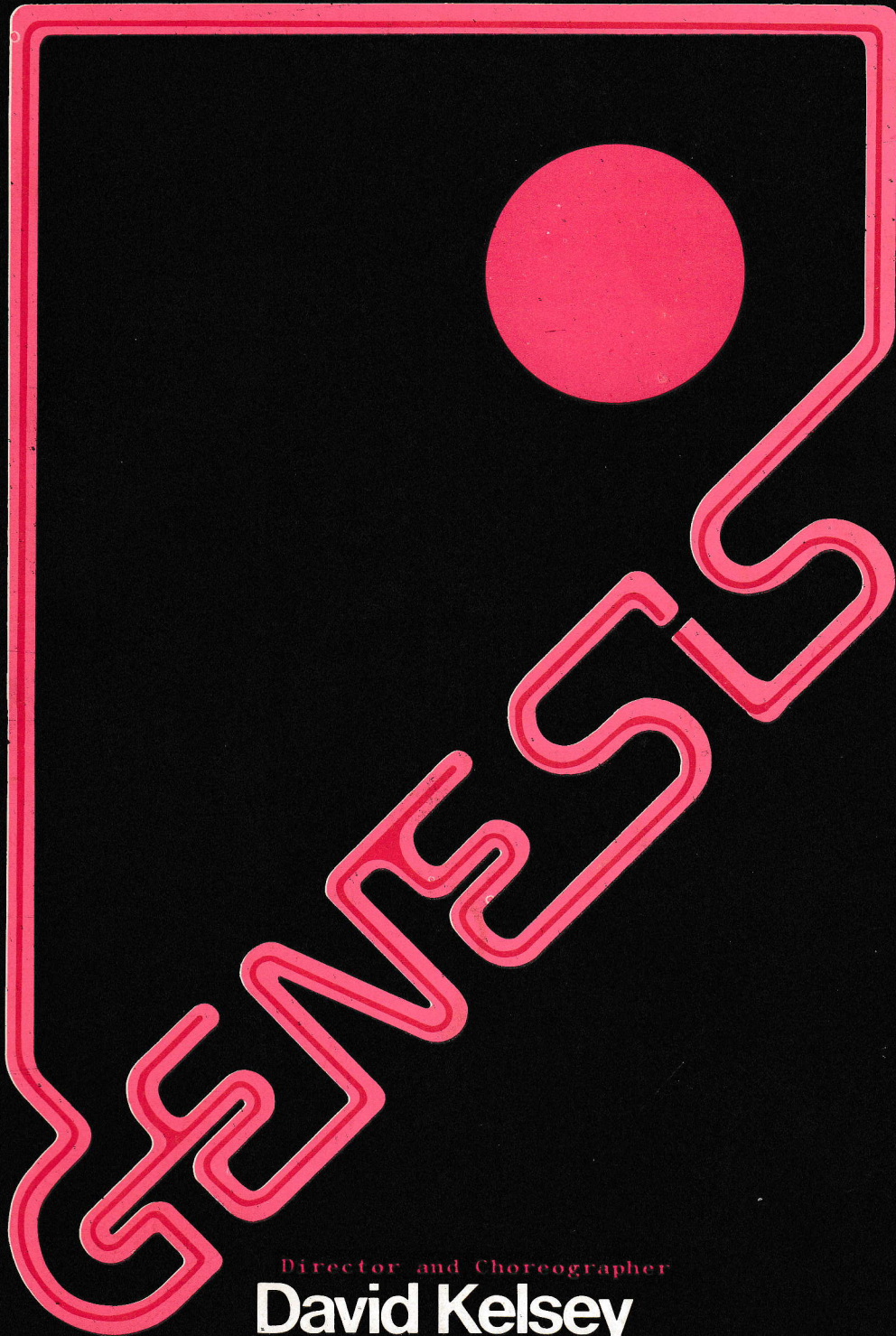


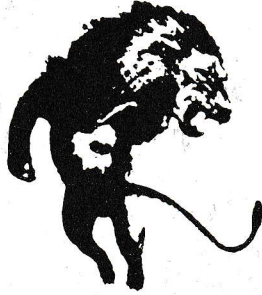
Nairobi **ncp** City Players
Proudly Present

A Musical Odyssey by
David Kelsey, Kendal Davies & Charles Bound



Director and Choreographer
David Kelsey
Musical Director
Kendal Davies

SIMBA SECURITY LIMITED



P.O. Box 14631
NAIROBI, KENYA

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'IN THE BEGINNING'

**There were many
cars-but-in the end
the best turned
out to be**

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NAIROBI COUNTY ROUND TABLE NO. 10

MESSAGE FROM THE CHAIRMAN:

For many years now Nairobi County Round Table No. 10 has been assisting the deaf of Kenya. In particular, we adopted Kambui School for Deaf Children and raised money to build and equip classrooms. Due to our efforts there are now five fully equipped classrooms at the school which caters for about seventy children of all ages.

In hand at present are plans to erect a further overseas. Approximately Shs. 22,000/- in sponsorship find finance. Coincident to these buildings being ere this year and we are actively pursuing further sponsorship thus enlarging its capacity for boarders. plan is complete.

Not only are Nairobi Round Table No. 10 inr two classrooms for which we have undertaken to sorship of children. No less than fifty-five are currected a further dormitary block will be added to the been obtained both locally and from Round Tables funds will go towards keeping the children at schoolvoived with capital expenditure but also in the sponsors ready for when the current school expansion ntly sponsored through No. 10, sponsorships having

In addition to the funds raised for Kambui School, No. 10 undertook, during 1973 and 1974, to provide funds to assist Nakuru Round Table build a hostel for the children of a new deaf school built in Nakuru. A total of Shs. 100,000/- was provided towards the construction cost of the Hostel. The opening took place early this year and the school is now fully operational.

The money raised from the Charity Premiere of Genesis will go towards the capital expense in building further classrooms at Kambui Deaf School. May I, on behalf of Nairobi County Round Table No. 10 and the Deaf of Kenya, thank all those who have supported us in our efforts.

JEFF BAMFORD
CHAIRMAN
NAIROBI COUNTY ROUND TABLE NO. 10

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P. O. BOX 30345,

NAIROBI

Nairobi  City Players

Proudly Present

the

WORLD PREMIERE

of

'G E N E S I S'

A Musical Odyssey

by

David Kelsey, Kendal Davies and Charles Bound

Director and Choreographer

DAVID KELSEY

Musical Director

KENDAL DAVIES

at the

KENYA NATIONAL THEATRE

From 29th May to 21st June

THE GENESIS OF "GENESIS"

I suppose it must have all begun somewhere. I mean the actual writing of it. Kendal had said "Bring me a lyric and lets start from the beginning" That was "The Phoenix is Rising" - which had to be the start of something new !! Soon after, I suggested GENESIS, which was fairly obvious if you're looking for an overture, and it went on from there. "One to Another" was our attempt to portray a very shy boy and girl meeting when they knew beyond any doubt that love transcends everything. And they became Adam and Eve. Several more musical ideas got sketched out during our search for an original form on which to pin the preliminary numbers. In fact, we made a demo-tape of about six character pieces, each had some root in a "Pilgrim's Progress" theme. For my part I was conscious that there was hanging in the air (somewhere), a story line, however fantastical, on the trip to paradise. Two themes now emphasize man's dream of escape - "Summer Island" and "Out of This World". Both numbers ultimately became important stepping stones towards our final edition.

One day I heard Kendal picking out a tune in his studio and I quickly strung some words together, later rejecting them, but unknown to me, he preserved the lyric and came up later with a good notion. After some boxing around on the tempo (and a few more drinks) we wrote "How do you mend a flower"? for the despairing Eve rejected from her heavenly garden after Cain slays Abel. About that time I had been talking to freinds about the meaning of "eternity" and "purgatory" (one of those late night talks when we all try to be sincere and earnest about "Life") and someone actually confessed that when they 'got there' it was taken for granted that all those who had 'gone before' would be waiting in some divine residential lounge. And that is how "God's Country" (our satirical review of heavenly bodies) transpired. I am particularly fond of "Travellin' Man". Kendal had written the tune sometime before but when I heard it there was an immediate picture of a free-moving spirit. The tune was in my mind when I visited a friend on the umpteenth floor of Kenyatta Conference Centre. Actually I telephoned the lyric from an office up there to Kendal and it went into the song, word for word. I can honestly say it was sketched in the elevator - going up.

I had been having some discussions with an author, Charles Bound, about the script. For several days we talked round and round the subject of a third world expression in music which had some allusions with United Nations Environment Programme and I guess it must have been that field of exploration which brought us round again to the Genesis theme viz. the destruction of the world and the chance of building something better. We collaborated on two drafts before our first working script got under way. Both former versions would have been impossible to stage - but it was fun writing them. "Genesis" was written in seven days and nights (roughly the same time the world was created) and we are not sure which was the more difficult week. Charles brought lots of fresh ideas to the triumvirate and our deadline for March 31st was met with Nairobi City Players when the script was ready to go into rehearsal.

Our first read-through had the right mood. The acting company appeared anxious but co-operative. As the director, I tried to explain our metaphysical speculations on 'paradise renewed' and "Solomon's Magic Tabernacle" - meanwhile Kendal played the score. Two days later rehearsals began with vigour and continued for seven unrelenting weeks. There's a lot of that company in "Danger, Danger Man at Work" which is really a condemnation of Joab, Absolom's assassin, at the end of Act 1.

The main plot had been established. Solomon, a wealthy host to a selection of specially invited guests, presents his great paradise party. Gradually we learn something about the route each of the guests have taken to this extraordinary pleasure drome. As the veils of sleep are lifted from the characters we realize they are not of this world but another world of angels and demons and prophets and strange rituals. "The Sacrifice" is reminiscent of Abraham and Isaac when presented as an attraction in Solomon's Fairground. Only Adam and Eve realize the full significance of man's folly. Eve sings "Time May Change". One of the guests, Rachael, makes an attempt to surface into consciousness and shares her experiences with Jezebel (Solomon's partner) in "Foolish Illusions" - a reflection of things remembered.

The ladies of the party unite in an octet designed to put the male of the species in his right perspective.

“So where do the women feature in this den - ?
always playing second to second-class men
Look now at the position we're in
All on account of Eve's original sin”

They blame it all on Abraham's seed - “Abies Babies” is the name of the game. Dinah, another of the guests, is partnered for a short time with Jeremiah (a very false prophet) but despite her efforts to save his shakey soul he pushes her aside. “Promises are for Tomorrow”, Dinah sings alone.

Rachael breaks away from the party a little wiser for her experience and sings “Autumn of a Lifetime” which develops into a vision of youth and again we see another very young Adam and Eve in a spring awakening ballet.

Solomon is attacked by Adam who now realizes the trap into which they have fallen either through vanity, greed, boredom or blind innocence. Solomon demonstrates his power over his Kingdom and we get a key-hole view of “Shadrac, Meshac and Abednego” in their prison. Yet, it is proved beyond doubt how man can and will survive. “Knowing we're alive - we got LIFE” sing the optimistic prisoners.

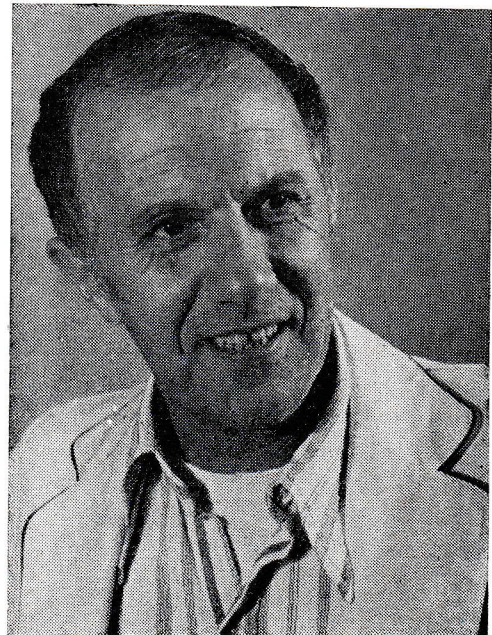
Solomon is cynical about the purpose of man and his destiny and in the final “Dance of Life” he watches his house of dolls waltzing, waltzing until they are exhausted. It all ends the way it began. A great void. No life. Nothing. Until the earth moves again and a child appears. “The Phoenix is Rising”... Genesis.

David Kelsey.

DAVID KELSEY

David Kelsey has spent most of this past year in Nairobi. Last year “Godspell” and “Oliver.” This year “The Masters” and “Genesis”. At the moment of writing this for the programme he has no idea what he will do next. “May 29th, opening night, is as far as I can see.” However, He would like to work in Canada or Holland. Canada he has not yet seen and therefore it is the bigger attraction but he has many connections with Amsterdam and intends to return there in the near future “if only for a sniff round the canals.”

He would like to come back here later in the year but meanwhile wishes to thank all those people who have worked alongside, skilled and co-operative, talented people, towards making his productions so successful.



"I am greatly indebted to many friends and associates in Nairobi who have freely given their time and confidence to this production. The original demo-tape (used as preview material for our sponsors - Nairobi City Players) was made with Grace Waugh, John Anderson, Elly van der Moolen, Ann Tobin, John Okumu, Kizito Wademe, Glenn Prestwich, and Charlene Jones. The script was typed and collated by Joy Sisley. David Beglin designed the stage set and Mary Epsom's costumes combined these elements, which the writer intended within the original style. Thank you also to Vera Roper for her contribution towards the "make-up designs. Finally, a special acknowledgement to my host Rurik Ronsky and his family for providing me with the opportunity to sit at a typewriter without interruption in an atmosphere conducive of colourful inspiration."

KENDAL DAVIES

Our Musical Director adds to the international flavour of the show, by being born a Welshman in that well known town of Glanamman, Carmarthenshire South Wales in 1937.

Kendal first studied classical piano with the local chapel organist for 5 years from the age of 7. Eventually he decided to take Electrical Engineering as a career, and found that during his days at college his interest in music was revived. At this time he studied Jazz orchestration and composition, and widened his knowledge of music by taking up the organ.

For some time he lived a dual existence as a Band leader and Electrical Engineer, and featured in B.B.C. broadcasts in his capacity as a Band Leader. He then decided to give up the "Music Business" and came to Kenya as an Electrical Engineer in 1971.



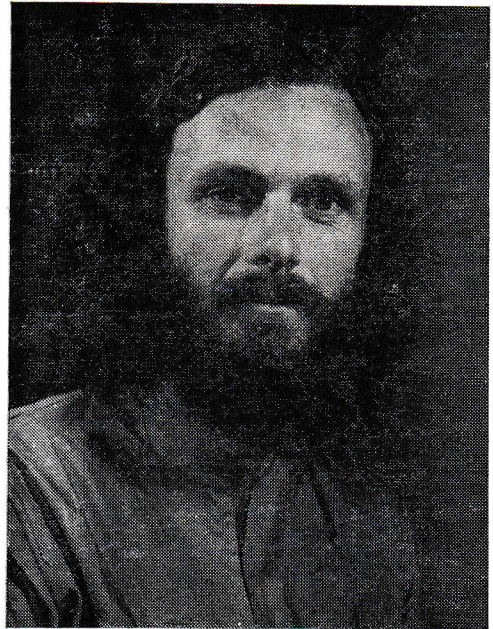
Once in Kenya his musical interests centred on composition and recording. Since his arrival in Africa he has written music for Radio, Film and Television Commercials, as well as the musical score for the film "The Big Cats of Africa" released in 1974. Also in 1974 Mr. Davies won seven Advertising Awards for Radio Commercials including the now legendary SADOLINS PAINT Commercial Classed as the best Radio Commercial in both English and Swahili.

Fortunately for Nairobi Audiences Kendal again stepped into the "Band Leader" shoes and agreed to be Musical Director in "The Dream", by the Theatre Group in late 1973. He followed this with the same role in the outstandingly successful production of "Godspell" for Nairobi City Players in June 1974.

In yet another of his self confessed "weaker moments" Kendal agreed to be Musical Director for "Genesis" and those people fortunate to hear his latest compositions will marvel at the talent of this Welsh musical maestro.

CHARLES BOUND

Built roads, pumped petrol, dug ditches, cut timber, cooked, washed and swept. Made sand castles, mud pies and trouble, driven lorries, tended a yacht, raised dogs, cats, mice, fish, birds, lice, fleas, children, been a janitor, manager, future executive, teacher, father, brother, acquaintance, friend, confidant, lover, liar, fool, wrecked cars, torn paper, broken windows, fingernails, promises, driven 3000 miles non-stop, suffered hospital care, ridden trains, planes, buses, bikes, trucks, wagons, cars, ships, horses, donkeys, go-carts, skates, skis and walked. Walked in rain and snow with mouth open, in long grass and sand, bare footed, climbed trees and hills, chased butterflies, seen a double rainbow, crossed streams, entered caves, smelled sweat, earth, garbage, flowers, hay, wood, chalk, skunk, just-washed hair felt the moon on a bell-crystal winter night, the sun in the desert, danced, slouched, strutted, hopped, skipped, sashayed, crawled, stumbled, slithered, summersaulted, grovelled, coughed, wheezed, laughed, belched, cried, been still and silent from then to now.



So what qualifies me to write a play?

Nothing.

MUSICAL NUMBERS

Genesis Theme	...	...	...	...	Meshach
The Phoenix is Rising	...	...	...	...	The Company
One to Another	...	...	...	...	Eve
Summer Island	...	...	...	...	Jezebel and the guests
Dice Game	...	...	...	...	Cain and Abel
How do you mend a flower?	...	...	...	...	Eve with Chorus
Tittle Tattle	...	...	...	...	Solomon's guests
Out of This World	...	...	...	...	Solomon and his guests
God's Country	...	...	...	...	Dinah, Sheba, Rachael, Jezebel Rebecca, Hagar with all the guests
Listen to the News	...	...	...	...	Dinah, Rachael & Jezebel (Jazz Improvisation by Eve)
Travellin' Man	...	...	...	...	Abesalom and his friends
Danger, Danger, Man at Work	...	...	...	...	The Company

INTERVAL

Sacrifice	...	...	...	...	Solomon and his guests
Time May Change	...	...	...	...	Eve and Company
Summer Island (reprise)	...	...	...	...	Jezebel
Foolish Illusions	...	...	...	...	Rachael and Jezebel
One to Another (reprise)	...	...	...	...	Eve
Abie's Babies	...	...	...	...	Rachael, Dinah, Hagar, Ruth, Sheba, Jezebel, Rebecca, Esther
*Promises are for Tomorrow	...	...	...	...	Dinah
Adam's Story	...	...	...	...	Adam and the child
Autumn of a Lifetime	...	...	...	...	Rachael and Chorus
Out of This World (reprise)	...	...	...	...	Solomon and his guests
Shadrac, Meshac and Abednego	...	...	...	...	As themselves
Where in the world are you going?	...	...	...	...	The Company
Genesis Theme	...	...	...	...	Meshach

*Lyrics by Grace Waugh.

GENESIS — Meshac

A new beginning
 Sea and Air
 Earth igniting
 Making man
 A new beginning.

THE PHOENIX IS RISING — All

Listen to the news
 It's coming your way
 Written on the wind
 blowing your way.
 Too late,
 Too late for a summit talk
 We're together now
 The dove and the hawk
 No way
 No way (x 6)
 No !
 But it's freedom
 Freedom ?
 Freedom (x4)
 Freedom
 Doom, doom, doom, doom
 Doomsday
 Doomsday
 See the Phoenix rising, rising, rising out of the fever and
 pain
 Watch the old world dying, dying, dying then flower again
 I say to you all I see a new horizon
 It's deliverance day and the phoenix is rising.
 See the phoenix rising, rising, rising out of the valley of
 death
 See the human species, human species creating its faith
 The moment has come. It's time for realizing
 Our deliverance day and the phoenix is rising.
 Let it come, let it come, let it come, it's flying higher
 than time
 The great explosion, cosmic motion, mountains split and
 divide the ocean.
 Let it come, let it come, Amen, it's flying higher than
 time
 This generation, a new creation, the universe is a
 revelation.
 The phoenix is rising, (x8)
 The moment has come, it's time for realising.
 It's deliverance and the phoenix is rising.
 The phoenix is rising (x4)
 See the phoenix.....rising !

ONE TO ANOTHER — Eve

If you are eyes
 Let me be the one they seek
 If you are tears
 Let me be the cheeks they find
 If you are lips
 Let me be the name
 The name they speak
 You and me, one to another
 And when you smile
 Let me be the glowing bride
 If your are song
 Let me be the power inside
 And deep in your heart
 Let me be the blood
 The blood beneath.
 You and me, one to another.
 Oh let me
 Sister, brother,
 Let me,
 Let us be together.
 Touch me.
 Hold me gentle wonder,
 Sweetness is the law of the world.
 If you are child,
 Let me be the one to bear.

Let me be the one to heal
 If you are pain,
 And if you are mine,
 Then we'll share
 Then we'll share,
 You and me, one to another.
 You and me, one to another.

SUMMER ISLAND — Jezebel and Chorus

When you feel it.
 Just a little lonely.
 When you feel it.
 And your life has got you down
 It's time to make a change.
 Time to make it happen.
 This is the place
 Can't you hear it calling.
 Hear it calling.
 It's a never, never land
 A wonderland just waiting.
 It's just waiting for you.
 Doesn't matter who you are, you can join the fun
 On Summer Island.
 Everybody's gonna be here, dancing in the sun.
 Doesn't matter how you feel, you're gonna feel great
 On Summer Island.
 It's a new way of life and waiting to be lived.
 Hey look around
 Better to belong somewhere.
 Come and join us.
 Then you'll never be afraid
 or wish your life away.
 Wish your life away.
 This is the place
 Can't you hear it calling.
 You can find it.
 It's a never, never land
 That wonderland is waiting
 It's just waiting for you.

HOW DO YOU MEND A FLOWER — Eve and Chorus

How do you mend a flower
 Repair a broken wing
 When you're so alone.
 Where is your gentle hand,
 That brought us into Paradise
 Where is the hope.
 When love is gone,
 Will it be forever?
 Take me along, take me along
 Please make it right, I'm frightened I've wronged you.
 Don't ignore me, or feel nothing for me.
 Take me your way.
 Don't leave me, where would love be.
 Take me your way.
 Tens of millions of people
 so much humanity everywhere
 destroying our promise,
 all shouting and fighting
 breeding misery and despair.
 Take me along,
 teach me your song,
 tell me you're right,
 we haven't gone wrong now.
 Let's stay together,
 for now and for ever
 please take me your way.

OUT OF THIS WORLD — Solomon and Chorus

Out of this world
 It's eternal.
 Any doubts ?
 Blown into the universe.
 Out of this world
 It's a life dream
 Everplaying, and exploding.
 Out of this world.

It creates extreme sensation
 Generates illusions
 Goes beyond the human mind
 And spaces out.
 Cosmic answers
 Jupiter within your reach.
 Into the void
 It's Nirvana
 Out of this
 Out of this
 Out of this world
 Out of this world
 New tomorrow
 Living high
 Bursting like a shooting star.
 Out of this world
 Fifth dimension
 Harmonizing, synchronizing
 Out of this world.
 It creates extreme sensation
 Generates illusions
 Goes beyond the human mind
 And spaces out
 Cosmic answers
 Jupiter within your reach
 All in the mind
 That's Nirvana
 Out of this
 Out of this
 Out of this world.
**GOD'S COUNTRY — Dinah, Hagar, Jezebel, Rachael,
 Rebecca, Sheba**
 This surely must be Eden
 or so, to me, it seems
 a package trip to Paradise
 beyond my wildest dreams.
 But not for me the endless sleep
 of puritan repose
 Where seraphims and cherubims
 Sing hymns for "Holy-Joes".
 I'd say to Socrates,
 "Lover please,
 Come and show me your knowledge."
 Oh Michaelangelo
 I want to know
 If I've got the figure for your art college?
 For poets I am
 Omar Khayyam
 He can write on me what he chooses
 Then I will ask
 Pythagoras
 To square off all my hypotter-noozes.
 This must be God's country
 Things are laid on in the Garden of Eden
 So let's all shake the apple tree
 This life so free will be the end of me.
 If I must prove
 Olympus' love
 I'll climb right up his escarpment.
 While Napoleon
 Just turns me on
 I'd sure like to see around his bonarpartment.
 I'll let Anthony
 Do for me
 What he did for Cleopatra
 Then I'd discover
 Cassanova
 Collecting his prose around the streets of Mon-matra.
 This must be God's country
 Everything's ripe in the Garden of Eden
 So let's get hip on Adam's rib
 And stop inhibiting our Madam's lib.
 I could Humperdink
 And never think

Of what Hansel learned from his Gretel.
 I confess I've toyed
 With Sigmund Freud
 And rose from my couch in really excellent fettle.
 If Shakespeare lurks
 Give me the works
 I'll have his measure for measure.
 And while Confuscious say
 It don't pay
 We'll take him in hand and give his the pleasure.
 This must be God's country
 Everything's fine in the Garden of Eden
 So let's all eat, drink and be merry.
 Throw off precaution, it's unnecessary.
 Since we believe we'll never die
 Let come Anno Domini. Amen.
**LISTEN TO THE NEWS — Jezebel, Dinah, Rachael,
 Rebecca.**
 Listen to the news
 It seems so natural to me
 We're alive
 There's still some reasons.
 You only have to tune in once
 To the voice of reality
 There's nothing to say
 Nothing to do
 Just listen to the news.
 Listen to the news
 We have to make our minds up now
 Even though
 There's still no reason
 If only we could find a way
 There must be a remedy
 There's nothing to say
 Nothing to do
 Always a new way
 To make it come true.
 There's something to gain
 Nothing to lose
 Listen to the news.
LISTEN TO THE NEWS — Jezebel, Dinah, Rachael,
 Take me wherever I go
 Call me just a travellin' man
 Must be on my way again
 I just want you to know
 Can't abide a settlin' down.
 Take me wherever I go
 Don't belong to anywhere
 Must be on my way again
 I just want you to know
 I'm happy bein' on my own.
 One day maybe I might break my journey
 Feel I'm living free now
 Travellin', drivin's better than arrivin'
 So take me wherever I go
 Call me just a travellin' man
 Must be on my way again
 I just want you to know
 gotta keep rollin' along
 A chance of seein' new places
 And finding new faces
 That's why I'm a travellin', travellin'
 movin', changin'
 jugglin', shiftin'
 restless traveller
 Take me wherever I go
 Travellin' travellin', travellin' man.
 There's nowhere for you to go
 So come adjust, we need you, man
 Must be on my way again.
 He just wants you to know
 You've got to stay and settle down.

GENESIS — Meshac

A new beginning
Sea and Air
Earth igniting
Making man
A new beginning.

THE PHOENIX IS RISING — All

Listen to the news
It's coming your way
Written on the wind
blowing your way.
Too late,
Too late for a summit talk
We're together now
The dove and the hawk
No way
No way (x 6)
No!
But it's freedom
Freedom?
Freedom (x4)
Freedom
Doom, doom, doom, doom
Doomsday
Doomsday
See the Phoenix rising, rising, rising out of the fever and
pain
Watch the old world dying, dying, dying then flower again
I say to you all I see a new horizon
It's deliverance day and the phoenix is rising.
See the phoenix rising, rising, rising out of the valley of
death
See the human species, human species creating its faith
The moment has come. It's time for realizing
Our deliverance day and the phoenix is rising.
Let it come, let it come, let it come, it's flying higher
than time
The great explosion, cosmic motion, mountains split and
divide the ocean.
Let it come, let it come, Amen, it's flying higher than
time
This generation, a new creation, the universe is a
revelation.
The phoenix is rising, (x8)
The moment has come, it's time for realizing.
It's deliverance and the phoenix is rising.
The phoenix is rising (x4)
See the phoenix.....rising!

ONE TO ANOTHER — Eve

If you are eyes
Let me be the one they seek
If you are tears
Let me be the cheeks they find
If you are lips
Let me be the name
The name they speak
You and me, one to another
And when you smile
Let me be the glowing bride
If you are song
Let me be the power inside
And deep in your heart
Let me be the blood
The blood beneath.
You and me, one to another.
Oh let me
Sister, brother,
Let me,
Let us be together.
Touch me.
Hold me gentle wonder,
Sweetness is the law of the world.
If you are child,
Let me be the one to bear.

If you are pain,
Let me be the one to heal
And if you are mine,
Then we'll share
Then we'll share,
You and me, one to another.
You and me, one to another.

SUMMER ISLAND — Jezebel and Chorus

When you feel it.
Just a little lonely.
When you feel it.
And your life has got you down
It's time to make a change.
Time to make it happen.
This is the place
Can't you hear it calling.
Hear it calling.
It's a never, never land
A wonderland just waiting.
It's just waiting for you.
Doesn't matter who you are, you can join the fun
On Summer Island.
Everybody's gonna be here, dancing in the sun.
Doesn't matter how you feel, you're gonna feel great
On Summer Island.
It's a new way of life and waiting to be lived.
Hey look around
Better to belong somewhere.
Come and join us.
Then you'll never be afraid
or wish your life away.
Wish your life away.
This is the place
Can't you hear it calling.
You can find it.
It's a never, never land
That wonderland is waiting
It's just waiting for you.

HOW DO YOU MEND A FLOWER — Eve and Chorus

How do you mend a flower
Repair a broken wing
When you're so alone.
Where is your gentle hand,
That brought us into Paradise
Where is the hope.
When love is gone,
Will it be forever?
Take me along, take me along
Please make it right, I'm frightened I've wronged you.
Don't ignore me, or feel nothing for me.
Take me your way.
Don't leave me, where would love be.
Take me your way.
Tens of millions of people
so much humanity everywhere
destroying our promise,
all shouting and fighting
breeding misery and despair.
Take me along,
teach me your song,
tell me you're right,
we haven't gone wrong now.
Let's stay together,
for now and for ever
please take me your way.

OUT OF THIS WORLD — Solomon and Chorus
Out of this world
It's eternal.
Any doubts?
Blown into the universe.
Out of this world
It's a life dream
Everplaying, and exploding.
Out of this world.

It creates extreme sensation
 Generates illusions
 Goes beyond the human mind
 And spaces out.
 Cosmic answers
 Jupiter within your reach.
 Into the void
 It's Nirvana
 Out of this
 Out of this
 Out of this world
 Out of this world
 New tomorrow
 Living high
 Bursting like a shooting star.
 Out of this world
 Fifth dimension
 Harmonizing, synchronizing
 Out of this world.
 It creates extreme sensation
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 All in the mind
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 Out of this world.
**GOD'S COUNTRY — Dinah, Hagar, Jezebel, Rachael,
 Rebecca, Sheba**
 This surely must be Eden
 or so, to me, it seems
 a package trip to Paradise
 beyond my wildest dreams.
 But not for me the endless sleep
 of puritan repose
 Where seraphims and cherubims
 Sing hymns for "Holy-Joes".
 I'd say to Socrates,
 "Lover please,
 Come and show me your knowledge."
 Oh Michaelangelo
 I want to know
 If I've got the figure for your art college?
 For poets I am
 Omar Khayyam
 He can write on me what he chooses
 Then I will ask
 Pythagoras
 To square off all my hypotter-noozes.
 This must be God's country
 Things are laid on in the Garden of Eden
 So let's all shake the apple tree
 This life so free will be the end of me.
 If I must prove
 Olympus' love
 I'll climb right up his escarpment.
 While Napoleon
 Just turns me on
 I'd sure like to see around his bonarpartment.
 I'll let Anthony
 Do for me
 What he did for Cleopatra
 Then I'd discover
 Cassanova
 Collecting his prose around the streets of Mon-matra.
 This must be God's country
 Everything's ripe in the Garden of Eden
 So let's get hip on Adam's rib
 And stop inhibiting our Madam's lib.
 I could Humperdink
 And never think

Of what Hansel learned from his Gretel.
 I confess I've toyed
 With Sigmund Freud
 And rose from my couch in really excellent fettle.
 If Shakespeare lurks
 Give me the works
 I'll have his measure for measure.
 And while Confuscious say
 It don t pay
 We'll take him in hand and give his the pleasure.
 This must be God's country
 Everything's fine in the Garden of Eden
 So let's all eat, drink and be merry.
 Throw off precaution, it's unnecessary.
 Since we believe we'll never die
 Let come Anno Domini. Amen.
**LISTEN TO THE NEWS — Jezebel, Dinah, Rachael,
 Rebecca.**
 Listen to the news
 It seems so natural to me
 We're alive
 There's still some reasons.
 You only have to tune in once
 To the voice of reality
 There's nothing to say
 Nothing to do
 Just listen to the news.
 Listen to the news
 We have to make our minds up now
 Even though
 There's still no reason
 If only we could find a way
 There must be a remedy
 There's nothing to say
 Nothing to do
 Always a new way
 To make it come true.
 There's something to gain
 Nothing to lose
 Listen to the news.
LISTEN TO THE NEWS — Jezebel, Dinah, Rachael,
 Take me wherever I go
 Call me just a travellin' man
 Must be on my way again
 I just want you to know
 Can't abide a settlin' down.
 Take me wherever I go
 Don't belong to anywhere
 Must be on my way again
 I just want you to know
 I'm happy bein'on my own.
 One day maybe I might break my journey
 Feel I'm living free now
 Travellin', drivin's better than arrivin'
 So take me wherever I go
 Call me just a travellin' man
 Must be on my way again
 I just want you to know
 gotta keep rollin' along
 A chance of seein' new places
 And finding new faces
 That's why I'm a travellin', travellin'
 movin', changin'
 jugglin', shiftin'
 restless traveller
 Take me wherever I go.
 Travellin' travellin', travellin' man.
 There's nowhere for you to go
 So come adjust, we need you, man
 Must be on my way again.
 He just wants you to know
 You've got to stay and settle down.

Gail,
lots of love, Julia
child
xx

Take me wherever.
You go !!.

John Anderson
love



"Child"
JULIE BISHOP



"Gilead"
TED BOONTHANAKIT

Don't thank
me that's m
keep showing to
keep you
keep

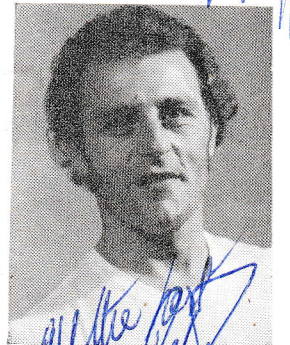


"Absalom/Abednego"
JOHN ANDERSON



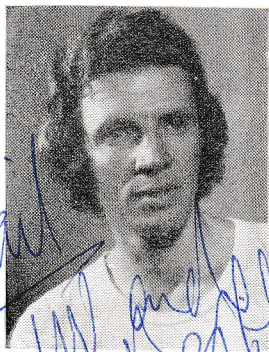
lots
with
Camm

"Hagar"
HILARY CAMM



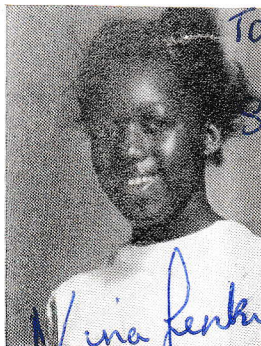
"Cain/Isaac"
PETER GRIFFITHS

All the
love



Gail
with
best wishes
for you
Ray

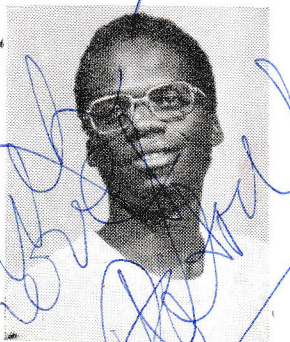
"Solomon"
RAY CHARMAN



To Gail
with lots
of
sparkle +
glitter
love

Nina Jenkins

"Gomer"
NINA JENKINS



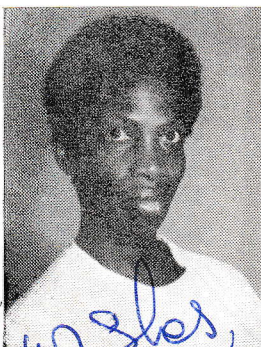
Patrick
Kakooza

"Meshac"
PATRICK KAKOOZA



"Jezebel"
CHARLENE JONES

Love always
to Gail
Charlene



"Sarah"
ALTHEA KAMINJOLO

Best wishes
All
Kaminjolo

GENE

Child	...	...	...	...	...	...	...	...	...	...	...	Julie Bishop
Adam	...	...	...	...	...	...	...	...	...	...	...	Steve Mwenesi
Eve	...	...	...	...	...	...	...	...	...	...	...	Elly van der Moolen
Solomon	...	...	...	...	...	...	...	...	...	...	...	Ray Charman
Shandor	...	...	...	...	...	...	...	...	...	...	...	John Okumu
Jeremiah	...	...	...	...	...	...	...	...	...	...	...	Glenn Prestwich
Cain/Joab	...	...	...	...	...	...	...	...	...	...	...	Peter Griffiths
Abel	...	...	...	...	...	...	...	...	...	...	...	Kizito Wademe
Jezebel	...	...	...	...	...	...	...	...	...	...	...	Charlene Jones
Sheba	...	...	...	...	...	...	...	...	...	...	...	Janet Young
Absalom/Abednego	...	...	...	...	...	...	...	...	...	...	...	John Anderson
Meshae	...	...	...	...	...	...	...	...	...	...	...	Patrick Kakooza

"Genesis" is sung by PATRICK KAKOOZA

Principal Dancers: STEFANIE KORNEGAY and
TED BOONTHANAKIT

Fight arranged by: TED BOONTHANAKIT
(a student of the Margit Short School of Ballet)

Production Manager: TONY BISHOP

Business Manager: BRYAN EPSOM

Director and C

DAVID K

Musical D

KENDAL I

Assistant to th

CHARLES B

"Genesis" was conceived by DAVID KELSEY and written in collaboration with CHARLES BO

GENESIS

Shadrae	...	...	...	...	...	...	...	...	...	...	...	Tim Marchant
Ephraim	...	...	...	...	...	...	...	...	...	...	...	Michael Shimechero
Gilead	...	...	...	...	...	...	...	...	...	...	...	Ted Boonthanakit
Dinah	...	...	...	...	...	...	...	...	...	...	...	Grace Waugh
Rachael	...	...	...	...	...	...	...	...	...	...	...	Anne Tobin
Rebecca	...	...	...	...	...	...	...	...	...	...	...	Martha King
Hagar	...	...	...	...	...	...	...	...	...	...	...	Hilary Camm
Ruth	...	...	...	...	...	...	...	...	...	...	...	Stefanie Kornegay
Esther	...	...	...	...	...	...	...	...	...	...	...	Anne Kidd
Sarah	...	...	...	...	...	...	...	...	...	...	...	Althea Kaminjolo
Gomer	...	...	...	...	...	...	...	...	...	...	...	Nina Jenkins
Beth	...	...	...	...	...	...	...	...	...	...	...	Margaret Lawson

and Choreographer

DAVID KELSEY

Musical Director

KENDAL DAVIES

Assistant to the Director

CHARLES BOUND

Place: Solomon's Tabernacle — a future pleasuredrome 1985

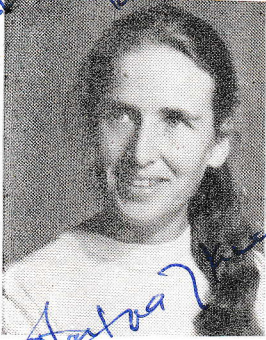
Musicians : KENDAL DAVIES — Keyboard
MIKE BALL — Guitar
MARK (SPARKY) BEHRENS — Percussion
JOHN ANDERSON — Guitar

Costumes Designed by: MARY EPSOM

Set Designed by: DAVID BEGLIN

CHARLES BOUND. Music and additional lyrics by KENDAL DAVIES

Better late than never.
Best wishes. Gail
love. Rebecca



"Rebecca"
MARTHA KING

Handwritten signature



"Esther"
ANNE KIDD

To Gail

Love + Best wishes,

Remember
me when
I'm famous!!!

Love, Anne xx

Dear Gail,
with all
my love, Stefanie



"Ruth"
STEFANIE KORNEGAY

~~XX~~
~~XX~~

Love to Gail



"Shadrac"
TIM MARCHANT

Push out -
the guy with the
tail.

To Gail
Best Wishes
Love

To Gail
with love from Eve,
I was
talked
into it!!!



"Beth"
MARGARET LAWSON

Well Gail
Just call me
ADAM like MAN.
Best wishes
Steven

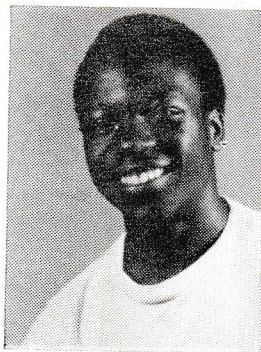


"Eve"
ELLY van der MOOLEN



"Shander"
JOHN OKUMU

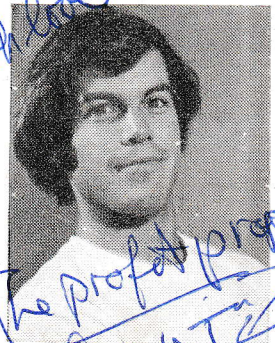
Good Things!
Love
xxxx



"Ephraim"
MICHAEL SHIMECHERO

Best at what you do
Mike

To Gail
with love



"Jeremiah"
GLENN PRESTWICH

The prof at prospect
uJZ
Jim

Tail
all
Stepan
XX
X

There's nowhere for you to go
Come along and play the game
 But I'm on my way again

He just wants you to know
It's better if you'll stay in line.
You know one day he will end life's journey
Come co-operate now
Arbitration or annihilation.
He just wont let you go
I can stop you any time

 Who are you trying to push around.

We're just telling you man
If you keep acting the fool
Someone here's gonna manage
To do you some damage
And you're going to buy it, feel it
 curse it, scream it
 really know it
 can't escape it.

DANGER, DANGER — Chorus

Danger, danger man at work
Danger danger man at work.
Angels, angels fear to tread
Angels, angels fear to tread.
Don't you ever turn your back
Don't you ever turn your back
You Joab standing there
Think you're exempt from judgement
You won't ever get away
Justice is required.
You Joab killed a man
You're not exempt from judgement
We'll find what it's all about
Do what is required.
You are the guilty man
You can prepare for judgement
Your turn to curse it, scream it, buy it,
Justice is required.
Oh man save yourself
You're not exempt from judgement
Don't fool yourself it's death and doom
That's what's prophesied.

TIME MAY CHANGE — Eve and Chorus

Time may change the secrets of the ocean
Re-arrange the language of devotion
Time passes by and there's so much more in store for us
Now's the time or time will fly.
Time to live, no time to die.
Time to make it
Love it, keep it
Now's the time, now's the time.
Time may change the journey of the swallow
Time may change the promise of tomorrow
Age after age follows quickly into bitterness.
Time may change and chase away our future
we may call it only human nature
Time only time is but one small way to measure us
Time may heal whenever hearts are broken
When you feel that words are best unspoken
Time shapes our lives that's all we have to make of it.
Time will change in time.

FOOLISH ILLUSIONS — Jezebel and Rachael

I'll tell you Jez. — sometimes I wonder
I know just what you mean
The carousel kept turning, turning.
The lights were bright
As though it wouldn't end.
Eternity was in a man.
Did we make some decision
Was there really a beginning
The days went by, went by
So much like a dream
No real reason for despair

A = Anne
B = both
C = Charlene

We know we're living
Yet we'll care
Did we spend too long
Living the all time high.
Foolish illusions
Of the mind
Human confusions
Separating man from mankind.
I don't recall
Did I leave love behind.
I know just what you mean
The wheels kept turning, turning, turning.
Fires burned
It all became unclear
How do we know of love.
Did we make some transition
Was there love without a meaning
Days went by, went by
Then darkness like a dream
No real reason now to fear.
We know we're living
Yet we're here.
So did we spend too long
Living the all time high.
I'd like to have another try.
To watch it all go round again
And know the cosmic lights revolving
And no more darkness
Eternity is in a dream
But did we make a wrong decision
Did we fail to mak amends
Days go by, go by
So quickly here it seems
No real reason now for fear
We know we're living,
Yet we're here.
So did we spend too long living the all time high?

ABIES BABIES — Women

Blame, blame it all on Abraham's seed
And the sons of Isaac, Jacob, Esau
Shame, shame on all their masculine greed
And the pleasures played and laid on we four.
While our men can sin and sin again
Say they're sorry and then begin again
Why must we always supply their need
Blame, blame it all on Abraham's seed
Blame, blame it all on Abraham's seed.
And the sons of Joseph, Aaron, Moses
Shame, shame on all their masculine greed
This bed-rock-bed's no bed of roses.
Seems that men can sin and sin again
Say they're sorry and then begin again
While we beget their happy breed
Blame, blame it all on Abraham's seed.
Doo-Doo di dat
Us dames have had our fill of
Names from here to Hallelujah
Let Sollie's dollies tell you so
We're Solly's dollies, no more follies
Solly's dollies are going to stop the show
Blame, blame it all on Abraham's seed
And the scns of Caleb, Levi, Nimrod
Shame, shame on all their masculine greed
Must the female role extol this tin god?
While our men can sin and sin again
Say they're sorry and then begin again
Off to battle like a hungry steed
Blame, blame it all on Abraham's seed.
Blame, blame it all on Daddy-I-oh
And the sons of Reuben, Ephra, Nathan
Ram, sham on Obadiah and Jo
Joshua, Jeremiah and Caanan
Ahad, Daniel, Sadok, Malachi

Izra, Phineas, Enoch, Salami
All on account of the family creed
Blame, blame it all on Abraham's seed
Doo-Doo di dat
Dames, dames make every sacrifice for
games to propogate the species.
So let's withdraw
Don't let's change the status quo
Mr. Abie's babies, we're no ladies.
Abie's babies are goin' to stop the show.
PROMISES ARE FOR TOMORROW — Dinah
So once again
My life is filled with yesterdays
And deep in my heart
My hoping turns to fear and pain
But I should have known
For all my life it's been the same
Promises are for tomorrow.
Come take my hand
Step into this brand new world
I really believed
All the promises I heard.
This is Paradise,
Where everything will turn out right.
But promises are for tomorrow.
Always they turn their heads and laugh at me
Never knowing how I feel
Aching with my melancholy.
Clowns must always hide away their tears.
But if we search
Will we know what loving means
Could we reach out, even touch our furthest dreams
And maybe we'll find
There's more to life than yesterdays
Or are promises still for tomorrow.
Promises are for tomorrow.

AUTUMN OF A LIFE TIME — Rachael

Come September
The Autumn of a life time
When golden days
When golden days
Burn with an evening glow
And that life dream
Is a half remembered melody
A haunting memory
Of long, so long ago.
The young and daring
Have never any fears
For the dark and empty years alone
Now I'm learning
Summer is a short affair.
Cry for a star
Flying with a dove
On the wings
Of the wind
You will find
A new love.

BIDING OUR TIME — Shadrac, Meshac, Abednego

He's Shadrac
I'm Shadrac
We're Meshac and Abednego
Here without a cause
Taken for a ride
We don't have an answer
There must be a solution
So let's leave our mark here
While biding our time.
Our future
Our future
A certain possibility
Here still believing
In the chance of life
We've got a set up

That nobody can break
We don't mind the waiting
Here biding our time.
We've got eyes, we can hear
Blood running through us
Knowing we're alive
We've got life
He's Shadrac
I'm Shadrac
We're Meshac and Abednego
We ain't done no wrong
But we fell out of line
We know we'll make it
We'll guarantee survival
Got new ideas
Biding our time.
With my hands
And your hands
Working all together hands
So much to gain
A future for mankind
We've got the set-up
That nobody can break
Bonded together
Just biding our time.
We got hands, we can build
The world as we want it
Knowing we're alive
We've got life.

WHERE IN THE WORLD — All

What in the world are you doing?
Where in the world are you going?
What in the world are you doing?
Where in the world
Where in the world are you going?
Let me tell you about the forever
Perfect answers unzipping the sky.
This isn't future or sometime or never
You're in that place now.
Look around you and like it
Blink your eyes and you'll miss it
Wisdom just won't help you,
Help you to stop
But what do they care?
But what do they care?
What do they care?
Goodbye love, need your blood, gotta make some money.
Goodbye you, goodbye me. D. D. T my honey.
So long life, gotta go, want to meet my Maker,
Make it bright, lots of gold, Mr. Undertaker.
Hullo death, hold your breath, don't you dare to call out
Goodbye blue, goodbye green, bleached by nuclear fall-out.
The Paradise Party is over
The end of the strange masquerading
The smiles that we wore are all fading
Where is our love
Where is the life we were making?
Will you — Miss Suicide?
Delighted Sir Genocide.
Shall we Apocalypse
Give me NaPalm
Care for a holocaust
You silly old Nicotine
What ho - Miss Nemesis
We're dying to dance.
Where in the world are you going?
What in the world are you doing?
Where in the world are you going?
What in the world
What in the world are you doing?

There's nowhere for you to go
Come along and play the game
But I'm on my way again
He just wants you to know
It's better if you'll stay in line.
You know one day he will end life's journey
Come co-operate now
Arbitration or annihilation.
He just wont let you go
I can stop you any time
Who are you trying to push around.

We're just telling you man
If you keep acting the fool
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 curse it, scream it
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Angels, angels fear to tread.
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Don't you ever turn your back
You Joab standing there
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In the chance of life
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We'll guarantee survival
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Bonded together
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The world as we want it
Knowing we're alive
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What in the world are you doing?
Where in the world
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Where in the world are you going?
What in the world
What in the world are you doing?

Acknowledgements and Appreciation

THE HEADMASTER - ST GEORGES SCHOOL	...	...	For rehearsal facilities.
JAINIE PORTER	...	...	For loan of Wigs.
JEAN HEWLETT	...	...	For help and advice.
WOW BOUTIQUE	...	...	For making Miss TOBIN'S dress & for help and advice.
3M MID-AFRICA LTD.	For donation of transparent materials.
P. D. BHADRESSA	For mens tailoring.
SIMBA SECURITY LTD.	For security.
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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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Why not make it fancy dress? Nairobi City Players have an extensive range of costumes for hire for all your merrimental occasions. Well almost!

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DAILY NATION 22/4/75

Solomon's Throne

WEST German archaeologists are excavating the site of the Throne of Solomon in the remote hills of Iranian Azerbaijan.

Legend has it that the throne was on the site of the fabled Temple of the Holy Grail. Descriptions of the temple are said to have been recorded by troops of the Byzantine Emperor Heraclius, who conquered the territory in 624 AD.

The site surrounds a mysterious, perfectly-round lake, which is 80 metres in diameter and 32 metres deep. The walls of the lake are sheer. Apart from its aura of mysticism, the lake attracted settlements in very early times because of the curative properties of its hot springs and mineral waters.

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 & the Tall" by Willis Hall.
"Men Without Shadows" by Jean Paul Sartre.
(Placed Third Winning Entry Kenya Drama Festival, 1962)
"No Fixed Abode" by Clive Exton. (Drama Festival Entry, 1962)
- 1963 "See How They Run" by Philip King.
"Annie Get Your Gun" by Irving Berlin, Herbert and Dorothy Fields.
"Irma La Douce" by Marguerite Monnot and Alexandre Breffort.
Excerpts from "St Joan" by George Bernard Shaw.
(Placed Second Winning Entry Kenya Drama Festival 1963)
"The Resounding Tinkle" by N. F. Simpson. (Drama Festival Entry, 1963)
- 1964 "South Pacific" by Rodgers and Hammerstein.
"Ross" by Terence Rattigan.
"The Valiant" by Holworthy Hall and Robert Middlemass.
(Winning Entry Kenya Drama Festival, 1964)
"The Scar" by Rebecca Njau.
(Placed Third Winning Entry Kenya Drama Festival, 1964
and also Best Original Play)
"Oklahoma!" by Rodgers and Hammerstein

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 "Minstrels 1974" by Benny Goodman
"Everything in the Garden" by Giles Cooper.
"Godspell" by John Michael Tebelak and Stephen Schwartz.
"The Rainmaker" by N. Richard Nash.
"Oliver" by Lionel Bart
- 1975 "Minstrels 1975" by Benny Goodman
"The Masters" by Ronald Millar (based on book by C.P. Snow)

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 74 productions including 22 full scale musicals (figures include the current production).

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

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

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

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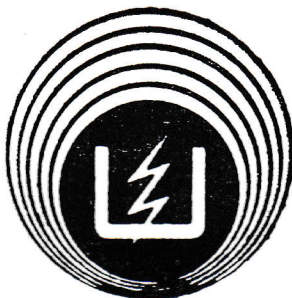
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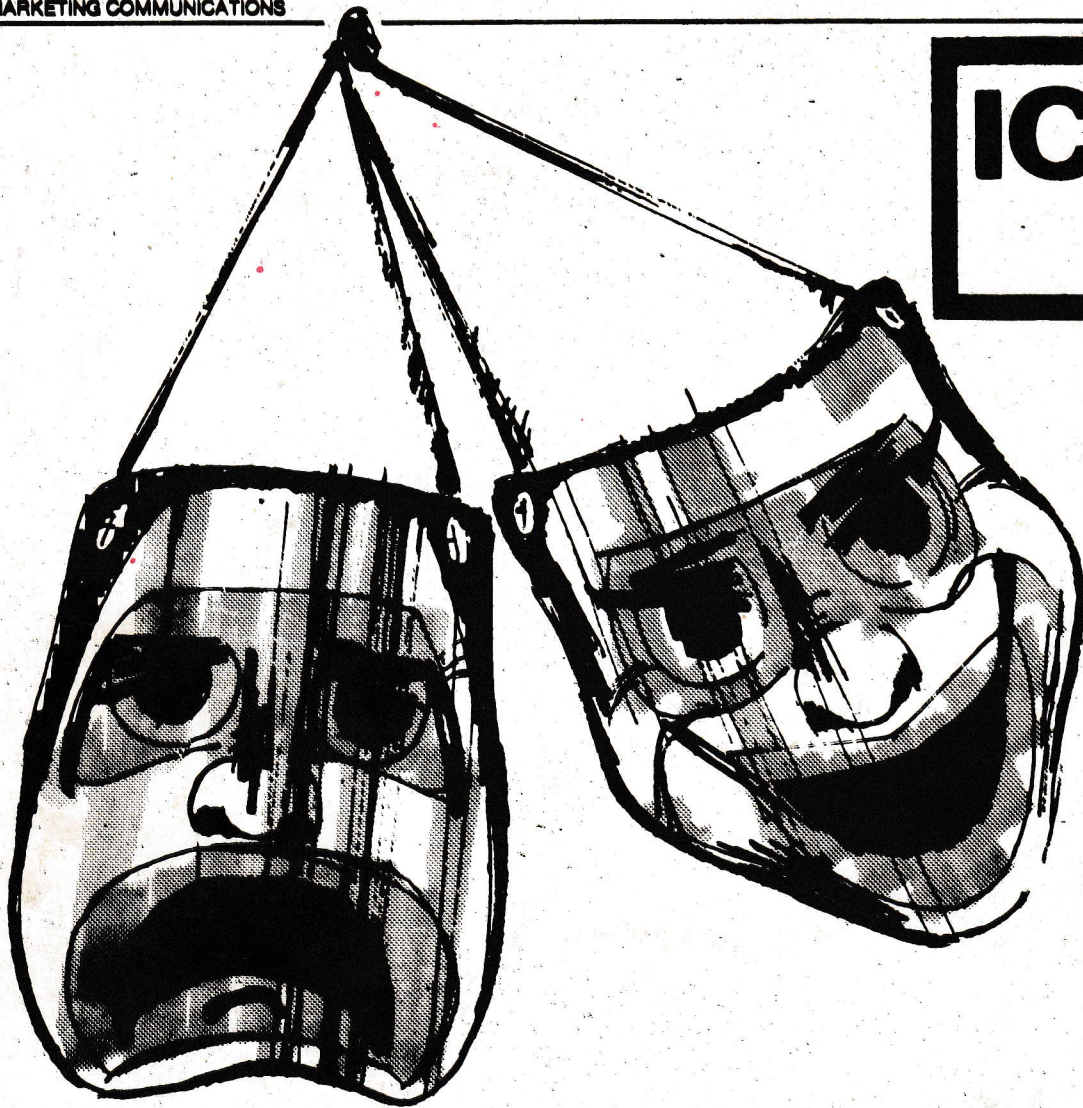


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