

national theatre
nairobi city players present

Man of La Mancha

a musical play by dale wasserman

directed by

larry oaks

musical director bernard smith



GOING OUR WAY MEANS GOING YOUR WAY

If your way means Pleasure!

If your way means Safari!

If your way means Business!

If your way means Cargo!

If your way means Exotic!

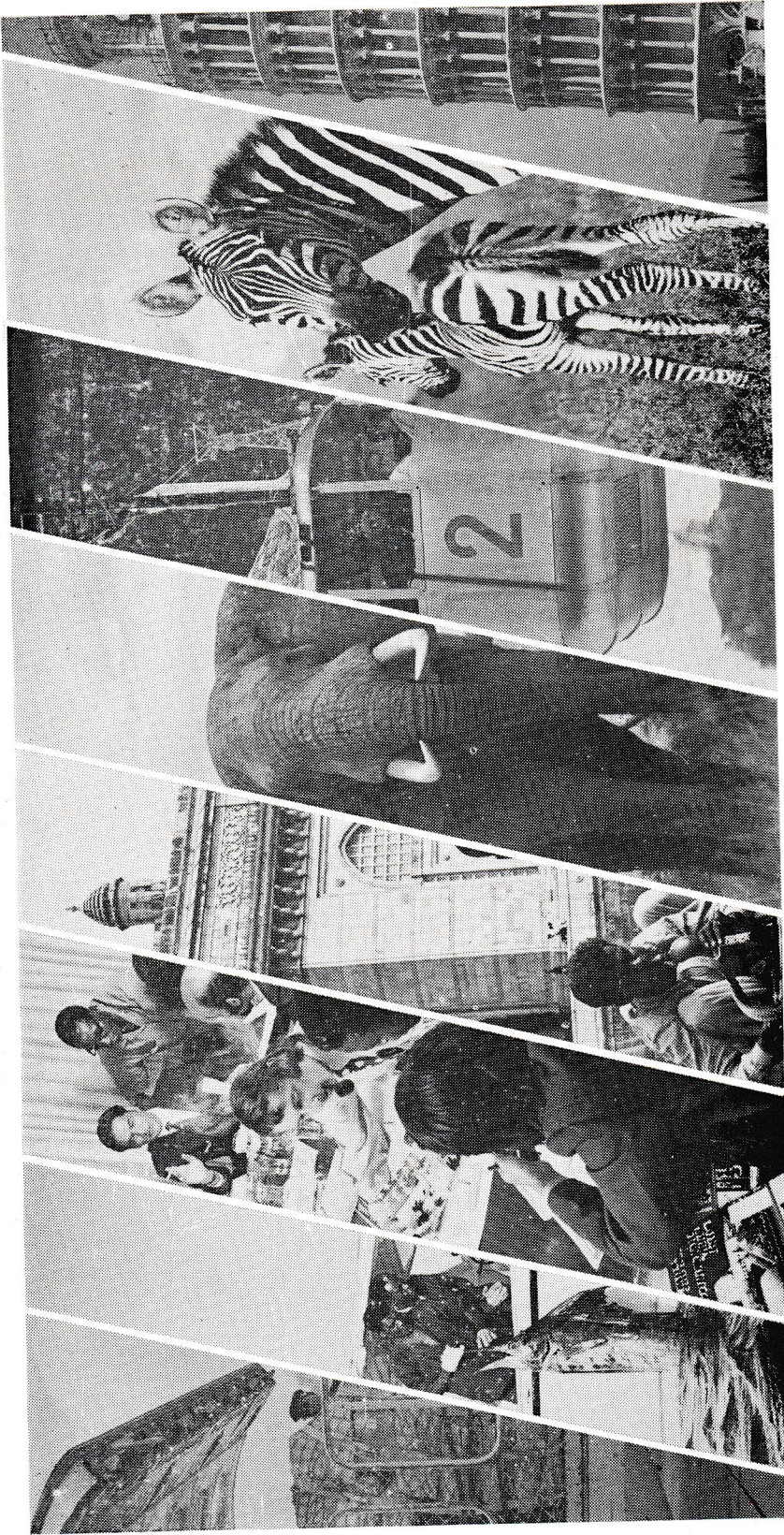
Then go our way - in comfort and style

to Europe, the East or East Africa.

Our way means - Your way . . .



KPS



ROTARY CLUB OF NAIROBI

The Rotary Club of Nairobi is extremely grateful to Nairobi City Players for letting them have the first night of this production for Jacaranda School.

During past years, the Rotary Club of Nairobi has given much assistance to this School by way of financial assistance and management expertise; and this year the Club has adopted the School as its special project.

The funds raised will go towards the provision of special equipment for the children's playground and other necessities to improve the facilities of the School.

Perhaps you would like to assist Jacaranda School with a donation however small, towards operating expenses or by sponsoring a child at the School. All donations will be gratefully acknowledged.

The Rotary Club of Nairobi is also grateful for the Donation of Prizes given by the following Firms for the Programme Raffle:—

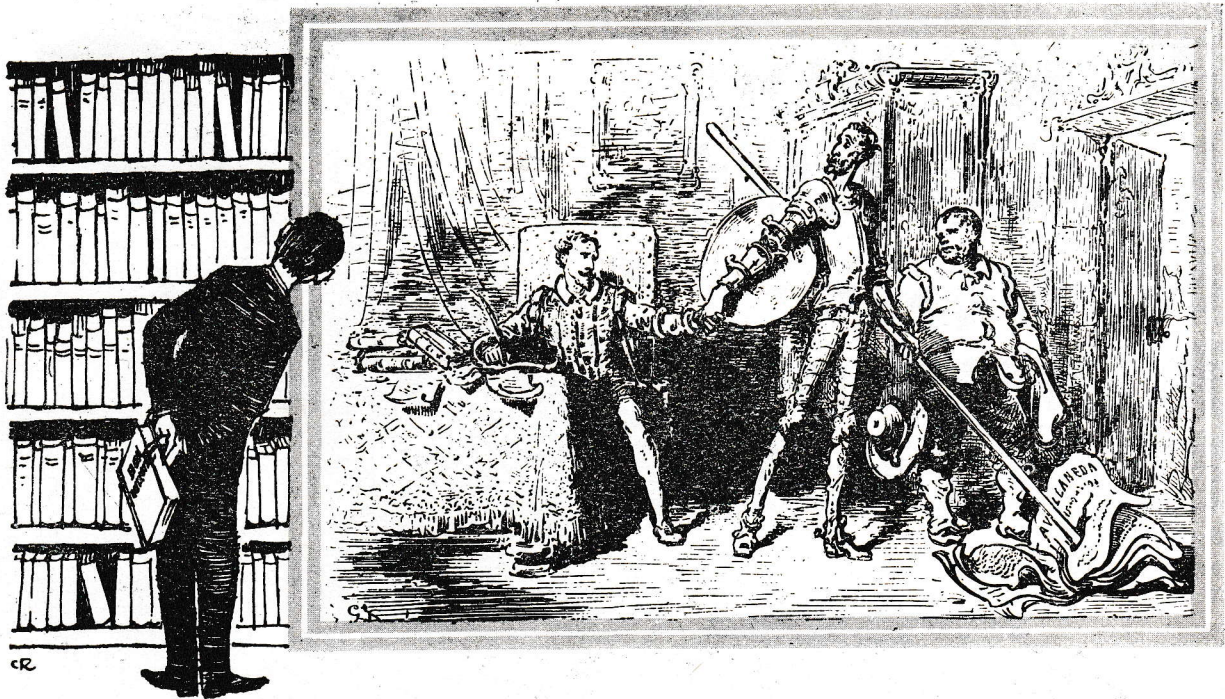
-
1. AFRICAN TOURS & HOTELS LIMITED.
 2. BLOCK HOTELS LIMITED.
 3. BUNSON TRAVEL SERVICE LIMITED.
 4. CENTRAL TOBACCO DISTRIBUTORS LIMITED.
 5. C. DORMAN LIMITED.
 6. KENYA BREWERIES LIMITED.
 7. KENYA WINE AGENCIES LIMITED.
 8. SHANKARDASS LIMITED.
 9. WINES & SPIRITS (KENYA) LIMITED.
 10. AIR SHIPPING AGENCIES LIMITED.
-

DAVID S. THOMSON
CHAIRMAN, ROTARY CLUB OF NAIROBI.
12th June, 1973.

In one month you might stick



and use only one adhesive - **Araldite**[®]



IN SEARCH OF CERVANTES

DALE WASSERMAN

I was in Madrid that summer, writing a movie that had nothing to do with Madrid when my eye caught an item in the newspapers which stated that my purpose in Spain was research for a stage version of "Don Quixote." That was chuckling matter, for like most people who know "Don Quixote" I had not even read it. The time and place seemed appropriate for repair of that omission, however, so I set forth on the two volume journey and arrived at its end with two firm conclusions; the first was that this archtypal work could not and should not be adapted for the stage. The second had to deal not with the novel but with its author.

I was aware, of course, that "Don Quixote" had been attempted for the theatre scores of times. Having seen some dozen of those attempts—ballet, motion picture, play and opera—I was aware, too, that the attempts invariably failed. The reason was plain; trying to capture this work in dramatic form was much like attempting to force the sea into a bucket; ambitious but impractical. But what continued to haunt my thoughts was not the novel but the shadowy figure behind it.

Miguel de Cervantes y Saavedra... who was he? What manner of man could pour into a magnum opus so incredible a wealth of wit and wisdom, could range so widely over the spectrum of human behaviour that nearly all living literature is still in his debt? With interest that was to become very nearly obsessive I set out in search of Cervantes.

I learned that his life was scarcely less mysterious than that of his contemporary, William Shakespeare. A few documents attest to his existence... a baptismal certificate of October 9, 1547; a record of army service,

disablement, enslavery for five years in Algiers, embroilments with the law which netted him at least three prison terms, an excommunication by the church, a failed marriage, an illegitimate daughter—but the list of misfortunes begins to overwhelm.

Misfortune, in fact, was the pattern of his life. He was dealt blow after blow by the blind malice of fate. Failure and disaster; this is the record—until in his fifties, shamefully poor, infirm of body and with dimming eyesight, he undertook the writing of a book which he hoped might bring him ease in his remaining years.

Here I discovered the design for a play I wanted to write. Not an adaptation of "Don Quixote," but a tribute to the spirit of his creator. To blend and merge their identities—for what I had learned was that in all essential ways Miguel de Cervantes *was* Don Quixote. The upsets of existence never dimmed the brightness of his vision, never soured his compassion nor his humor, never stripped him of his faith.

The motif of the attempt I found in a quotation by another brilliant writer, Miguel Unamuno, who said: "Only he who attempts the ridiculous may achieve the impossible." In that Quixotic spirit the play was written, a deliberate denial of the prevailing spirit of our own time which might be expressed as aesthetic masochism and which finds its theatrical mood in black comedy and the deification of despair.

But those are subjective reasons. Most simply, *MAN OF LA MANCHA* is my way of paying tribute to the indomitable soul of Miguel de Cervantes, the man who was Don Quixote.

**Made in Kenya
Quality tested
in Kenya to
International
Standards**



TRANSPORT 300

TORINO F - 7

CAVALLINO
SPORT 200
RADIAL



Firestone
EAST AFRICA (1969) LIMITED

TRANS - LUG.

KPS

MUSIC HATH CHASMS.....

MITCH LEIGH



The score of *MAN OF LA MANCHA* was the most challenging project I have ever undertaken. Aside from coping with a world classic, making a contemporary musical point on an early historical period seemed an awesome task. I studied the era in which Cervantes wrote his masterpiece; it was musically barren. Stylistically, the courtly music of the early 17th century was dull and lifeless; basically, it was a poor imitation of what was being composed in the rest of Europe.

I then looked into the origins of flamenco music of the Spanish gypsies. Although the music seems older, it originated only 150 years ago. However, its vitality and sensuousness so moved me, and seemed so right for the book and the lyrics, that I risked the anachronism and decided to use it as a base. Knowing practically nothing of flamenco music, save as an admirer, I studied the style and forms with David Serva, the accomplished flamenco guitarist, and Jose Rubio, a maker of fine Spanish guitars. Both, in addition to being excellent craftsmen, were knowledgeable—indeed, most erudite—in the innumerable flamenco styles and forms.

The next problem was the construction of the musical style in relation to the play itself. It became evident that a single continuing sound was required, on which variations would have to be “leaned”; deviations from the basic line were to be avoided. That is, the humorous songs and the wilder numbers could not stray too far from the emotional content of the piece. This became more obvious—sometimes painfully so—during the rewriting of the score after rehearsals began. When I strayed the slightest bit from the main line, the song appeared to belong to another work rather than *MAN OF LA MANCHA*. This required more rewriting and additional revisions of the orchestration.

You will notice that I do not use string instruments (other than the two guitars and a string bass) in the score. Strings are too slick and smooth for the style I wanted; woodwinds, brass and percussion are more caustic and commanding. The split orchestra set on both sides of the stage closely relates to the manner of early church music, where two separate antiphonal choirs were split in the choir loft. Today it is called “stereophonic.” The effect is theatrically interesting and enhances the physical action on the stage. It requires, however, an excellent conductor to keep the orchestra together with such a space between. The result, interestingly enough, is a certain tension on the part of the musicians. It was not originally planned, but I am grateful, because that tension carries over into the style of playing, and helps make the dramatic effect more dynamic and imposing.

Rarely does a composer get an opportunity to work on a classic of the dimensions of “*Don Quixote*” as his first musical. It is my fervent hope that the future holds another occasion to work on so challenging a project as *MAN OF LA MANCHA*.

**If all you need
is ready money,
any Bank will do.**

**But if you want a helping
hand to success,
talk to Barclays.**



*Mr. Joe Murimi, General Manager
of the African Radio Manufacturing
Co. Ltd. (ARMCO), says:*

“ARMCO is a Kenyan firm producing Sanyo radios, radiograms, TV sets and tape recorders in Kenya for the East African market. An enterprise of this magnitude requires substantial financial backing in the form of loan capital and overdraft facilities. We found Barclays International particularly helpful. We do business with them in respect of a loan for our factory, overdraft facilities for our trading, and the servicing of our other credit facilities with foreign investors. This is the kind of service we expect from a firm like Barclays, and I am pleased to say that they live up to their reputation.**”**

Barclays International provides over K £ 41,000,000 in loans and other credits to finance Kenya's growing economy.



Your International colleague in success

MAN OF LA MANCHA

*I am I, Don Quixote, the Lord of La Mancha,
Destroyer of evil am I!
I will march to the sound of the trumpets of glory
Forever to conquer or die!*

*Hear me, heathens and wizards and serpents of sin,
All your dastardly doings are past;
For a holy endeavor is now to begin,
And virtue shall triumph at last!*

*I am I, Don Quixote, the Lord of La Mancha,
My destiny calls and I go,
And the wild winds of fortune will carry me onward
Oh whithersoever they blow!*

*Whithersoever they blow . . .
Onward to glory I go!*



*I'm Sancho! Yes, I'm Sancho!
I'll follow my master till the end.
I'll tell all the world proudly
I'm his squire, I'm his friend!*

IT'S ALL THE SAME



*One pair of arms is like another,
I don't know why or who's to blame,
I'll go with you or with your brother,
It's all the same, it's all the same!*

*This I have learned: that when the light's out
No man will burn with special flame,
You'll prove to me, before the night's out,
You're all the same, you're all the same!*

*So do not talk to me of love,
I'm not a fool with starry eyes,
Just put your money in my hand,
And you will get what money buys!*

*One pair of arms is like another.
I don't know why or who's to blame,
I'll go with you or with your brother,
It's all the same, it's all the same!*

*Oh, I have seen too many beds,
But I have known too little rest,
And I have loved too many men
With hatred burning in my breast.*

*I do not like you or your brother,
I do not like the life I live,
But I am me, I am Aldonza,
And what I give, I choose to give!*

*One pair of arms is like another
It's all the same, it's all the same!*

DULCINEA

*I have dreamed thee too long,
Never seen thee or touched thee, but known thee
with all of my heart,
Half a prayer, half a song,
Thou hast always been with me, though we have
been always apart.*

*Dulcinea . . . Dulcinea . . .
I see heaven when I see thee, Dulcinēa,
And thy name is like a prayer an angel whispers . . .
Dulcinea . . . Dulcinea!*

*If I reach out to thee
Do not tremble and shrink from the touch of
my hand on thy hair.
Let my fingers but see
Thou art warm and alive, and no phantom to
fade in the air.*





**Only nature can deliver
electricity through thin air.**

We spend millions of shillings on wires and things

EAP&L

LA MANCHA AND THE LYRICIST

JOE DARION



When I first heard that DON QUIXOTE was to be done as a musical, I asked, "Which chapter are they dramatizing?" The answer was, "No chapter. The whole works." I paled. To organize this monumental work into a disciplined and focused two-hour musical seemed to me a project more to be applauded than joined. Nevertheless, when asked to come and chat about it, I went. No one has ever accused me of looking for the easy ones. After all, my last musical was about a cockroach and a cat!

The first thing I learned was that the musical was not to be based on Don Quixote after all. Nothing as simple as that! It was about Cervantes and the writing of Don Quixote, and the influence his own creation had upon the man who gave it birth.

I read Dale Wasserman's script, and I was hooked. I hadn't the least idea of how to go about musicalizing an early-seventeenth-century classic in modern musical theatre terms. I didn't see how a production of such serious and complicated intent could be successful, but I wanted in.

A series of meetings was held with the author, the director and the composer, and the difficult, demanding and painfully intimate relationship of collaboration began.

How do you go about building the musical structure of a play? Differently, I am happy to say, than it used to be done. Not too long ago dances and songs were used to bring-on-the-girls, to raise the pezazz level of a show, to enchant the eye and ear with lovely sound and movement, and all too often to make enough noise so the audience would not notice the idiocy of the story line. Now don't get mad and start throwing all the classic musicals of the past at my head. I'm not talking about how *good* music and lyrics used to be, but about how they were *used*. Today the music must be woven into the warp and woof of the play to add a dimension, to put up another wall for the weight of the play to rest upon.

So we began with exhaustive conferences concerning the specific areas of musicalization. We also had to agree on who each character was. Songs look into people's hearts, and if my idea as to what was in a particular

heart was different from Dale's, we were in trouble. The play couldn't call a character one thing while the lyrics, even ever so subtly, called him something else. Aldonza, for instance, gave us fits. We agreed as to what she seemed to be, and what she was to become, but could she be what she seemed to be and yet become what she had to become? As a result of differences of opinion on this, her opening song, "It's All The Same," was revised more than all the other lyrics combined. If confused memory serves me, the song as now played wasn't even conceived when previews began.

With Don Quixote, there were other lyric problems. His statements had to be fanciful, embroidered with seventeenth-century romanticism, yet they couldn't be archaic. They had to *sound* seventeenth century, yet be acceptable to twentieth-century ears. Sancho was something else again. A simple peasant, looking like a potato just dug out of the ground, he was yet a man of dignity and integrity. But proof of this had to come from a man almost as inarticulate as the potato he resembled. In "I Really Like Him," his groping statement of love for Don Quixote, the lyric has 137 words, and 119 of them are words of one syllable!

But words are only one aspect of the lyricist's problems. He must serve the play with words and he must serve the music with sound. Write a lyric with beautiful words but with open vowels in the wrong places, and you won't live to hear the applause, because if the composer doesn't kill you, the singer will. Of course, this is technical. The main thing is that the lyricist, as well as the composer and the playwright and the director, must serve the *spirit* and the *idea* and the *texture* of the play.

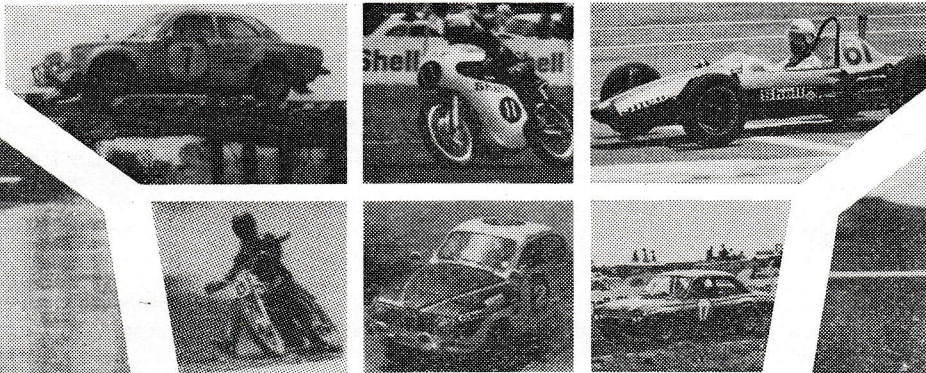
The creative team of LA MANCHA worked as honestly as we knew how. We never took the easy road or tried for a cheap effect. If any or all of us failed in any aspect of the task, it was a failure of execution and not of intent. For myself, I've never written a line in my life that I didn't feel in my heart I could better if only I tried a little more. Nevertheless, I'm proud to be part of MAN OF LA MANCHA. Tear out my fingernails one by one, I like it!

1972- another winning year for Shell

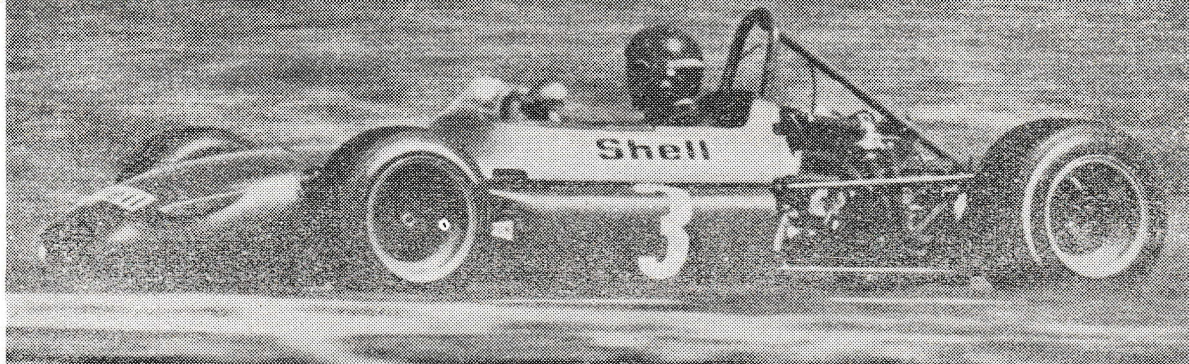
Cars and motor cycles fuelled by Shell won no less than seven major motor sport titles in 1972.

- The Formula V Championship
- The East African Track Driving Championship
- The East African Track Motor Cycle Championship
- The East African Touring Car Championship
- The East African Motor Cycle Championship
 - The Western Kenya Rally
 - The 20th East African Safari Rally

Congratulations to all Shell drivers and in particular the motorsportsman of the year - Vic Preston Jnr. Watch out for them in 1973.



Shell first everywhere



I'M ONLY THINKING OF HIM

*I'm only thinking of him,
I'm only thinking of him,
Whatever I may do or say,
I'm only thinking of him!
In my body, it's well known,
There is not one selfish bone—
I'm only thinking and worrying
about him!*

*I've been told he's chasing dragons,
and I fear it may be true.
If my groom should hear about it,
heaven knows what he will do.
Oh I dearly love my uncle,
but for what he's done to me
I would like to take and lock him up
and throw away the key!*

*They're only thinking of him,
They're only thinking of him,
How saintly is their plaintive plea—
They're only thinking of him!
What a comfort, to be sure,
That their motives are so pure—
As they go thinking and worrying
about him.*



*Oh they say he seeks a lady
who his own true love shall be,
God forbid that in his madness
he should ever think it's me!
If he should try, I'll surely die,
And I will grimly guard my honor as I cry . . .*

*I'm only thinking of him,
I'm only thinking of him,
I'm only thinking and worrying about him.*

I REALLY LIKE HIM

*I like him.
I really like him.
Tear out my fingernails one by one,
I like him!*

*I don't have a very good reason.
Since I've been with him cuckoonuts
have been in season—*

*But there's nothing I can do,
Chop me up for onion stew,
Still I'll yell to the sky,
Though I can't tell you why,
That I like him!*

*I like him.
I really like him.
Pluck me naked as a scalded chicken,
I like him!
Don't ask me for why or wherefore,
'Cause I don't have a single good
"because" or "therefore."*

*You can barbecue my nose,
Make a giblet of my toes,
Make me freeze, make me fry,
Make me sigh, make me cry,
Still I'll yell to the sky
Though I can't tell you why,
That I . . . like . . . him!*



WHAT DOES HE WANT OF ME?

*Why does he do the things he does?
Why does he do these things?
Why does he march through that
dream that he's in
Covered with glory and rusty old tin?
Why does he live in a world that can't be,
And what does he want of me?
What does he want of me?*

*Why does he say the things he says?
Why does he say these things?
"Sweet Dulcinea" and "missive" and such,
"Nethermost hem of thy garment I touch,"
No one can be what he wants me to be,
Oh what does he want of me . . .
What does he want of me?*



*Doesn't he know he'll be laughed at wherever
he'll go?
And why I'm not laughing myself . . .
I don't know . . .*

*Why does he want the things he wants?
Why does he want these things?
Why does he batter at walls that won't break?
Why does he give when it's natural to take?
Where does he see all the good he can see,
And what does he want of me?
What does he want of me?*



Kill it with IT[®]

Johnson's 'IT' - the SAFE pyrethrum based product and best selling insecticide in East Africa.

Johnson IT
from Johnson's Wax

KENYA NATIONAL THEATRE
THE NAIROBI CITY PLAYERS

present

**MAN OF
LA MANCHA**

A Musical Play by
DALE WASSERMAN

Music by

MITCH LEIGH

Lyrics by

JOE DARION

By arrangement with

ELIZABETH MARTON, New York

Director & Choreographer:

LARRY OAKS

Musical Director & Chorus Master:

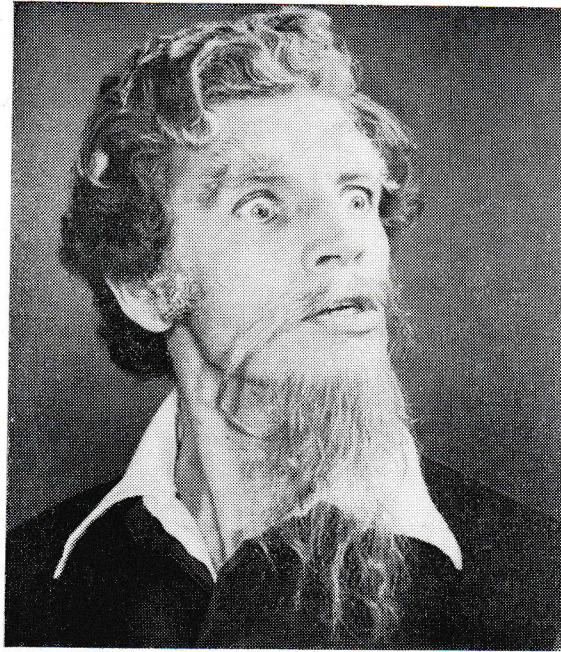
BERNARD SMITH

Costumes by

SHIRLEY BISHOP

Settings by

CHRIS COOK & ROB BAIN



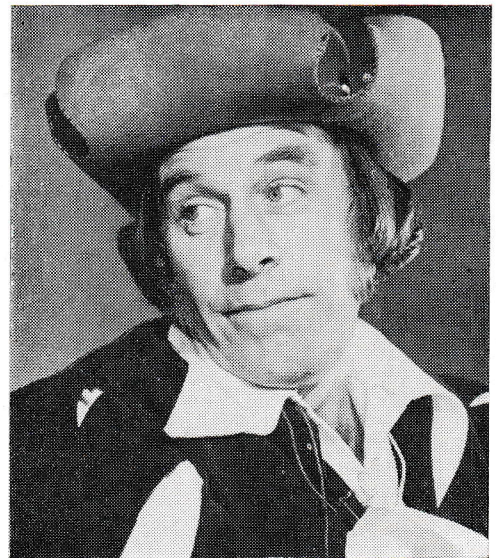
"Don Quixote"

RAY CHARMAN



"Aldonza"

CHRISTINA ARTEMIS



"Sancho Panza"

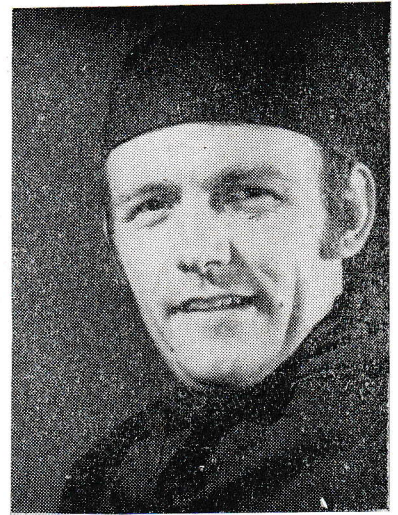
BENNY GOODMAN



"The Innkeeper"
VIC FRANCIS



"Antonia"
SUE MULDOWNEY



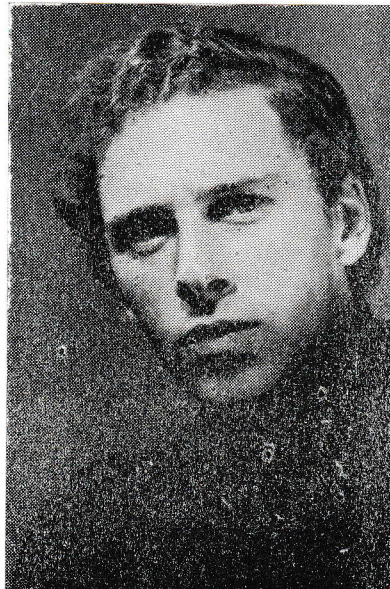
"The Padre"
BARRY BUTTIFANT



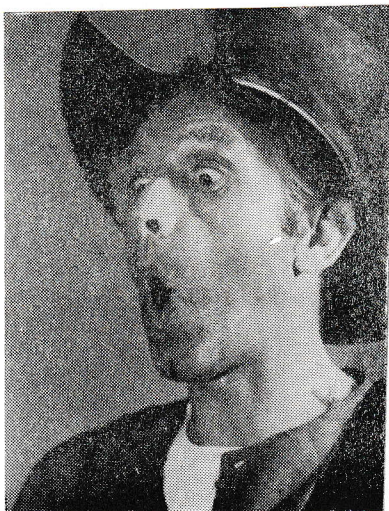
"Housekeeper"
MAUREEN TURNER



"Maria"
JOYCE RAW



"Dr. Carrasco"
TIM BUTCHARD



"The Barber"
WALTER HINDS



"Captain of the Inquisition"
CHARLES COPSON

Robbialac makes your painting easy... ... with 3-way help

1

We'll advise you on the right kind of paint to use - and estimate how much of it you will need.



2

..... or find you a fast, reliable painting firm to do the whole job - and make sure it's done to your satisfaction.



3

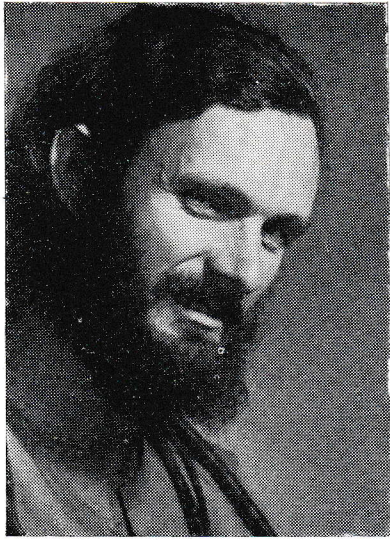
Our colour consultant will be delighted to help you free of charge with your colour schemes - whether your painting needs are big or small.



Just ring Robbialac
at Nairobi 59722.
Extension 40.
Mombasa 20156
Kisumu 2239
That's our special
telephone number for
3 way painting help.



ring Robbialac



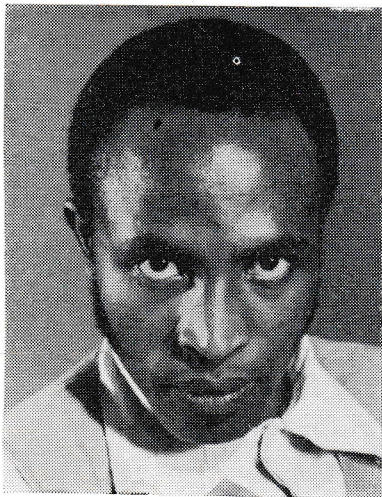
"Pedro"
CHARLES BOUND



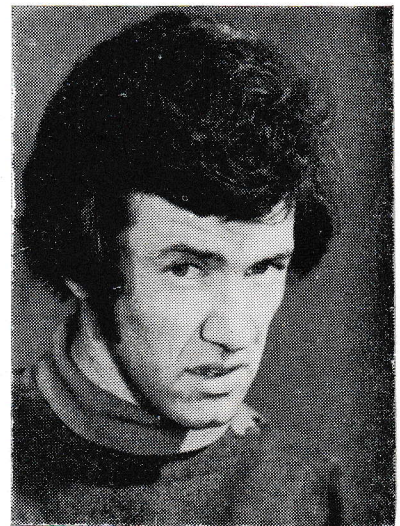
"Fermina"
GAY MOORE



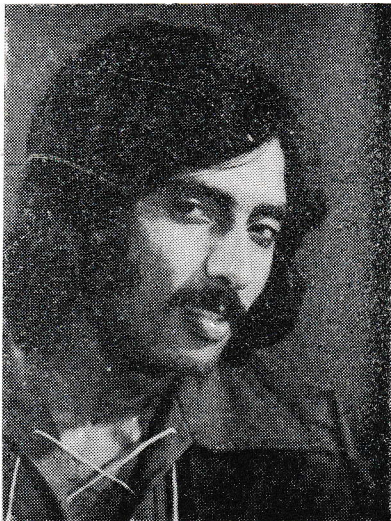
"Anselmo"
BRUCE JACOBY



"Juan"
JOE MURIITHI



"Tenorio"
NICK DONNE



"Paco"
SHAUKAT NOOR MOHAMED



"Jose"
MERRY VUNDLA



"Enrique"
MWANGI NJEROGE



AROMA COFFEE

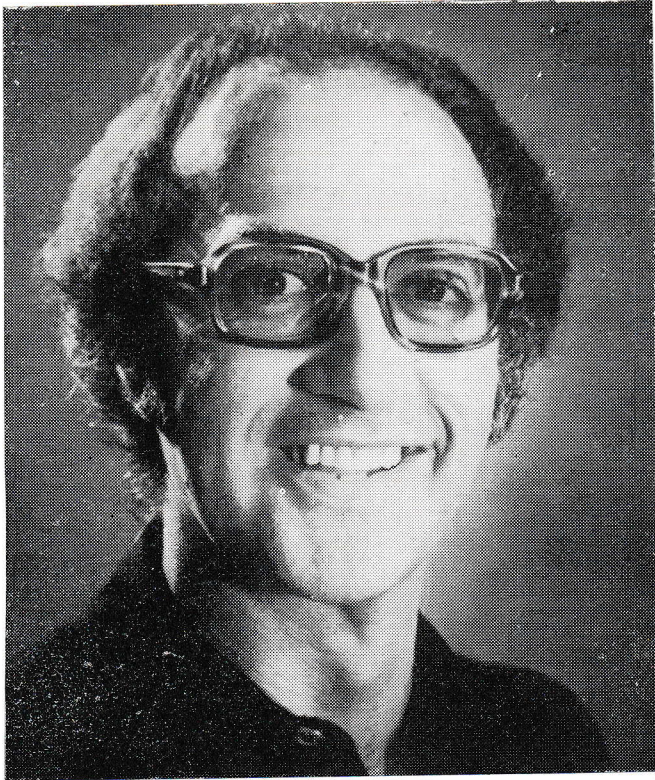


First for flavour
First for freshness

A great Kenya coffee from:

**The Old
East African
Trading
Company Ltd.**

ABOUT THE DIRECTOR



LARRY OAKS the director and choreographer for "Man of La Mancha" is by now well known to Nairobi theatre audiences, and needs little introduction. His previous productions for Nairobi City Players include "FIDDLER ON THE ROOF" and "KISMET" in 1971 and "HELLO DOLLY" last Christmas. His main work is of course in Britain where he has followed a varied and active career. Since his last visit to Kenya he has produced "CINDERELLA" at the Wyvern Theatre, Swindon and the Northern Ireland Premiere of Thomas Murphy's "FAMINE" at the Lyric Theatre, Belfast. Moving south of the Irish border, he produced "FIDDLER ON THE ROOF" at the Cork Opera House and "WHITE HORSE INN" in Birr, Co. Offaly. Larry Oaks is no newcomer to "MAN OF LA MANCHA". He was ballet master for the original London production.

Mr. Oaks has also has a great deal of experience in films and television. He worked on the film of "OLIVER" in which, incidentally, our leading lady, Christina Artemis, had a singing part. During most of last year he worked on the film "THE GREAT WALTZ", which was recently seen in Nairobi, and cinemagoers will have seen Larry Oaks dancing and singing (in a surprisingly deep voice) in a number of scenes.

The Nairobi City Players are very pleased again to welcome back Larry Oaks to whom they refer as their "semi-resident guest director" and to continue their collaboration with him which has proved so successful with the previous musical productions for which he has been responsible. It is interesting to note that Mr. Oaks was also involved in the selection and casting of Christina Artemis, the professional actress and singer who plays the leading role of "Aldonza".

Are you a Johnson's baby?



I am

Like members of the cast here tonight, take off your make-up with Johnson's Baby Lotion, leaving your skin smooth and soft (at a baby price).

You're still a Johnson's baby.

Johnson's

Baby lotion

Available in medium, large and economy sizes.

© *Johnson & Johnson*
(K) Ltd.

ABOUT THE PLAY

The locale is Spain at the end of the 16th Century and the action of the play takes place in a prison in the city of Seville and in various places in the imagination of Miguel de Cervantes.

Miguel de Cervantes, an actor and playwright, and his *Manservant* having been arrested for offences against the Catholic Church are brought to prison to await trial by the dreaded Holy Office of the Inquisition. It is a custom in the prison that each new arrival be given a mock trial by his fellow prisoners and if found guilty fined all his possessions. Cervantes is charged with being an idealist, a bad poet and an honest man. He asks that he may be allowed to defend himself in the way that he knows best, by acting out his story in the form of a charade and he asks the other prisoners to help him by playing the other parts.

Cervantes impersonates a country squire called *Alonzo Quijana*. *Quijana*, being retired, spends much time reading. The more he reads the more disillusioned and sickened he is at man's murderous ways toward man till finally he loses his sanity and imagines that he is a dauntless knight known as *DON QUIXOTE de LA MANCHA*. His servant becomes *SANCHO PANZA*, who try as he might can never quite see what his master sees, and together they ride out into the world to right all wrongs. Quixote refuses to see life as it is, but only as it ought to be and with him we enter into his imagination as he sees Windmills as Giants; a rough Country Inn as a Castle; a Barber's shaving basin as The Golden Helmet of Mambrino and Aldonza, the Whore, as his Lady Dulcinea. *Aldonza* who has never been treated as anything other than she is — a kitchen slut — becomes fascinated by this madman who calls her his Lady and who doesn't want from her what other men usually want. We see a great change come over her as she tries to become the Lady Dulcinea.

Finally, after many adventures *ALONSO QUIJANA* is made to face the fact that he is not a Knight known as Don Quixote de La Mancha when he meets the Knight of the Mirrors whom he imagines to be his arch enemy The Great Enchanter and who causes his total collapse.

I would like to take this opportunity of thanking the Nairobi City Players for once again inviting me to direct for them — I always enjoy working here. I would also like to thank all those who have helped to make this production possible. Cast and crew. A lot of people have given up all their spare time for weeks and I appreciate it. They are a marvellous group of people.

LARRY OAKS

the ultimate in sound!



"SCOTCH" BRAND HIGH ENERGY CASSETTES give the recording public what they've been waiting for: reel-to-reel sound in the convenient cassette format. Fully compatible with all popular cassette systems, High Energy cassettes offer a full 3-5 db increase in signal-to-noise ratio. A dynamic range, sensitivity, and output unheard of at cassette speed—until now.

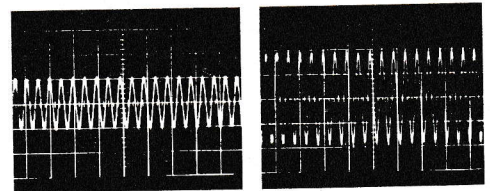
An exclusive 3M technological breakthrough—*cobalt-energized oxide*—is responsible for this dramatic improvement in cassette sound.

Featured also is another revolutionary 3M development, "POSI-TRAK" backing, additional assurance of jam-free cassette function and optimum, dropout-free tape performance.

Recording Lengths: 30, 60 and 90 minutes.

Individual Packaging: attractive gold-colored plastic storage box with index label.

Master Carton Quantity: 48 cassettes of same recording length.



DRAMATIC PROOF OF PERFORMANCE SUPERIORITY

Unretouched photos of oscilloscope display show output of quality High-Density tape at left and High Energy tape at right. High Energy output is twice as great. No change was made in *record* and *playback* level controls. Output difference is totally attributable to cobalt-energized oxide used in High Energy tape.

3M MID-AFRICA LTD. | **3M**
P.O. BOX 21210 • NAIROBI • CABLES TRIMINCO

SYNOPSIS OF SCENES

All the characters in the play are imprisoned in a dungeon in Seville at the end of the sixteenth-century. The action takes place there, and in the imagination of Miguel de Cervantes.

ACT ONE

<i>Scene One</i>	A prison vault
<i>Scene Two</i>	A road in La Mancha
<i>Scene Three</i>	Windmill scene
<i>Scene Four</i>	Prison vault
<i>Scene Five</i>	A country inn
<i>Scene Six</i>	Prison vault
<i>Scene Seven</i>	A country church in La Mancha
<i>Scene Eight</i>	Alonso Quijana's house
<i>Scene Nine</i>	The kitchen of the inn
<i>Scene Ten</i>	The stable of the inn
<i>Scene Eleven</i>	The courtyard of the inn

INTERVAL

ACT TWO

<i>Scene One</i>	The courtyard of the inn
<i>Scene Two</i>	The Knighting ceremony
<i>Scene Three</i>	Interior of the inn
<i>Scene Four</i>	Prison vault
<i>Scene Five</i>	A road in La Mancha — The gypsy scene
<i>Scene Six</i>	The courtyard of the inn
<i>Scene Seven</i>	Knight of the Mirrors
<i>Scene Eight</i>	Prison vault
<i>Scene Nine</i>	Alonso Quijana's bedroom
<i>Scene Ten</i>	Prison vault — Finale

MAN OF L

<i>Don Quixote (Cervantes)</i>	.....	RAY CHARMAN
<i>Sancho Panza</i>	.....	BENNY GOODMAN
<i>Aldonza</i>	.....	CHRISTINA ARTEMIS
<i>Innkeeper</i>	.....	VIC FRANCIS
<i>Padre</i>	.....	BARRY BUTTIFANT
<i>Dr. Carrasco</i>	.....	TIM BUTCHARD
<i>Antonia</i>	.....	SUE MULDOWNEY
<i>Housekeeper</i>	.....	MAUREEN TURNER
<i>Barber</i>	.....	WALTER HINDS
<i>Pedro — Head Muleteer</i>	.....	CHARLES BOUND
<i>Anselmo — A Muleteer</i>	.....	BRUCE JACOBY
<i>Juan — A Muleteer</i>	.....	JOE MURIITHI

Settings by

CHRIS COOK and ROB BAIN

Director &
LARR

Musi
BERNA



BENE

THROUGH

AUSTIN • MORRIS • WOLSELEY • M.G. • T

A MANCHA

ST

<i>Jose — A Muleteer</i>	.....	MERRY VUNDLA
<i>Tenorio — A Muleteer</i>	.....	NICK DONNE
<i>Paco — A Muleteer</i>	.....	SHAUKAT NOORMOHAMED
<i>Enrique — A Muleteer</i>	.....	MWANGI NJEROGE
<i>Esteban — A Muleteer</i>	.....	GEOFFREY BRUCE
<i>The Horses</i>	.....	JOE MURIITHI and MWANGI NJEROGE
<i>Guitarist</i>	.....	SILVANO BORRUSO
<i>Maria — The Innkeeper's wife</i>	.....	JOYCE RAW
<i>Fermina</i>	.....	GAYE MOORE
<i>Captain of the Inquisition</i>	.....	CHARLES COPSON
<i>Prisoners, Guards and Men of the Inquisition</i>	.....	NGIGE GITAU, GRAHAM GILBERT, GEOFFREY BRUCE, JANE GILBERT, ANN FRANCIS, IRENE JEFFREY

Choreographer

OAKS

Director

SMITH

Costumes by

SHIRLEY BISHOP

BROS

UT KENYA.



UMPH • JAGUAR • ROLLS ROYCE • BENTLEY

Pearl drycleaners ltd.



Trust us to care
for your clothes

ABOUT THE MUSICAL DIRECTOR



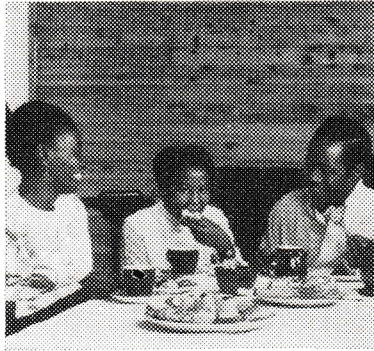
It is only under protest that Bernard Smith has agreed to contribute this article, as he has no wish to disclose the intrigues and misadventures of his musical past. He is in fact a sort of musical Don Quixote, captive knight to Mistress Music herself. His errandries have led him into situations where he would fain have cursed his devotion to this cause, were it not that Music herself has always remained beautiful and blameless. He has in fact led a double life with periods of apparent sanity while he pursues his livelihood of teaching engineering within the peaceful walls of some University, only to be roused by yet another escapade such as the present one. Notable amongst his adventures are the battle with the large mixed choir which raged for more than three years, the crusade against 300 philistine school children which lasted seven months, the hilarious episode of the seaside brass band and the performance of 'Noyes Fludde' in which he found himself playing a piano duet with John Ogdon. The seeds of his addiction were sewn at an early age under the influence of a venerable-looking

old gentleman who described himself with perfect correctness as a "Professor of Music, B. Mus. (Durham)" and who enticed the then innocent child with the sounds of Chopin from an Erard grand piano. Bernard can remember the precise musical moments which led to his downfall — the opening bars of Chopin's Ballade in G minor, the Prelude to Carmen and the Pilgrims' Chorus from Tannhauser. The piano remains his most dangerous drug, and in fact some of his later bad habits such as playing the viola and even the trombone have originated as desperate attempts to alleviate the effects of piano playing. He has been saved from the evils of too much conducting by the fact that this is a harmless vice unless one has some object on which to practice, and so his exploits in this direction have been spasmodic. Here in Nairobi, however, it looks as if this menace has caught up with him and one would hesitate to predict his future under such circumstances.

BERNARD SMITH

The Nairobi City Players are delighted to welcome Bernard Smith to the distinguished ranks of those who have acted as Musical Director for their musical productions. Unfortunately the requirements of staging "MAN OF LA MANCHA" are that the orchestra is moved from the orchestra pit to the wings of the stage and this means that you will see neither Bernard Smith nor his talented orchestra on this occasion. We can however assure you that they will all be there producing the delightful music Mitch Leigh has written for this unique musical play.

NAIROBI CITY PLAYERS



Don't give the secret away!



Your cooking will benefit with Unga's Home Baking Flour - so easy to use, inexpensive and nutritious.

With Unga's Home Baking Flour so much variety can be added to mealtimes. Surprise your family - they are sure to ask for more.

For Recipes and advice, write to:-

Unga Advisory Service,

P.O. Box 30386, NAIROBI Telephone: 31133



U N G A

HOME BAKING FLOUR

ORCHESTRA

RITA WASSON	—	Flute and Piccolo
JOAN DOWNING	—	Flute
JULIE ABRAMSON	—	Flute
CATHERINE WORRALL	—	Clarinet
MARILEE MANSURE	—	Bassoon
IAN CARTWRIGHT-TAYLOR	—	Trumpet
CRAIG SWANSON	—	Trumpet
RICHARD MOSS	—	French Horn
DAVID LYLE	—	French Horn
OIVIND JOHANSEN	—	Trombone
JOHAN PETERS	—	Trombone
SILVANO BORRUSO	—	Spanish Guitar
ELLY VAN DER MOOLEN	—	Spanish Guitar
GIULIO PIRES	—	String Bass
STAN GREENHALGH	—	Percussion
SHARON BURKE	—	Percussion

The NAIROBI CITY PLAYERS wish to thank MARGARET HUTCHINGS, LILLIAN WADE, BILL PRIESTLEY and BRIAN HEDLEY for their invaluable help as rehearsal pianists.

Musical Director: BERNARD SMITH

Get the extra fruity
flavour of Tree Top...
...so many delicious
flavours to choose
from

there's
more fruity
flavour in

**TREE
TOP**



MUSICAL NUMBERS

ACT ONE

<i>Man of La Mancha (I Don Quixote)</i>	DON QUIXOTE, SANCHE AND HORSES
<i>It's All The Same</i>	ALDONZA AND MULETEERS
<i>Dulcinea</i>	DON QUIXOTE; later THE MULETEERS
<i>I'm Only Thinking of Him</i>	THE PADRE, ANTONIA, HOUSEKEEPER; later DR. CARRASCO
<i>I Really Like Him</i>	SANCHE
<i>What Does He Want of Me</i>	ALDONZA
<i>Little Bird, Little Bird</i>	ANSELMO AND MULETEERS
<i>Barber's Song</i>	THE BARBER
<i>Golden Helmet of Mambrino</i>	DON QUIXOTE, SANCHE, BARBER AND MULETEERS

ACT TWO

<i>To Each His Dulcinea</i>	THE PADRE
<i>The Quest (The Impossible Dream)</i>	DON QUIXOTE
<i>The Combat</i>	DON QUIXOTE, ALDONZA, SANCHE AND MULETEERS
<i>The Dubbing</i>	INNKEEPER, ALDONZA, SANCHE
<i>The Abduction</i>	ALDONZA AND MULETEERS
<i>Moorish Dance</i>	ENSEMBLE
<i>Aldonza</i>	ALDONZA
<i>The Knight of the Mirrors</i>	DON QUIXOTE, THE KNIGHT AND HIS ATTENDANTS
<i>A Little Gossip</i>	SANCHE
<i>Dulcinea (Reprise)</i>	ALDONZA
<i>Man of La Mancha (Reprise)</i>	DON QUIXOTE, ALDONZA, SANCHE
<i>The Psalm</i>	THE PADRE
<i>The Quest (Reprise)</i>	THE COMPANY

LITTLE BIRD, LITTLE BIRD!

and big birds too

TURKEYS

DUCKS

GEESE

CAPONS

they are all available at

H. H. Wells

FAMILY BUTCHER

Lavington

Why not go there tomorrow

P.O. BOX 25018

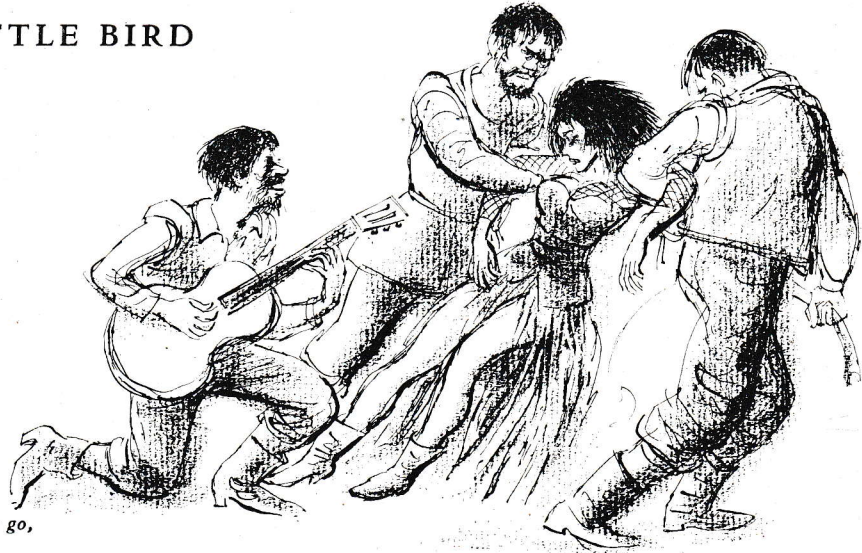
TELEPHONE 48538

LITTLE BIRD, LITTLE BIRD

*Little bird, little bird
In the cinnamon tree,
Little bird, little bird,
Do you sing for me?
Do you bring me word
Of one I know?
Little bird, little bird, I love her so.
Little bird, little bird, I have to know,
Little bird, little bird*

*Beneath this tree, this cinnamon tree,
We learned to love, we learned to cry,
For here we met, and here we kissed,
And here one cold and moonless night
we said goodbye.*

*Little bird, little bird,
Oh have pity on me,
Bring her back to me now
'Neath the cinnamon tree;
I have waited too long
Without a song.
Little bird, little bird, please fly, please go,
Little bird, little bird, and tell her so,
Little bird, little bird.*



GOLDEN HELMET OF MAMBRINO

DON QUIXOTE: *Thou Golden Helmet of Mambrino
With so illustrious a past,
Too long hast thou been lost to glory,
Th'art rediscovered now at last!*

*Golden Helmet
Of Mambrino
There can be no
Hat like thee . . .
Thee and I, now,
'ere I die, now
Will make golden
History!*

BARBER: *I can hear the cuckoo singing in
the cuckooberry tree . . .*

SANCHO: *If he says that that's a helmet,
I suggest that you agree . . .*

BARBER: *But he'll find it is not gold, and will
not make him bold and brave . . .*

SANCHO: *Well, at least he'll find it useful
if he ever needs a shave.*



DON QUIXOTE: *Thou Golden Helmet of Mambrino,
Thy deeds the world will not forget;
Now Don Quixote De La Mancha
Will bring thee greater glory yet!*

*Golden Helmet
Of Mambrino
There can be no
Hat like thee . . .
Thee and I, now,
'Ere I die now
Will make golden
History.*

ALL: *Golden Helmet
Of Mambrino
There can be no
Hat like thee . . .
Thee and he, now,
We can see now
Will make golden
History!*

TO EACH HIS DULCINEA



*To each his Dulcinea
That he alone can name,
To each a secret hiding place
Where he can find the haunting face
To light his secret flame*

*For with his Dulcinea
Beside him so to stand
A man can do quite anything,
Outfly the bird upon the wing,
Hold moonlight in his hand.*

*Yet if you build your life on dreams
It's prudent to recall
A man with moonlight in his hand
Has nothing there at all.*

*There is no Dulcinea,
She's made of flame and air,
And yet how lovely life would seem
If every man could weave a dream
To keep him from despair.*

*To each his Dulcinea,
Though she's naught but flame and air . . .*





The bird has grown

Phoenix is growing fast.
Expanding in all directions.
Phoenix is at the spearhead
of a modern approach to Insurance.
Strengthened by the closest
possible working relationship with

their brokers.

And taking advantage of the
opportunities that a changing
world offers.

In fact where insurance grows
-Phoenix goes.

Phoenix of East Africa Assurance Company Ltd.
(Incorporated in Kenya)

In association with A.J. Millar & Son Ltd.

Phoenix House, Kenyatta Avenue • Box 30129 • NAIROBI • Phone: 25893 • 22451 • 27756

THE DUBBING

*Hail, Knight of the Woeful Countenance,
Knight of the Woeful Countenance!
Wherever you go people will know
Of the glorious deeds of the Knight of the
Woeful Countenance!*

*Farewell and good cheer, oh my brave cavalier,
Ride onward to glorious strife.
I swear when you're gone I'll remember you well
For all of the rest of my life!*

*Hail, Knight of the Woeful Countenance,
Knight of the Woeful Countenance!
Wherever you go, face to the foe,
They will quail at the sight of the Knight of
the Woeful Countenance!*

*Oh valorous Knight, go and fight for the right,
And battle all villains that be,
But oh, when you do, what will happen to you
Thank God I won't be there to see!*



*Hail, Knight of the Woeful Countenance!
Knight of the Woeful Countenance!
Wherever you go people will know
Of the glorious deeds of the Knight of the
Woeful Count nance!*

ALDONZA

*I was spawned in a ditch by a mother
who left me there
Naked and cold and too hungry to cry!
I never blamed her, I'm sure she left hoping
That I'd have the good sense to die!*

*Then of course there's my father—
I'm told that young ladies
Can point to their fathers with maidenly pride;
Mine was some regiment here for an hour,
I can't even tell you which side!*

*So of course I became, as befitted my delicate birth,
The most casual bride of the murdering scum
of the earth!*

DON QUIXOTE: *And still thou art my lady!*

ALDONZA: *And still he torments me!
How should I be a lady . . .*

*For a lady has modest and
maidenly airs
And a virtue I somehow suspect
that I lack;
It's hard to remember these
maidenly airs
In a stable, laid flat on your back!*



*Won't you look at me, look at me,
God! Won't you look at me!
Look at the kitchen-slut,
reeking of sweat!*

*Born on a dungheap to die
on a dungheap,
A strumpet men use and forget!*

*If you feel that you see me not
quite at my virginal best,
Cross my palm with a coin,
and I'll willingly show you the rest!*

*You have shown me the sky,
but what good is the sky
To a creature who'll never do
better than crawl?
Of all the cruel bastards who've
badgered and battered me
You are the cruelest of all!*

*Can't you see what your gentle
insanities do to me?
Rob me of anger and give me
despair!
Blows and abuse I can take
and give back again,
Tenderness I cannot bear!*

*So please torture me now with
your "sweet Dulcineas" no more!
I am no one! I'm nothing!
I'm only Aldonza the whore!*

THE IMPOSSIBLE DREAM (THE QUEST)



*To dream the impossible dream,
To fight the unbeatable foe,
To bear with unbearable sorrow,
To run where the brave dare not go.*

*To right the unrightable wrong,
To love, pure and chaste from afar,
To try, when your arms are too weary,
To reach the unreachable star!*

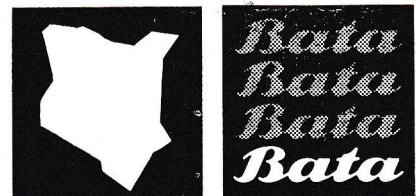
*This is my quest, to follow that star,
No matter how hopeless, no matter how far,
To fight for the right without question or pause,
To be willing to march into hell
for a heavenly cause!*

*And I know, if I'll only be true to this
glorious quest,
That my heart will lie peaceful and calm
when I'm laid to my rest.*

*And the world will be better for this,
That one man, scorned and covered with scars,
Still strove, with his last ounce of courage,
To reach the unreachable stars!*

Partners in Progress

with the Development of Kenya



† + 2/EAB/10570

FOR THE NAIROBI CITY PLAYERS

<i>Stage Manager</i>	GORDON PURCELL
<i>Assisted by</i>	ANN FRANCIS
<i>Set Designs</i>	CHRIS COOK & ROB BAIN
<i>Construction Manager</i>	JOHN YATES
<i>Construction, Painting & Stage Crew</i>	John Braithwaite, Tony Bishop, Jeremy Bishop, Richard Bishop, Barbara Yates, Brenda Purcell, Ivor Mortimer, Veda Mortimer, Graham Lucas, Judy Lucas, Benny Goodman, Gail Goodman, Chris Cook, Alan Konya, Graham Gilbert, Jill Loupekine, Sid Clark, Ann Francis, Mahmood Noormohamed, Tony Steadman, Frank Gresham, Linda Gresham, Gordon Purcell, Irene Jeffrey, Peter Crampton, Arthur Docherty, Jane Gilbert, Shaukat Noormohamed.
<i>Properties</i>	JANE GILBERT
<i>Assisted by</i>	Veda Mortimer, Ann Petrie and Barbara Yates.
<i>Lighting Design</i>	THEATRICAL ENTERPRISES (KENYA) LTD.
<i>Lighting Engineer</i>	JOHN TYSON
<i>Lighting Rig</i>	Chris Cook, Ivor Mortimer, John Tyson, Benny Goodman, Graham Gilbert, Mike Bugara
<i>Follow Spot Operators</i>	JUDY LUCAS, GRAHAM LUCAS
<i>Sound</i>	KEN LATHAM

(All back stage arrangements under the organisation of Stage Operators and Technical Specialists)

<i>Production Secretary</i>	JOAN STALLY
<i>Costumes by</i>	SHIRLEY BISHOP
<i>Assisted by</i>	CHERRY HEYWOOD-JONES Ann Francis, Brenda Goodman
<i>Headgear</i>	MARY EPSOM
<i>Business Manager, Public Relations & Publicity</i>	BRYAN EPSOM
<i>Assisted by</i>	TIM BUTCHARD, JIM HALCRO-JOHNSTON
<i>Programme</i>	JIM HALCRO-JOHNSTON, BRYAN EPSOM, PETER PEARCE.
<i>Photographs</i>	GEOFF GRIMSHAW
<i>Poster Design & Programme Cover</i>	JOHAN MELJER of Skyline Advertising

FOR THE NATIONAL THEATRE

<i>Manager</i>	LEO PARDO
<i>Box Office</i>	GEORGE MUGELE
<i>Theatre Electricians</i>	JASON MWAI and FRANCIS LABICHE

BUNSON

FOR

TRAVEL

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

Riley

Trading

Corporation

Ltd.

MOMBASA

NAIROBI

DAR-ES-SALAAM

Baring Arcade

Kenyatta Avenue

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.
"Hello, Dolly!" by Michael Stewart & Jerry Herman.
- 1973 "Conduct Unbecoming" by Barry England.

WESTERN WOODWORK LIMITED

Battersea Road

P.O. Box 49957

Telephone 58897

**FOR ALL YOUR FURNITURE
REQUIREMENTS**

**NO CONTRACT TOO SMALL
OR TOO LARGE.**

Specialists in:

**HOTEL FURNITURE
FIXTURES AND FITTINGS
HOME FURNISHINGS
CONTRACT FURNITURE**

RING — FOR EXPERT ADVICE.

OR

**VISIT OUR SHOWROOMS IN
BATTERSEA ROAD**

ACKNOWLEDGEMENTS

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

East African Airways
International Aeradio (E.A.) Ltd.
The Headmaster of St. George Primary School
for rehearsal space.
Ray Palfrey — for stockwhip training
BATA Shoe Co. Ltd. — for stage flooring
Jockey Club of Kenya — for whips
Harrtz & Bell Ltd. — for technical assistance.
Starehe Boys Centre — for bugle
P. D. Bhadresa — theatrical costumier
Dick Charleton — for loan of projector
Bill King — for stockwhip
Voice of Kenya

ANDREW CRAWFORD PRODUCTIONS INTERNATIONAL LIMITED

FOR

- . . . specialists in sound, television and film production
- . . . studio hire
- . . . tape/cassette recording with unique-in-Nairobi
multi-channel stereo sound mixing console

also translation service.

State House Road (opposite Girls School) Tel. 24642 or 22244

OPTICAL MANUFACTURERS LTD.

EAST AFRICA'S LEADING
MANUFACTURING AND DISPENSING
OPTICIANS.

Official distributors and stockists for —

American Optical Company International.

Ophthalmic Lenses and Instruments.

Industrial Protective Clothing.

Menrad, Neostyle and Silhouette frames.

Suppliers to East Africa's Opticians Missions and
Schools.

Trade enquiries —

P.O. Box 49479

Telephone 29636

NAIROBI

NAIROBI CITY PLAYERS

In September 1956 an "acting group" was formed to be known as the Nairobi City Players, and in its Constitution set down the following aims and objects:—

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

The City Players have adhered rigidly to these aims from their formation and since that time have presented at the National Theatre, Nairobi, a total of 65 productions including 17 full scale musicals. (figures include the current production).

The City Players are controlled by a STANDING COMMITTEE as follows:—

Peter Pearce (*Chairman*)
Bryan Epsom (*Business Manager*)
Gordon Purcell (*Treasurer*)
Ken Latham (*Executive Member*)
Rurik Ronsky

Walter Hinds
Tony Bishop
Benny Goodman
Ted Scott
Tim Butchard

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



P. D. Bhadresa

1st Floor Alliance Building

Accra Road (formerly Reata Road)

NAIROBI

Theatrical Tailor to Nairobi City Players for 11 years

Stage Operators and Technical Specialists

P.O. Box 14354, Nairobi

We are always on the look-out for new members to join us backstage on productions.

Therefore if you are interested in **set design,
construction or painting.
stage management.
sound or lighting.**

— **WE ARE INTERESTED IN YOU.**

Why not write to us at Box 14354, or phone Chris Cook on 82111 Ext. 338 — or contact us after the show.



Set Construction and Stage Management for

'MAN of LA MANCHA'

was directed and executed by
STAGE OPERATORS and TECHNICAL SPECIALISTS

THE THEATRE GROUP

in association with

THE FRENCH CULTURAL CENTRE

present

'A Flea in Her Ear'

The Famous Feydeau Farce
translated by John Mortimer and
directed by James Falkland

**First performance on Thursday, 12th July
at THE NATIONAL THEATRE**

BOOKING OPENS 2nd JULY - DON'T MISS IT!

Hilton

Tel: 21923

Elegance

Expert Hairstyling for
men and women.

Kenya

Facials and Manicures.

Ltd.

Will be open on Sundays

By Group Appointments only.

Panafric Hotel Tel: 21998

LOW BUDGET TRAVEL

NAIROBI – LONDON

£60

NAIROBI – LONDON – NAIROBI

OR VICE VERSA

from £110

**E.A. Sun Sea
& Safari Ltd.**

Head Office:
P.O. Box 20393
Nairobi, Kenya
Telephone
29488, 35365'6

London Office:
62, Blandford Street
Off Baker Street
LONDON W1.
Telephone
019355075/81

Toronto Office:
5 Massey Square
No. 1702
Toronto 13M4C5L6
Ontario Canada
Telephone 698-5762

New York Office:
24 Centre Street
Manchester
New York 14504 USA
Telephone 315-289-9000



SELFDRIVE
CAR HIRE

HUGHES

TELEPHONES 24825 29609



The Norfolk is Nairobi



The Norfolk Hotel is as old as Nairobi. It has fed and cared for generations of Nairobi's residents and visitors. The atmosphere never changes. It remains a welcoming place with a comfortable, shaded terrace restaurant, beautifully appointed rooms, swimming pool and bird filled court-yard.

THE NORFOLK - EVERYTHING GOOD ABOUT NAIROBI.



THE NORFOLK HOTEL

Owned and managed by Block Hotels Limited.

