameyna, John Anderson, Tony Bishop, Philip Chege, Lynn Cocksedge, Hugh Cocksedge, Mark Cocksedge, Vic Francis, Frank Gresham, Graham Lucas, Max Kadenge, Rufus Karanja, Franco Kimotho, Elijah Konga, Alan Konya, Peter Njeroge, Brian Nolan, Mahmood Noormohamed, Shaukar Noormohamed, Rick Payne, Gordon Purcell, Clive Rushbrooke, Max Siegrist, Jim Smith, Tony Steadman, John Tyson, Reb Wilson.
<i>Scenic Artist</i>	MOLLY SELJEFLOT
<i>Sets painted by</i>	Maggie Bain, Judy Cook, Glynn Davies, Anne Francis, Irene Jeffery, Judy Lucas, Sarah McCreedy, Jill Siegrist, Margery Smith, Joan Stally, Heather Steadman, Val Tyson, Jean Vallette. Julie Vallette, Dorothy Young.
<i>Properties</i>	VEDA MORTIMER
<i>Assisted by</i>	Maggie Bain, Anne Francis, Jean Vallette.
<i>Sound</i>	DAVID MILLAR
<i>Lighting Design</i>	THEATRICAL ENTERPRISES (KENYA) LTD.
<i>Lighting by</i>	Ray Bevan, Bob Gudgeon, Bill King, John Tyson.

**(All of the above arrangements are under the organisations of
Stage Operators and Technical Specialists)**

<i>Production Secretary</i>	JOAN STALLY
<i>Costume designs by</i>	MARY EPSOM
<i>"Dolly's" Costume & Ladies' Hats by</i>	Mary Epsom
<i>Parasols by</i>	Gina Shiner
<i>Ladies & Girls Costumes by</i>	Gina Shiner, Sheila Taylor, Rosemary Hinds, Penny Wilson
<i>Men & Boys Costumes by</i>	Marlene Docherty, Shirley Bishop, Shirley Thacker
<i>Business Manager, Public Relations & Publicity</i>	BRYAN EPSOM
<i>Programme</i>	DAVID FIELD, IAN MULHOLLAND, BRYAN EPSOM
<i>Photographs</i>	GEOFF GRIMSHAW
<i>Poster Design by</i>	JOHAN MEIJER of SKYLINE ADVERTISING

UNDERSTUDIES:—

<i>Dolly</i>	LORIS VALLES
<i>Vandergelder</i>	BRYAN EPSOM
<i>Mrs. Molloy</i>	JANET KERLEY
<i>Minnie Fay</i>	MARGARET LAWSON

FOR THE NATIONAL THEATRE

<i>Manager</i>	LEO PARDO
<i>Assistant Manager</i>	JONATHAN PATITA
<i>Box Office</i>	GERRY STONEHAM
<i>Theatre Electricians</i>	JASON MWAI and JULIUS MUNYE

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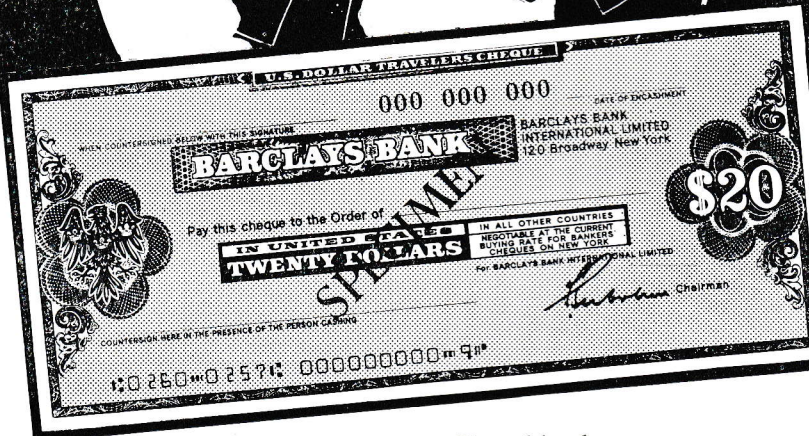
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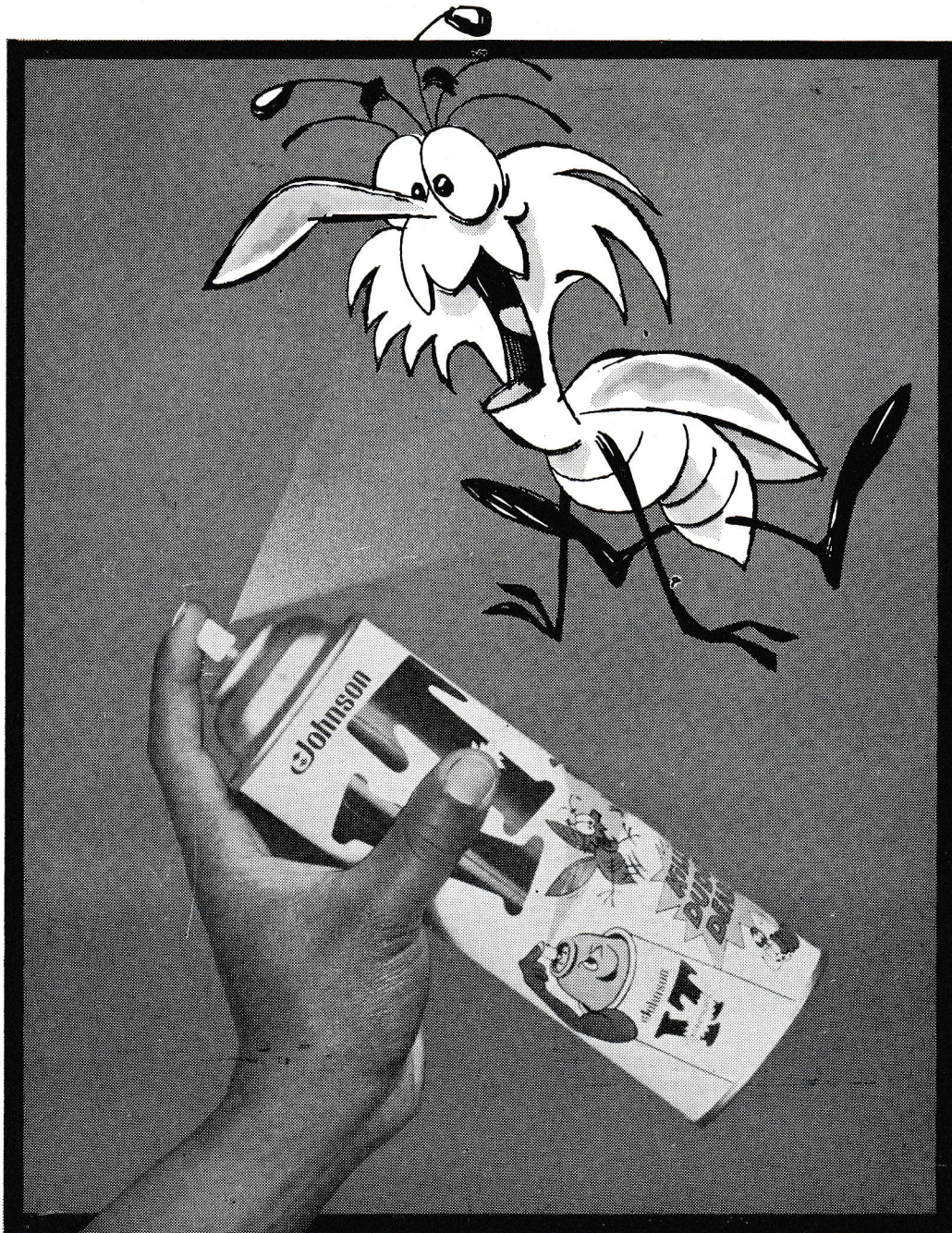
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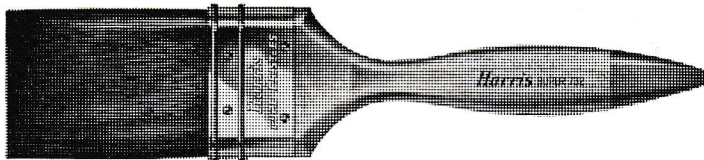
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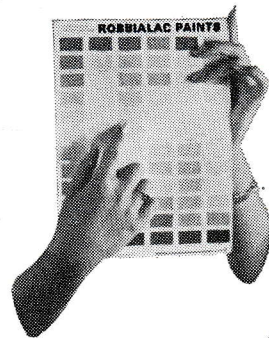
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PAST PRODUCTIONS

BY NAIROBI CITY PLAYERS

- 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)

Continued overleaf

Past Productions continued

- 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.
"Kiss Me Kate" by Cole Porter and Bella & Sam Spewack
- 1970 "The Magistrate" by Sir Arthur Wing Pinero.
A Double Bill of —
"The Dock Brief" by John Mortimer.
"The Real Inspector Hound" by Tom Stoppard.
"The Lion and the Jewel" by Wole Soyinka.
(In association with the National Theatre Company of Kenya)
"The Pajama Game" by Richard Adler, Jerry Ross, George Abbot and
Richard Bissell.
- 1971 "Hadrian VII" by Peter Luke.
"Fiddler on the Roof" by Joseph Stein, Jerry Boch and Sheldon Harnick.
"Kismet" by Robert Wright, George Forrest, Charles Lederer, Luther Davies.
- 1972 "Under Milk Wood" by Dylan Thomas.
"Salad Days" by Julian Slade and Dorothy Reynolds.
"Saint Joan" by George Bernard Shaw.

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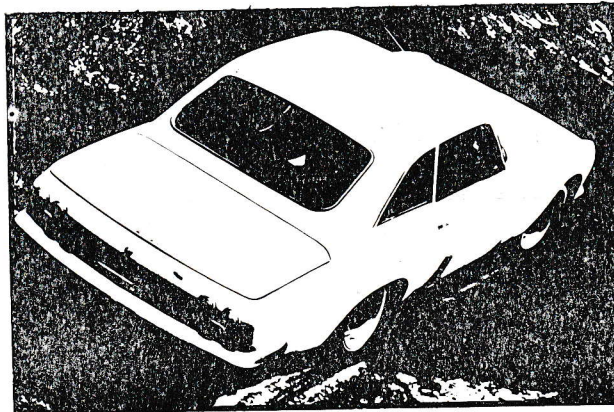
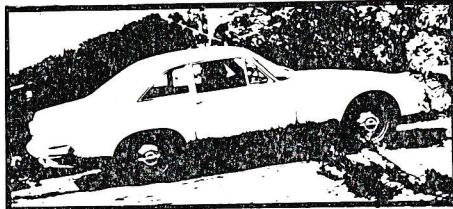
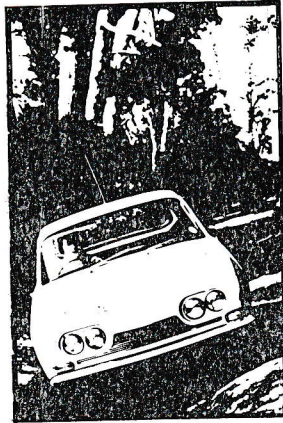
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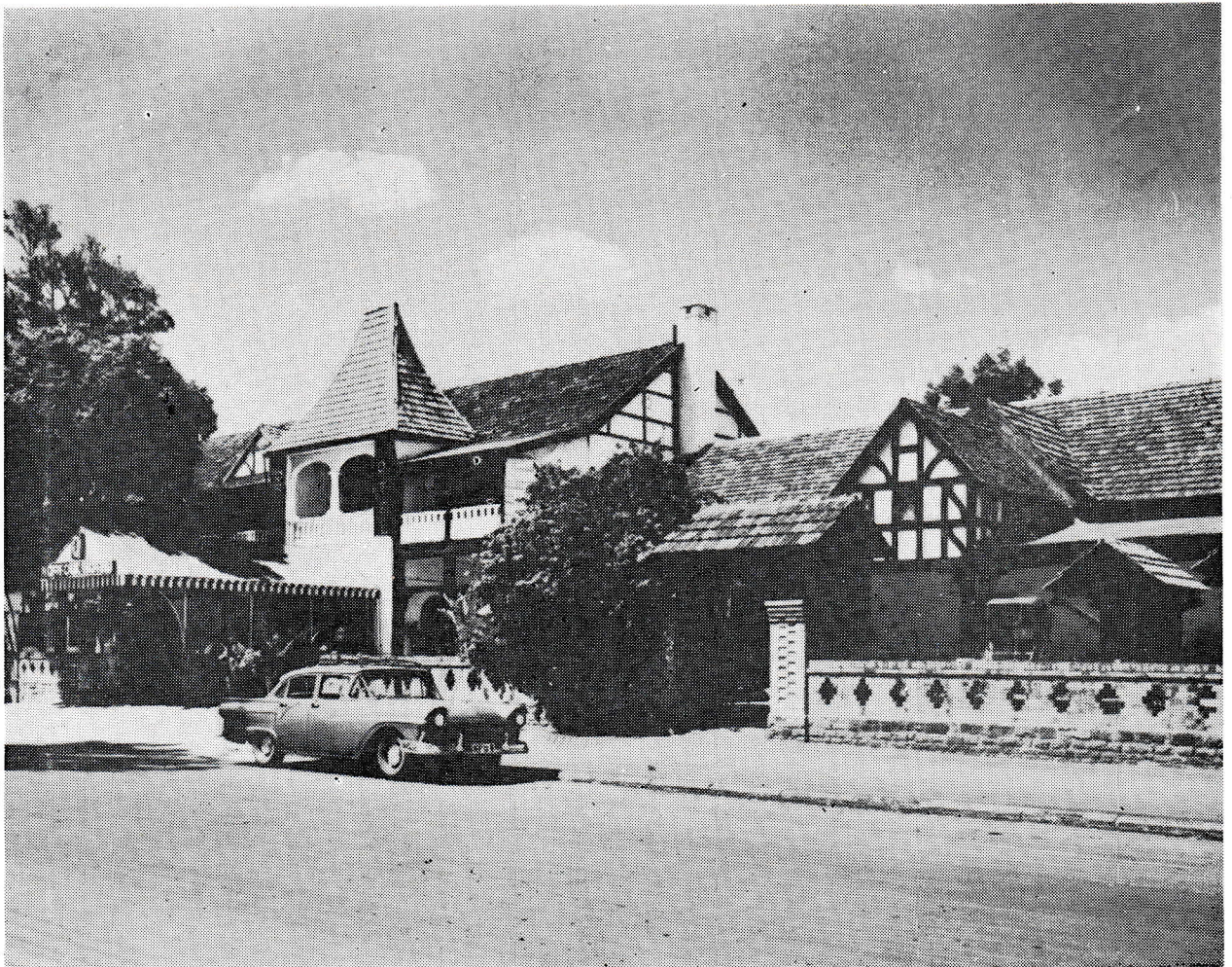
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TWISTER

Pour a measure (you decide how much) of Smirnoff Vodka over ice; fill the glass with sparkling Ginger Ale and garnish with a slice of lemon or lime.

VODKATINI

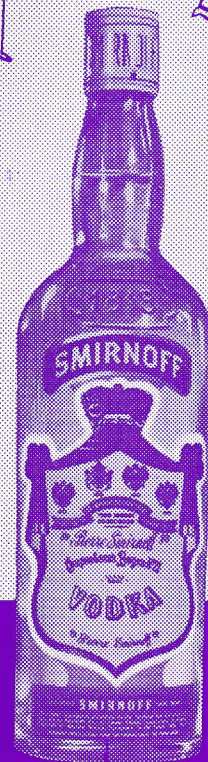
Four parts (or more!) Smirnoff Vodka, to one part (or less!) Dry Vermouth. Stir with ice in a mixing glass, strain into a chilled cocktail glass, or pour over ice cubes for VodkaTini on the rocks. Garnish with a twist of lemon or lime peel.

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