

THE KENYA NATIONAL THEATRE  
**Nairobi City Players**

*Present*

**THE SPECTACULAR MUSICAL . . .**

# Oliver!

1974



*Book, music & lyrics by*

**LIONEL BART**

*Director & Choreographer*

**DAVID  
KELSEY**

*Musical Director*

**NAT KOFSKY**



# Ndio, Oui, Ja - in any language



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Yes, a car is available, in Nairobi, Mombasa, or Malindi. Or I'll have one meet you.

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# **NAIROBI CITY PLAYERS**

*Proudly Present*

# **'OLIVER'**

Book Music and Lyrics by

**LIONEL BART**

(by arrangement with EVANS BROTHERS LTD., LONDON and NEW YORK).

**Directed & Choreographed by**

**DAVID KELSEY**

**Musical Director**

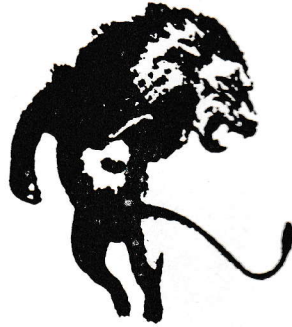
**NAT KOFSKY**

at the KENYA NATIONAL THEATRE

From 29th November to 21st December 1974.



# **SIMBA SECURITY LIMITED**



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558516

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We are pleased to announce that  
Mr. P. J. "Pat" Frere, M.I.I.Sec.,  
(Member of the Institution of Industrial Security)  
has joined our company in an executive  
position.

Pat Frere, a long time Kenya resident,  
was a former Kenya Police Officer and many  
will remember him as managing director of  
K9 Guards Ltd, a leading Nairobi security  
organisation which was aquired by an international  
company in 1968.

His considerable local security experience  
is now available to his former and our present and  
future clients.

We can now also carry out security  
surveys and investigations and will  
act as consultants on security matters.



# CHILD WELFARE SOCIETY OF KENYA

Established nineteen years ago, this Society now has Branches and Homes throughout Kenya.

More than 20,000 children already depend on us for help in their own homes, or by being restored to their homes, or by being found a new sanctuary with adopting or foster parents or in our own institutional Homes.

Many times that number still need and are waiting for us to help them. How can we do so, when our present resources are barely sufficient even to maintain existing services?

We are indeed grateful for all the generous assistance that we now receive from many quarters; but, like Oliver, these children ask for MORE.

Gifts in cash or in kind, and offers of voluntary service, will all be welcomed by the Executive Officer, Child Welfare Society of Kenya, P.O. Box 43982, Nairobi.

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## ROTARY CLUB OF NAIROBI NORTH

Rotary Club of Nairobi North is privileged to be associated with the City Players in the organisation of the Gala Premiere of "OLIVER" which no doubt will live up to the high standards we have learnt to expect of the City Players.

The motto of Rotary Clubs everywhere is "SERVICE ABOVE SELF". Our members consider it their duty to be of service to the community at large and this occasion has given us an opportunity to raise funds for the "Child Welfare Society of Kenya." One cannot think of a more appropriate project to associate with "OLIVER".

On behalf of our Chairman, Mr. George Wilson, Members of the Club and my committee may I take this opportunity to thank all the companies and individuals who helped us to make this venture a success, particularly "Gilbeys E.A. Limited" and "Eboo's Tours" for donating the raffle prizes.

We hope you will enjoy the show.

Shamsh Suleman,  
Chairman Community Service Committee,  
ROTARY CLUB NAIROBI NORTH.





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forget  
the**

**SUPER 99<sub>s</sub>**



## ABOUT THE DIRECTOR

Nick Donne (programme organizer) in a tape-recorded interview with David Kelsey (Director) during the rehearsal period.

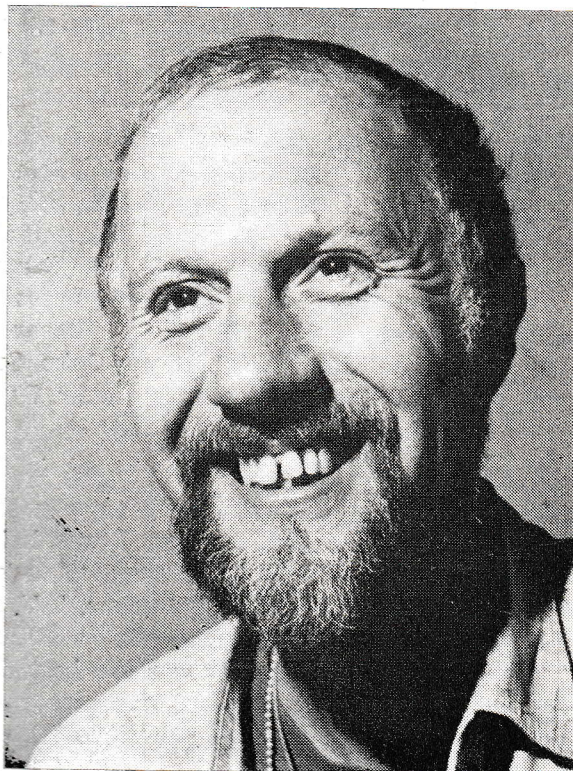
Nick : Can we talk personally .. I mean, are you a home loving type?

David : I love my friends. They're not all in the theatre arts. I tend to avoid 'theatrical' people. I'm interested in painting and music and 'country' life - animals too. I do a lot of writing, plays mainly, but I want to finish a novel.

Nick : Not married ?

David : No; it's not for me. I like **some** children. I doubt if I could live with them. Besides, I travel a lot which means a certain kind of isolation. I like solitude.

Nick : How old are you? and where were you born?



David : Forty-two. I'm a Yorkshireman with a mixed pedigree: Scottish and Jewish ancestors. I'm also a Gemini.

Nick : The theatre is very precarious, but what were your initial hurdles?

David : I had a speech impediment as a child. I was terrified to open my mouth. I was put into a boy's choir: The agony of singing solo lines in the Nunc Dimitis "Lord, now lettuth thy thervant depart in peeth"! Also I had trouble with my legs, poor locomotion: I wanted to be a great athlete but learned to play the piano instead. Therapy included a fierce teacher of elocution and umpteen visits to a clinic - first on a gymnastic bicycle and later at a dancing school. Oh my God!

Nick : Was that a stimulus towards your theatre career ?

David : An influence, but I had an Aunt I used to stay with in school holidays in Gloucestershire. She was marvellous. Great Aunt Rose. Wild, eccentric, unfailing optimism - 'old school'; tough but hugely generous, also a dreamer. She believed every story, novel, folk yarn and song she read or heard. She kept bees and pigs - she sang to them and she talked to them. It worked. She had the best honey in the Cotswolds district and the tastiest ham. My first theatre was in her barn. We invited the villagers to watch our plays in her barn. And they came.

Nick : Was that about the time of the 1939-45 war in Europe ?

David : The war was a great factor on my youth. It broke up families and it destroyed homes. Two of my schools were demolished by bombs. I can remember sitting in an air-raid shelter with a horrible fat boy called 'Clayton'. There was a blitz on, bombs falling like dandruff, and suddenly - crash, bang, wallop... I said "That sounds like the school has gone up in smoke" and Clayton said "Plus the headmaster with any luck."



Nick : Do you feel now that there were any virtues in that period - for you?

David : It made people more dependent on each other. It broke down barriers. That's the ridiculous irony of it all. War brings out the best in us, and the worst. But music played a great part in boosting morale - music and radio. I still prefer radio to television. Sitting in the dark listening to radio drama is one of my favourite pleasures.

Nick : Did you go into the forces?

David : As a conscript soldier when I was eighteen. The very day I got out I rushed off to Drama College - cursing that two year interruption. I worked like a demon. I studied all day and had a part-time job at night - working a spotlight in a theatre until about ten-thirty, then zoomed off to a club where I played the piano until godknowswhen. My friends called me 'Skid'. I looked like a ghost - but I learned a lot. It's strange how little things help one to survive but this is what happened. I was sheltering from the rain in a shop door in Regent Street and I was reading "An Actor Prepares" by Stanislavski. A man tapped me on the shoulder and said "Good luck". It was John Gielgud. Surely the noblest and kindest actor of all? But that brief remark was a spur. I walked all the way to Hampstead in the pouring rain. I didn't care if I got drenched.

Nick : And eventually you started work in the theatre as an actor?

David : I was lucky. I worked with some good directors - in repertory. And I played a lot of marvellous parts. Classical parts. I was being quite well paid at the age of twenty-four to play "Richard II" and "Iago" and "Lear's fool" as well as a lot of modern plays. There was the occasional break into films, T.V. and the West-End-where I had three flops in a row! But I 'clicked' in musical play with Keith Michell. However, my life changed when I worked with Harold Lang. He was the best director of all. I am what I am through Harold. He died four years ago, but if I have any kind of real purpose, it is entirely due to his encouragement. He had the richest mind, the greatest flame of originality.

Nick : What other highlights do you single out?

David : I've seen a lot of world. At least twenty countries. And especially the Taj Mahal, La Scala, Milan, the great wall of China, flying over the Himalayas, the bay of Rio de Janeiro, the mineral lakes of Rotorua, N.Z. (isn't that your territory?) but narrowing down the focus to people...let me see, I had always admired Yehudi Menuin and working with him on an opera was a joy - and then meeting E.M. Forster (I was in a production of his "Passage to India"): I watched Noel Coward in rehearsal - it was like a peep into the minds of Rolls and Royce!...and of course meeting Gielgud (with whom I corresponded for a while) I regret not meeting W.H. Auden before he died last year but I had a long talk with Bertrand Russell on an Aldermasten March. What else has been important? Having my own plays produced, but more particularly directing a play by Christopher Fry with the author in attendance. Watching Martha Graham dance and the extraordinary skills of Ruth Draper (she's on record, by the way, I urge you to listen). I spent a weekend in Istanbul with James Baldwin - fascinating, he's so observant - eyes like beacons. Oh yes, Edith Evans - I remember we talked about pop music and it struck me that she has more vitality than Mick Jagger.

Nick : It's a bit 'name-dropping' don't you think?

David : But I'm not 'dropping'-if anything I'm saluting. Why is it that the moment I express my ideals you infer I'm being affected? I'm talking about an elite, people who have reached the everest of their talents are exceptional human beings. We must have an elite - which has got nothing to do with class, colour or creed - to help the likes of you and me (smaller fish) to struggle on. That's who there is a pavement artist outside the Cistine Chapel, and why a blind piano tuner sits at the back of a concert hall listening to Arturo Rubenstein playing Brahms. We all need demi - gods.



That is what I have tried to preserve. His intentions. *Oliver Twist* is a melodrama. A similar kind of **melodrama** which, at the time of Dickens literary success, was being played out in the London Theatres; e.g. MacReady (the Victorian actor-manager) was acting "Macbeth" at the Theatre Royal Drury Lane-"with incidental music",-and it is a fact that Dickens based his character "Crummles" (in 'Nicholas Nickleby') on the great MacReady himself.

Indeed, 19th century dramas were stuffed with every juicy ingredient and theatrical trimming. Blood and thunder, - "Murder in the Red Barn": Startling immorality - "Her Mother's Shame". Horror and madness-"The Bells"-Romance, - "Nelson and The Lady" (played on a stage filled with water). The playbills of the period read like fairground attractions:

"See Hamlet bravely wrestling with his conscience"!

"Marvel at The Amazing Dr. Chang and his flight on the Green Dragon"!

"You will scream when you hear The Voice of The Tomb".

"The Death defying leap of The Count of Monte Cristo".

"Don't be afraid of The Face at The Window".

"Dare you eat after seeing Sweeny Tod"?

"With Franklyn de Quincy as Fagin-Friend or Foe"?

If tonight you have enjoyed sharing some of that theatrical flavour - then our intention has been fulfilled.

I am grateful to Nat Kofsky for his patience, Margaret Hutchings (rehearsal pianist, with Bill Priestly) for their cooperation. Rob Bain for his ingenious designs which have provided me with height space, claustrophobia and variation - and the many able hands in the production team for their valuable contribution. And James Falkland for his expert skills in light and shade.

And a special thanks to all those mothers and fathers and teachers who have allowed me to turn their children into little bas\*\*\*s, hooligans and thieves. There are one or two who required very little encouragement - natural talents you might say!

But I've enjoyed being with them all. Maybe I should live with children more often.

Do you want a father for Christmas? Offers please in writing - preferably notes, to David Kelsey.

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## THE NAIROBI CITY PLAYERS

announce their first two productions  
for 1975

February/March 1975 — "SHERLOCK HOLMES"

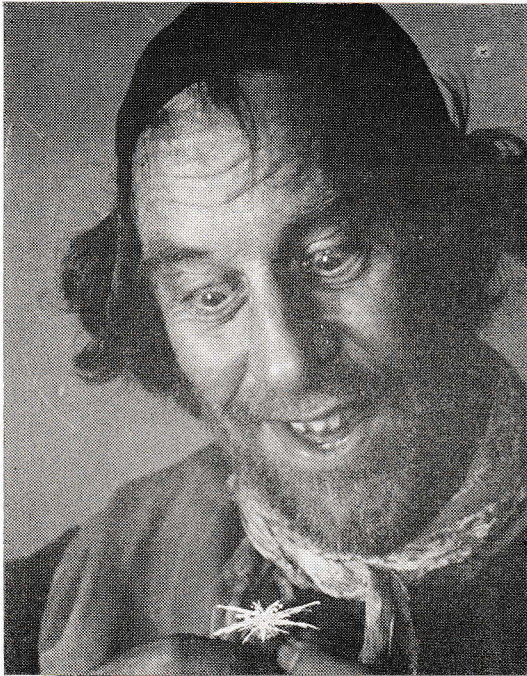
June 1975 — "DAMES AT SEA"

(a 1930's hit musical)





**BEN TOMPKINS** as  
"Oliver"



**BENNY GOODMAN** as  
"Fagin"



**ANNE TOBIN** as  
"Nancy"





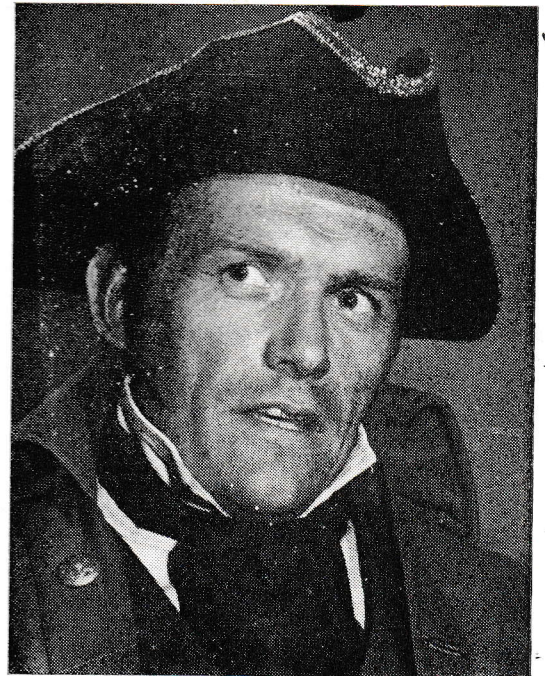
**VIC FRANCIS** as  
"Bill Sykes"



**JACK HOLT** as  
"The Artful Dodger"



**MAUREEN TURNER** as  
"Widow Corney"



**BARRY BUTTIFANT** as  
"Mr. Bumble"



# SYNOPSIS OF SCENES

*Time: About 1850*

## ACT ONE

- Prologue: *London Masque.*  
Scene 1: *The Workhouse.*  
Scene 2: *Widow Corney's Parlour.*  
Scene 2a: *Street Scene.*  
Scene 3: *The Undertaker's Shop.*  
Scene 4: *The Undertaker's Shop — next morning.*  
Scene 5: *Paddington Green — morning a week later.*  
Scene 6: *Fagin's Den.*  
Scene 6a: *Street Scene (Capture of Oliver).*

## ACT TWO

- Scene 1: *The "Three Cripples" — a Public House in Clerkenwell — the following evening.*  
Scene 2: *The "Brownlows" House — two weeks later.*  
Scene 2a: *Street Scene.*  
Scene 3: *Fagin's Den.*  
Scene 4: *The Workhouse — a few days later.*  
Scene 5: *The "Brownlows" — later.*  
Scene 5a: *Street Scene.*  
Scene 6: *London Bridge — at midnight.*

## FINALE

LONDON BRIDGE





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**PRODUCTION PERSONNEL  
FOR THE NAIROBI CITY PLAYERS**

<i>Production Manager</i> .....	TREVOR FOX
<i>Set Designed by</i> .....	ROB BAIN AND CHRIS COOK
<i>Stage Manager</i> .....	KEN TURNER
<i>Assistant Stage Managers</i> .....	ROB BAIN, ANN FRANCIS, CHRIS COOK, RIA BORIS
<i>Stage Crew</i> .....	JOAN STALLY, TREVOR FOX, JANE GILEERT, MAGGIE BAIN, GRAHAM GILBERT, ROY LEASK, PAUL VANNER, TONY STEADMAN, RAJESH JETHWA, MAC SPENCE, PAUL COSTELLO, PETER CREER, BOB EDMUNDS, VERA ROPER
<i>Technical Advice</i> .....	JAMES FALKLAND
<i>Set Constructed by</i> .....	THEATRICAL ENTERPRISES (K) LTD.
<i>Master Carpenter</i> .....	JOSEPH GICHURE
<i>Set Decor</i> .....	JOHN BROWN AND PAUL VANNER
<i>Set Finished and Painted by</i> .....	ANN FRANCIS, HILARY MITCHELL, JANE MOSSLEY, VIC FRANCIS, TREVOR FOX, PAUL COSTELLO, PETER CREER, TERRY O'MEARA, PAUL VANNER, NICK DONNE, GORDON PURCELL, ROB BAIN, RAJESH JETHWA, MAUREEN FOX, TRICIA VANNER, ANAND RAO, MAGGIE BAIN, ARTHUR DOCHERTY, MARLENE DOCHERTY
<i>Sound</i> .....	GRAHAM BAYNE, JOHN PALMER, PAUL VANNER, KEN LATHAM
<i>Lighting Design by</i> .....	THEATRICAL ENTERPRISES (K) LTD.
<i>Lighting Operators</i> .....	JAMES FALKLAND, JIM HEAD, NILESH PATEL, NORMAN POWELL, JOHN RIDOUT, PETE SUTTON, DAVID BOSHER, JIM NORRIS, JIM RUSHIN, ANN RUSHIN
<i>Properties by</i> .....	CONNIE MACDONALD
<i>Assisted by</i> .....	JUDY COOK, JACKIE BRACHER, MAGGIE BAIN, PHYLLIS PIERRACINI, SHIRLEY RIDOUT, ELIZABETH POWELL
<i>Costumes Designed and Executed by</i> .....	MARY EPSOM
<i>Wardrobe</i> .....	ANN FRANCIS AND MARY EPSOM
<i>Tailoring by</i> .....	MR. P. BHADRESA
<i>Make up Supervisor</i> .....	SANDRA ELLIS
<i>Production Secretary</i> .....	JOAN STALLY
<i>Business Manager</i> .....	BRYAN EPSOM
<i>Programme</i> .....	NICK DONNE
<i>Poster by</i> .....	TED BOONTHANAKIT, ELAINE MWANGO, TREVOR FOX
<i>Publicity and Public Relations</i> .....	BRYAN EPSOM
<i>Block Bookings</i> .....	TIM BUTCHARD
<i>Photographs</i> .....	GEOFF GRIMSHAW
<i>Front of House</i> .....	CITY PLAYERS COMMITTEE

**FOR THE NATIONAL THEATRE**

<i>Manager</i> .....	LEO PARDO
<i>Assistant Manager</i> .....	JONATHAN PATITA
<i>Box Office</i> .....	GEORGE MUGELE
<i>Technicians</i> .....	JASON MWAI, JOSEPH GICHURE



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**Fagins Gang:**

POOH BOONTHANAKIT, NAT  
BOONTHANAKIT, TED BOONTHANAKIT,  
PATRICIA BUSH, CAROLYN CHANDLER,  
JOHN FULMER, MARK KEYMER,  
CHRISTOPHER McCARDLE, TRICIA  
VANNER.

**Workhouse boys:**

SARAH AYEW, ANTHONY BATCUP,  
JACQUELINE BATCUP, ALISON  
BROADHURST, AMANDA CAWTHORN,  
ALISON CHESTER, STUART COOKE,  
NICOLETTE COOPER, ELIZABETH  
DOUGHTY, DAWN EKIS, RICHARD  
FLETCHER, EMMA HARVEY, SIMON  
HORROCKS, JONATHAN JENNY, RASHID  
LATIFF, JOANNE LETHABY, ALISTAIR  
LINDSAY, STEPHEN MAWER, JULIEN  
McKINNEY, JONATHAN PRICE, SVEIN  
SOLBERG, LUCY WALKER, JAMES  
WHITECROSS.

**London Masque 1850:**

MR. BROWNLOW, DR. GRIMWIG, BET,  
NANCY, BILL SYKES, BUSTER, HUZZAR,  
DAVID CRELLEY, CAROLYN CRELLEY,  
HEIDI EDEN, ANGELA McDONALD, DEREK  
BARROTT, SHAUKAT NOORMOHAMMED,  
NAT BOONTHANAKIT, CHRISTOPHER  
McCARDLE, MARK KEYMER.

**Production Manager : TREVOR FOX**

**Business Manager : BRYAN EPSOM**

# OLIVER

**Directed and Choreographed**

**DAVID KEENE**

**Musical Director**

**NAT KOFSKY**

- Oliver* .....
- Nancy* .....
- Fagin* .....
- Bill Sykes* .....
- Mr. Bumble* .....
- Mr. Sowerberry* .....
- Mrs. Sowerberry* .....
- Widow Corney* .....
- Artful Dodger* .....
- Charlotte* .....
- Noah Claypole* .....
- Mr. Brownlow* .....
- Bet* .....
- Mrs. Bedwin* .....
- Dr. Grimwig* .....
- Old Sally* .....
- Apprentice* .....
- Sykes' Dog* .....



# LIVER

and Choreographed by

DAVID KELSEY

Musical Director

NAT KOFSKY

..... BEN TOMPKINS  
..... ANNE TOBIN  
..... BENNY GOODMAN  
..... VIC FRANCIS  
..... BARRY BUTTIFANT  
..... TIM BUTCHARD  
..... MAGGIE DAVIES  
..... MAUREEN TURNER  
..... JACK HOLT  
..... JENETA WORROD  
..... RICHARD HESS  
..... BRIAN RUSSELL  
..... STEPHANIE KORNEGAY  
..... GILL HINES  
..... DENNIS WALTON  
..... JANE ZAGGARITIS  
..... GALE GOODMAN  
..... "BUSTER" FRANCIS

Townfolk, Bow Street Runners and Costers:

JAMES ALSTON, DEREK BARROTT, CATHY BARROTT, HILARY CAMM, STEPHANIE COX, IAN CRAWLEY, CAROLYN CRELLEY, DAVID CRELLEY, HEIDE EDEN, RICHARD HESS, GILL HINES, TED HUMPHREYS, IRENE JEFFREY, MARTHA KING, ANGELA McDONALD, MARY MCGOWAN, ANGELA MORRELL, SHAUKAT NOORMOHAMMED, STEVE O'CONNOR, JOHN PARKER, GLEN PRESTWICH, ANAND RAO, IRIS TALMAN, DENNIS WALTON, JENETA WORROD, JANE ZAGGARITIS.

Chairman : DEREK BARROTT.

Rose Sellers : KATHY BARROTT, STEPHANIE COX, CAROLYN CRELLEY, MARY MCGOWAN.

Milk Maids : HEIDE EDEN, ANGELA MORRELL, JANE PRESTWICH.

Strawberry Sellers : ANGELA McDONALD, IRIS TALMAN, JENETA WORROD.

Long Song Seller : IRENE JEFFREY.

Knife Grinders : JAMES ALSTON, STEVE O'CONNOR, GLEN PRESTWICH.

Martha : CAROLYN CRELLEY.

Night Watchman : DEREK BARROTT.

Hussar : RICHARD HESS

Girl : STEPHANIE COX.

1st Runner : DAVID CRELLEY.

2nd Runner : JOHN PARKER.

Pauper assistants : IRIS TALMAN, KATHY BARROTT.

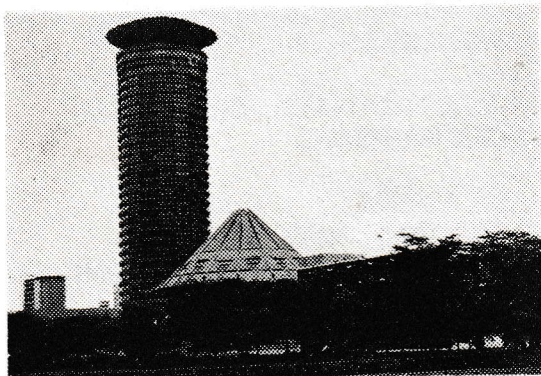
Costumes Designed By : MARY EPSOM

Set Designed By : ROB BAIN AND CHRIS COOK

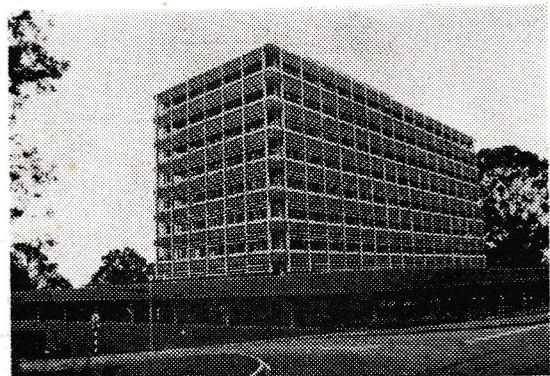


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National Social Security House



Mt. Margaret Tracking Station



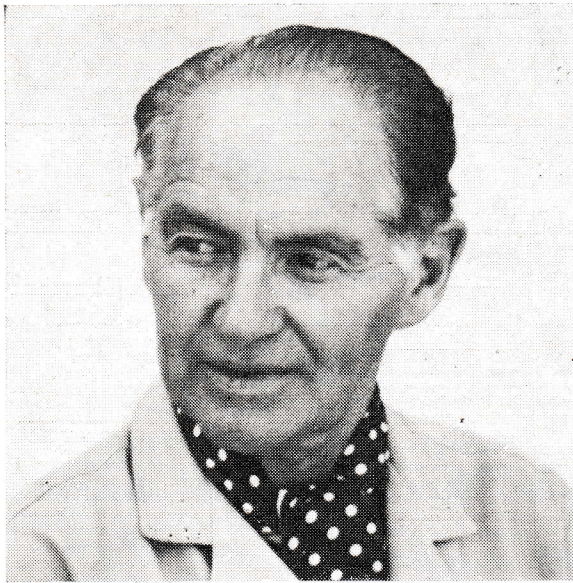
Nairobi Hilton



the paint professionals use.



## ABOUT THE MUSICAL DIRECTOR



NAT KOFSKY makes another welcome return to the Nairobi Theatre World to be our Musical Director for "Oliver."

Nat first arrived in Kenya in 1939, just in time to join the East African Forces. Among the many different nationalities in the army he found some excellent musicians, and was able to inspire their talents to many different purposes. During this difficult period, he presented many musical events throughout East Africa, and from these humble beginnings, Nairobi's musical life expanded to the scope and depth we enjoy today.

In 1951, he was asked to return to Kenya as Director of the Kenya Conservatoire of Music. In these early days of the Conservatoire, suitable accommodation was extremely hard to obtain, and it is only in comparatively

recent times that the Conservatoire moved to the present premises. Mr. Kofsky has watched the Institute grow over a period of over 23 years, and its success today must largely be attributed to his constant attention and guidance over the years.

During the last 13 years Nat has become known to a very wide public through his very popular "Thursday Evening Concerts," broadcast by the Voice of Kenya. Over the last few years he has been the Conductor of the Nairobi Orchestra, who have held many successful concerts to date.

In 1969, the Executive Committee of the Royal College of Music, London unanimously awarded him the degree HON. R.C.M. in recognition of his services to music in Africa.

We have been fortunate in recent years to secure the services of Nat Kofsky as Musical Director for several musicals. In 1967, he began his association with Nairobi City Players when he was musical director for the highly successful production of the "Sound of Music". He returned again as musical director for "Guys and Dolls", "My Fair Lady", and "Kiss Me Kate", all outstanding productions in their own right. In 1971 he was musical director for "Fiddler on the Roof", a musical that set Box Office records that have not been exceeded to this day. After an absence of 3 years we are delighted to once again have Nat working again with us in "Oliver".



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ROBIN SAYERS  
CAROL STOCKING  
PAULINE MACADAM  
LOUISE BRODIE  
ALBERTO RODRIGUES

**Viola:**

JEREMY HADCOCK

**Cello:**

MARGARET SHARMAN  
BRAZ RODRIGUES

**Bass:**

CHERYL PALESH  
GIULIO PIRES

**Piano:**

MARGARET HUTCHINGS

**Flute:**

JOAN DOWNING

**Clarinets:**

JULIA MOSS  
BRIAN LEES

**Bassoon:**

LEO COLE

**Horn:**

BJORN MARTHINSEN

**Trumpets:**

BARRY CRAWFORD  
OIVIND JOHANSEN

**Trombones:**

HANS EGERRUP  
MAGNE FJELD

**Percussion:**

JACK FERRIE

The NAIROBI CITY PLAYERS wish to thank MARGARET HUTCHINGS,  
BILL PRIESTLEY, LILLIAN WAIN and ANNE BEHRENS for their invaluable  
assistance as rehearsal pianists.



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## MUSICAL NUMBERS

### ACT ONE

"London 1850 Masque" (arranged by Nat Kofsky) .....	ORCHESTRA AND COMPANY
"Food, Glorious Food" .....	OLIVER AND BOYS
"Oliver" .....	MR. BUMBLE, WIDOW CORNEY AND BOYS
"I Shall Scream" .....	WIDOW CORNEY AND MR. BUMBLE
"Boy For Sale" .....	MR. BUMBLE
"That's Your Funeral" .....	MR. SOWERBERRY, MRS. SOWERBERRY, MR. BUMBLE, AND OLIVER
"Where is Love" .....	OLIVER
"Consider Yourself" .....	THE ARTFUL DODGER, OLIVER, AND FAGIN'S GANG
"Pick a Pocket or Two" .....	FAGIN WITH THE "GANG"
"It's a Fine Life" .....	NANCY AND BET, AND THE "GANG"
"I'd do Anything" .....	THE ARTFUL DODGER, NANCY, OLIVER, BET, FAGIN, AND THE "GANG"
"Be Back Soon" .....	FAGIN, THE ARTFUL DODGER AND THE "GANG"

### ACT TWO

"Oom—Pah—Pah" .....	NANCY AND CHORUS
"My Name" .....	BILL SYKES
"As Long As He Needs Me" .....	NANCY
"Where Is Love" — Reprise .....	MRS. BEDWIN, MR. BROWNLOW AND OLIVER
"Who Will Buy" .....	OLIVER, STREET CRIERS AND CHORUS
"It's A Fine Life" — Reprise .....	NANCY, BILL SYKES, FAGIN, AND THE ARTFUL DODGER
"Reviewing The Situation" .....	FAGIN
"Oliver" — Reprise .....	WIDOW CORNEY AND MR. BUMBLE
"As Long As He Needs Me" — Reprise .....	NANCY
"Reviewing the Situation" — Reprise .....	FAGIN

### FINALE

"Food, Glorious Food" — Reprise .....	COMPANY
"Consider Yourself" — Reprise .....	COMPANY

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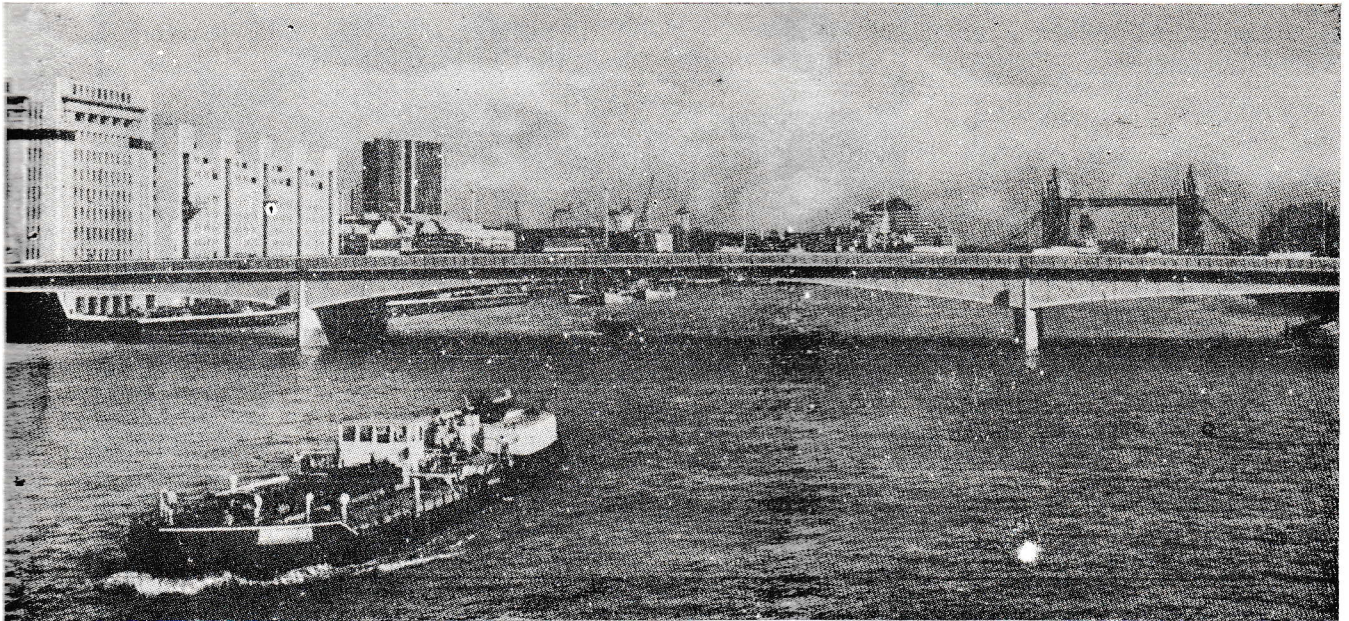
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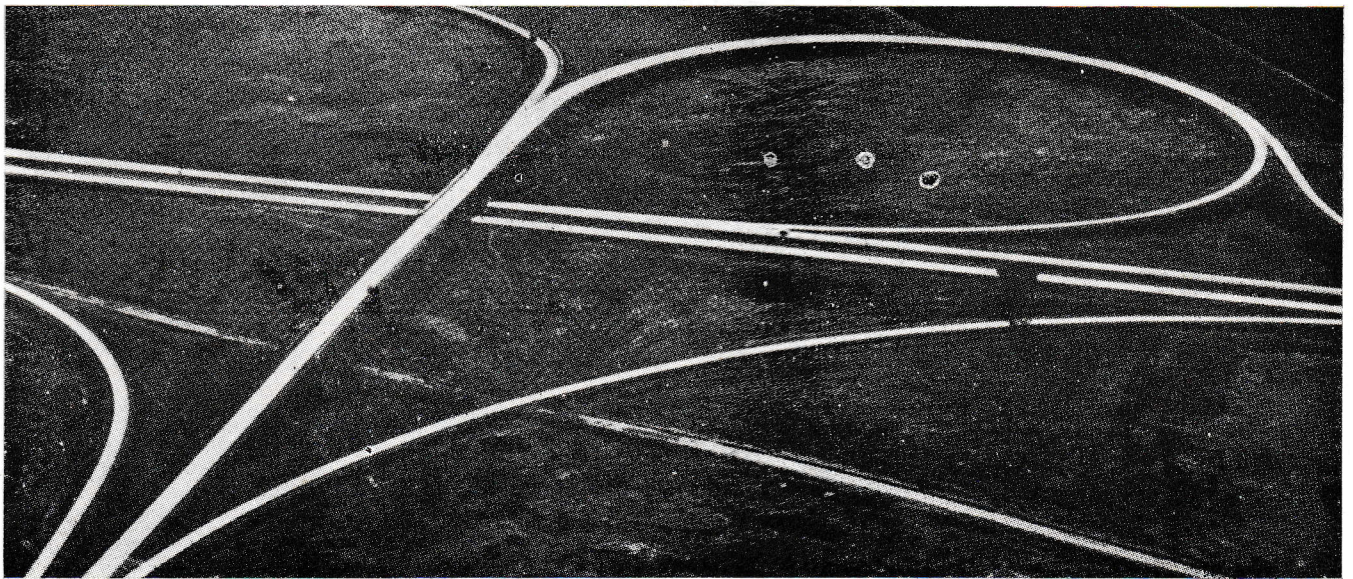


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TO

# NAIROBI



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UNDERSTUDIES

*Oliver*

Mark Keymer

*Nancy*

Kathy Barrott.

*Fagin*

Walter Hinds.

*Bill Sykes*

John Parker.

*Mr. Bumble*

David Crelley

*Mr. Sowerberry*

Tom Drinkel.

*Mrs. Sowerberry  
and*

*Widow Corney*  
Gill Hines.

*Artful Dodger*

Tricia Bush.

*Charlotte*

Carolyn Chandler.

*Noah Claypole*

Ian Crawley.

*Mr. Brownlow*

Bryan Epsom.

*Bet*

Jeneta Worrod

*Mrs. Bedwin*

Joan Stally

*Dr. Grimwig*

James Alston.

it's a wise bird...



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**PHENIX**

IN ASSOCIATION WITH

**A.J. MILLAR**



# 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)
- 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 Rebedca Njau.  
(Placed Third Winning Entry Kenya Drama Festival, 1964  
and also Best Original Play)  
"Oklahoma!" by Rodgers and Hammerstein.

## Past Productions continued

- 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 and 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.  
"Man of La Mancha" by Dale Wasserman, Mitch Leigh and Joe Darion.  
"A Voyage Round My Father" by John Mortimer.
- 1974 "Everything in the Garden" by Giles Cooper.  
"Godspell" by John Michael Tebelak and Stephen Schwartz.  
"The Rainmaker" by N. Richard Nash.



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## ACKNOWLEDGEMENTS AND APPRECIATION

THE HEADMASTER - ST. GEORGES SCHOOL	For rehearsal facilities.
THE HEADMASTER AND STAFF - BANDA SCHOOL	For co-operation and patience.
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KENYA PAPER MILLS LTD.	For paper
ALL OUR ADVERTISERS	For obvious reasons.

The City Players wish to thank all those persons whose contribution, either large or small, in many different ways have helped to make this production possible.

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### 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 utilising 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 77 productions including 18 full scale musicals (figures include the current production).

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

Tim Butchard (Chairman)	Tony Bishop
Bryan Epsom (Business Manager)	Benny Goodman
Gordon Purcell (Treasurer)	Peter Pearce
Trevor Fox (Executive Member)	Vic Francis
Rurik Ronsky	Ken Latham
Ray Charman	Nick Donne

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



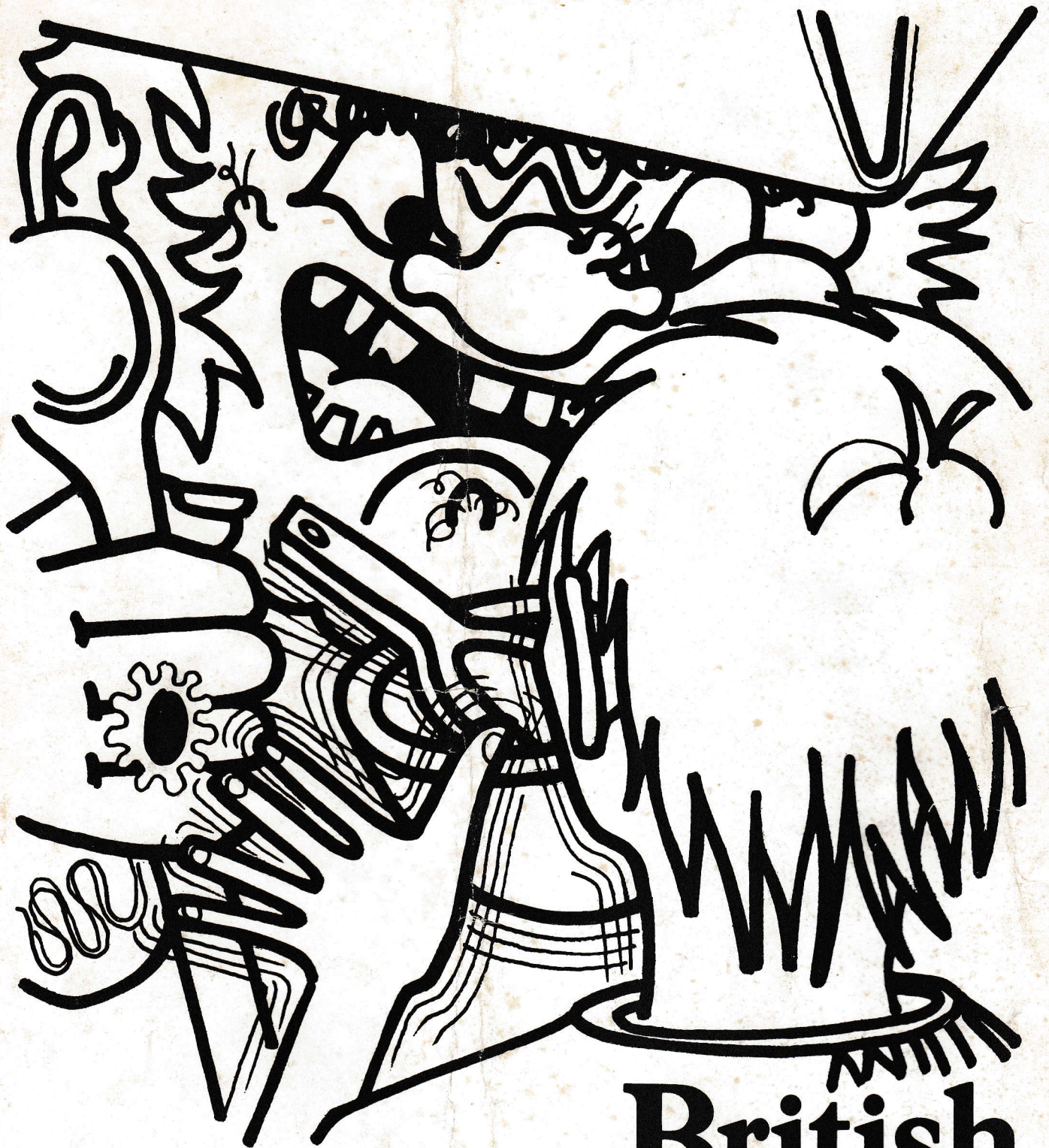
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