

Cabaret

Directed by LEO KHARIBIAN



NAIROBI CITY PLAYERS

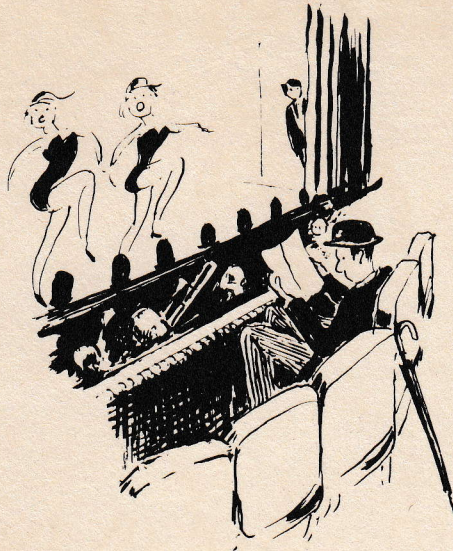


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FIVE. NO MORE SPACE. IF YOU WANT TO KNOW MORE, PLEASE CALL OR VISIT US. YOU WILL BE VERY WELCOME.

A MESSAGE FROM JAMES FALKLAND

ADMINISTRATOR, KENYA NATIONAL THEATRE

There is no doubt that the auditorium of our National Theatre needs renovating as everyone sitting here tonight can see, and this can only be done by firms' and individuals' support and generosity.

The total amount required to undertake the job is KShs. 220,000/- and already, towards this total, Shs. 30,000/- has been raised.

The Appeal is basically in three parts.

Firstly, seats can be sponsored for re-upholstering at Shs. 300/- each — and this includes a plaque on the back of the seat commemorating the sponsor's name.

Secondly, carpeting can be sponsored at Shs. 15/- 'tile' or square foot.

And lastly, by donations towards the cost of repainting, sanding down the wooden panelling and revarnishing.

The very generous gesture by the Nairobi City Players in donating proceeds of the first performance of "Cabaret" to the Appeals Fund will swell the total but we must not slacken our efforts to reach our target — and the foyer displays will be a constant reminder of how far we have to go.

Next year, 1977 is the 25th birthday of the Theatre and it is intended — since I am convinced through our Harambee efforts, we will achieve our target by Christmas, to close the Theatre in January to undertake this task.

So, to you all — my sincere thanks for supporting the Gala Performance of "Cabaret" and I hope you will, throughout the months to come, continue to support, and persuade others to support, this Appeals Fund for our National Theatre.

JAMES FALKLAND,

MESSAGE FROM THE CHAIRMAN OF NAIROBI CITY PLAYERS

The Kenya National Theatre has been the home of the Nairobi City Players since our formation in 1956 and practically all of our productions have been staged here. By presenting in this Theatre a total of nearly eighty productions over twenty years we have made a major contribution to its revenue and we plan to continue this close association.

Since its opening in 1951 the Kenya National Theatre has played a vital part in the cultural life of Nairobi and Kenya. It offers a wide range of entertainment of plays, musicals, ballet, orchestral concerts, recitals, film shows, revues, variety shows and is the home of the National Theatre Company of Kenya, the Kenya National Theatre Drama School, the Kenya Schools Drama Festival and the Kenya Music Festival. Incredibly high standards of performance have been achieved by the extraordinary galaxy of talent and range of expertise contributing to the presentations seen on these boards. It is in truth a community theatre, an all-purpose building which has served the public well. It is unique and there can only be very few theatres throughout the world to equal its breadth and variety of entertainment.

Not that it has all been plain sailing since this building was opened. It has had its critics of conception, design, equipment and administration, both by the hirers and the theatre going public; quite often justified, but I hardly think that the people who were responsible for building this Theatre could have visualised the enormous development in the performance of drama and music over two and a half decades and the demands on the facilities of this Theatre. Furnishings are shabby, worn and seating in need of replacement. Stage equipment is old-fashioned. Lighting and sound equipment is either out-moded, or non-existent of the quality to back the elaborate productions staged here and groups are often obliged to hire additional equipment, although the hiring agreement still purports to provide adequate facilities. In short, the Theatre has not moved with the times and backed the boundless ambitions of its hirers and the taste and demands of the public they serve.

No recriminations; because we all know the reason. Lack of funds and sponsorship. We are proud of our theatre. Most of us in the Nairobi City Players have spent so many thousands of hours in it in one capacity or the other that we would be unhappy anywhere else. But support the Kenya National Theatre must have, and that is why this group has decided to take the initiative and donate the proceeds of the Premiere of "Cabaret" to the specific purpose of re-furnishing the auditorium of the theatre, which is clearly a priority. We hope that the future will see similar fund raising schemes particularly directed to modernising and extending the Theatre's technical equipment. This is your Theatre as much as we, the players and performers, regard it as ours. Without an audience there can be no show. By your support this Theatre can and must be given a face-lift so that we and many other performers may continue to entertain you.

BRYAN EPSOM,
Chairman-Nairobi City Players.

Nairobi **ncp** City Players

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PROUDLY PRESENT

'CABARET'

Book by

Joe Masteroff

Based on the play by

John van Druten

and Stories by

Christopher Isherwood

Music by

John Kander

Lyrics by

Fred Ebb

Directed & Choreographed by

LEO KHARIBIAN

Musical Direction by

RICHARD MOSS

KENYA NATIONAL THEATRE

28th May to 19th June, 1976

ABOUT THE PLAY

This "play with music" called CABARET based on "I Am A Camera" by John Van Druten, and stories by Christopher Isherwood, was first performed on 20th November 1966 at Broadhurst Theatre, New York and was directed by Harold Prince.

The place and time is Berlin in the early thirties. Hitler and his party, the National Socialists, or 'Nazis', were growing in strength. Economic and social unrest, created by a succession of failed Governments provided the right atmosphere for Hitler and his supporters to demand recognition, and be put in power.

General Von Hindenburg, the senile 86 year old head of the Weimar Republic, in the face of opposition, was convinced by his son, and officials, including army generals, that Hitler was the answer to Germany's future. Thus the Third Reich was born.

On Sunday, 29th January, 1933, the eve of Hitler's appointment as Chancellor, there was a massive torchlight parade of jackbooted Storm Troopers, bawling the new Horst Wessel song to the pounding music of massed hands. The "Thousand Year Reich", which Hitler passionately proclaimed to the hordes, as being theirs, lasted twelve years and four months. In this short period of time, however, there was an eruption, and disruption, more shattering than ever experienced before, or since, by man. It wrought its own destruction.

The play CABARET is located in Berlin during the period when the Nazi party was nearing the peak of power and Hitler's passionate anti-Semitism was crystallised into a fanatical hatred of the Jews. Berlin was becoming the centre of European culture with the famed Bauhaus art movement which still influences our architectural and artistic life. Kurt Weill and Bertold Brecht were flourishing with new concepts in theatre. Berlin society was glittering, exciting and amoral but there was an underlying hysteria amounting almost to madness which led the people into a relentless pursuit of life as if every moment would be the last. Our characters in CABARET are enmeshed in this web of immorality, lust, passion and decadent hopelessness.

Sally Bowles, a young English girl, works at the sleazy Kit Kat Club. She is a drifter as is Clifford Bradshaw, a young American novelist. They meet at the Kit Kat Club and fall in love. Ernst Ludwig who met Bradshaw by chance when they were both travelling by train to Berlin, introduces Bradshaw to Fraulein Schneider. She is a middle-aged and middle-class woman who runs a boarding-house and assumes an air of respectability even though her apartments are tinged with a faded bygone opulence. Living in one of the apartments is a middle-aged Jewish green-grocer who has a love interest in Fraulein Schneider. Bradshaw, who is desperately short of money, is persuaded by Ludwig to bring in illicit funds for the Nazi party of which Ludwig is a member. Meanwhile, Sally Bowles and Clifford Bradshaw have been living together and she becomes pregnant by him.

Herr Schultz proposes marriage to Fraulein Schneider but Ernst Ludwig is bitterly opposed to this association and tells Fraulein Schneider that for her, as a German to marry a Jew is a ridiculous thing to do. Anti-Semitism is openly demonstrated when a brick is thrown through the window of Schultz's shop the day following a party held to celebrate the engagement. Schultz is unable and unwilling to believe that as a German subject his fellow countrymen would cause him any problems. He is fervent in his attitude that he is a German first and only secondly a Jew.

Events have made Bradshaw realise that he was wrong to help Ludwig and the Nazi party and seeing that the end of acceptable society in Germany is inevitable, he tries to persuade Sally Bowles to leave with him and go to America. She refuses and Clifford leaves Sally to her fate — an abortion. Events have also forced an unwilling, Herr Schultz to leave Fraulein Schneider's apartments for a life of loneliness. Ernst Ludwig carries on as a fanatical Nazi and the only impartial observer is the Master of Ceremonies at the Kit Kat Club who comments on the roles played by the various characters.

CABARET is an anti-war play. Hopefully it will be produced time and time again as a reminder of what did happen and could happen again.

LEO KHARIBIAN.

ABOUT THE DIRECTOR

Leo Kharibian started his theatrical career as a student at Boston University, U.S.A. He started dancing in productions for the Boston University Dramatic Society and eventually choreographed "Brigadoon". He was also asked to choreograph "Rake's Progress", an opera which the famed composer, Igor Stravinsky, composed and conducted for the Boston University Opera Department under the inspired direction of Sarah Caldwell.

The following summer he was resident choreographer for the Opera Department production of "Tanglewood" at the Berkshire Music Festival.



His National Service took him to Hawaii where he was attached to a Psychological Warfare Unit as a script writer, and subsequently he directed, and wrote, film scripts for Pacific Command, Headquarters. During his stay in Hawaii he was active in the Community Theatre, danced in "Kismet", and "Pajama Game", and choreographed "Damn Yankees".

His return to civilian life took him to New York, where he studied ballet at the Ballet Russe de Monte Carlo School, as well as other types of dances with Martha Graham and Charles Weidman, and jazz dance with Peter Ginerio.

He became a professional in 1958, appearing in summer stock, and later, was accepted into the London production of "West Side Story", in which he subsequently played A-Rab, and was Ballet Master. He remained with "West Side Story" in London for 2½ years, during which time he choreographed modern ballets for the Oxford Ballet Club, and the Sunday Ballet Club. He also taught jazz dance, and was resident dance teacher for the London Academy of Music and Drama.

His credits in all areas of entertainment are numerous: choreography for T.V. in Britain, Europe, and U.S.A. opera for Sadler's Wells — "Love of 3 Oranges", "Ernani", and "Angel of Fire": musicals — "Pickwick", "Tom Brown's Schooldays", "Decameron '73", "On a Clear Day You Can See For Ever" with Van Johnson in U.S.A., "Catch My Soul", and "Rock Musical" in Berlin: films — "Killing of Sister George", "The Chairman" with Gregory Peck, "Don't Lower the Bridge", with Jerry Lewis, and, "Monty Python and the Holly Grail": theatre — Chichester Summer Festival, "Peer Gynt", "Caucasian Chalk Circle", and, recently, Pirandello's "Tonight We Improve", in which he acted.

His directing credits for the Oxford Playhouse are extensive, having done 4 seasons of pantomime, productions at the Edinburgh Festival, intimate revues, T.V. commercials, and cabaret.

He has 2 daughters, Leah and Tahra, to whom he dedicates the production of this play.

SCENES

THE PLACE: BERLIN, GERMANY

THE TIME: 1929-1930, BEFORE THE START OF THE THIRD REICH.

ACT ONE

SCENE 1: KIT KAT KLUB

SCENE 2: COMPARTMENT OF A EUROPEAN RAILWAY CAR

SCENE 3: CLIFF'S ROOM

SCENE 4: KIT KAT KLUB

SCENE 5: KIT KAT KLUB

SCENE 6: CLIFF'S ROOM

SCENE 7: KIT KAT KLUB

SCENE 8: FRAULEIN SCHNEIDER'S LIVING ROOM

SCENE 9: KIT KAT KLUB

SCENE 10: CLIFF'S ROOM

SCENE 11: KIT KAT KLUB

SCENE 12: FRAULEIN SCHNEIDER'S LIVING ROOM

SCENE 13: HERR SCHULTZ'S FRUIT SHOP

THERE WILL BE ONE INTERMISSION OF TWENTY MINUTES.

ACT TWO

SCENE 1: KIT KAT KLUB

SCENE 2: HERR SCHULTZ'S FRUIT SHOP

SCENE 3: KIT KAT KLUB

SCENE 4: CLIFF'S ROOM

SCENE 5: KIT KAT KLUB

SCENE 6: CLIFF'S ROOM

SCENE 7: RAILROAD COMPARTMENT

MUSICAL NUMBERS

ACT ONE

1. Willkommen Master of Ceremonies & Chorus
2. Welcome To Berlin Master of Ceremonies
3. So What Fraulein Schneider
4. Telephone Song Telephone Girl
5. Don't Tell Mama Sally Bowles & Girls
6. Telephone Dance Clifford Bradshaw & Chorus
7. Perfectly Marvelous Sally Bowles & Clifford Bradshaw
8. Two Ladies Master of Ceremonies & Two Girls
9. It Couldn't Please Me More Fraulein Schneider & Herr Schultz
10. Tomorrow Belongs To Me Master of Ceremonies & Chorus
11. Why Should I Wake Up? Clifford Bradshaw
12. Sitting Pretty Master of Ceremonies & Girls
13. Married Fraulein Schneider & Herr Schultz
14. Fruit Shop Dance ... Sally Bowles, Fraulein Schneider, Herr Schultz, Sailors & Chorus
15. Meeskite Herr Schultz
16. Tomorrow Belongs To Me — Reprise Fraulein Kost, Ernst Ludwig & Chorus

ACT TWO

17. Entr'acte Stage Band
18. Kick Line Girls
19. Married — Reprise Herr Schultz
20. If You Could See Her Master of Ceremonies & Gorilla
21. What Would You Do? Fraulein Schneider
22. Cabaret Sally Bowles
23. Finale Ultimo . . . Clifford Bradshaw, Master of Ceremonies, Sally Bowles, Fraulein Schneider, Herr Schultz and Chorus.

A R E T

AND CHOREOGRAPHER
D K HARIBIAN

Costumes Designed by: MARY EPSOM

MUSICAL DIRECTOR
RICHARD MOSS

Stage Manager: GORDON PURCELL

Assistant to the Choreographer
LORIS VALLES

Frau Wendel	...	...	...	...	...	...	...	...	...	MARGARET LAWSON
Herr Wendel	...	...	...	...	...	...	...	...	...	TONY HANKINS
Frau Kruger	...	...	...	...	...	...	...	...	...	MARY ARNOLD
KIT KAT GIRLS:										
Maria	...	...	...	...	...	...	...	...	...	PENNY LENNOX
Lulu	...	...	...	...	...	...	...	...	...	MARION GUTHRIE
Rosie	...	...	...	...	...	...	...	...	...	JULIA DIXSON
Fritzie	...	...	...	...	...	...	...	...	...	BELINDA BOLTON
Texas	...	...	...	...	...	...	...	...	...	DEBRA HOLDER
Frenchie	...	...	...	...	...	...	...	...	...	JACKIE HOLT
Laurie	...	...	...	...	...	...	...	...	...	VIRGINIA ELLIS
Delia	...	...	...	...	...	...	...	...	...	JUNE CROMPTON
Bobby	...	...	...	...	...	...	...	...	...	DEREK DEWAR
Victor	...	...	...	...	...	...	...	...	...	DAVE FELTON
Greta	...	...	...	...	...	...	...	...	...	JENNIE TRIAS
Felix	...	...	...	...	...	...	...	...	...	TERENCE GILES
Olga	...	...	...	...	...	...	...	...	...	PAM KINSHOTT
Marta	...	...	...	...	...	...	...	...	...	BETH HAUSER
Gorilla	...	...	...	...	...	...	...	...	...	MAUREEN TURNER

★
UNDERSTUDIES

tz — GORDON HAYWOOD, Fraulein Schneider — MARY ARNOLD, Fraulein Kost — BETH HAUSER.

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ORCHESTRA

under the Direction of

RICHARD MOSS

William Coleman	Euphonium
Barry Crawford	...	...	...	...	...	...	...	...	...	Trumpet
Owen Duggan	...	...	...	...	...	...	...	...	...	Banjo and Guitar
Nick France	...	...	...	...	...	...	...	...	...	Percussion
Hugh Goldsmith	...	...	...	...	...	...	...	...	...	Baritone Saxophone and Bassoon
Jennie Hadfield	...	...	...	...	...	...	...	...	...	Accordion and Keyboard
Phyllis Hand	...	...	...	...	...	...	...	...	...	Piano
David MacDonald	...	...	...	...	...	...	...	...	...	Trombone and Cello
Heather McDonald	...	...	...	...	...	...	...	...	...	Flute, Piccolo and Alto Saxophone
Julia Moss	...	...	...	...	...	...	...	...	...	Clarinet, Tenor Saxophone and Flute
Cheryl Palesh	...	...	...	...	...	...	...	...	...	Bass

The Nairobi City Players wish to thank Phyllis Hand, Julia Moss, Anne Behrens, Loris Valles, Mike Hall, Martyn Crawford-Phillips and Haydn Mylchreest for their patience and invaluable assistance as Rehearsal Pianists.

The Nairobi City Players are also grateful to Bill Eatch, Bernard Smith and Mr. A. Coutinho for the loan of musical instruments.

BACKSTAGE

Production Manager	...	...	NICK DONNE
Stage Manager	...	...	GORDON PURCELL
Assistant Stage Managers	...	...	ARTHUR DOCHERTY, JOAN STALLY
Stage Crew	...	...	DAVID BABER, TONY BISHOP, HUGH COCKSEGE, PAUL KRYSTALL, JOHN BRAITHWAITE, NICK MBUGWA, AARON GERSHENBERG, JACQUES LE BRUN, STEVE JAYANORIS, PHILIP JONES.
Set Design and Decor	...	...	GLYNN DAVIES
Decor	...	...	NANI CROZE, JOHN EROWN, MARIE LATHAM
Construction Manager	...	...	TONY BISHOP
Sets Constructed and Painted by	...	...	ARTHUR DOCHERTY, NICK DONNE, WALLY RABEY, JOHN BRAITHWAITE, GORDON PURCELL, JEFF ARNOLD, VIC FRANCIS, AARON GERSHENBERG, PAUL KRYSTALL, HUGH COCKSEGE, NICK MBUGWA, BENNY GOODMAN, COLIN KINSHOTT, STEPHEN JAYANORIS, ANNE FRANCIS, GAIL GOODMAN, JULIA BISHOP, CONNIE MACDONALD, EUNICE COCKSEGE, MAUREEN TURNER, SHIRLEY BISHOP, MARLENE DOCHERTY, POO BOONTHANAKIT, DAVID ROSE, AILEEN HUTTON, CAREY JONES, CHRISTINE BLANE, RENATA VASSALLO, DAVID HAND, MARY MINOT, ROE BAIN, AVRIL PEARCE.
Lighting Design by	...	...	BENNY GOODMAN
Lighting Operators	...	...	COLIN KINSHOTT, AILEEN HUTTON, DAVID ROSE.
Sound by	...	...	KEN LATHAM and VIC FRANCIS.
Assisted by	...	...	ADAM RAHIMTULLA and JOHN PALMER
Special Sound Effects by	...	...	ADAM RAHIMTULLA
Properties by	...	...	CONNIE MACDONALD
Assisted by	...	...	JOAN GREENE, GWYN PALMER, JOAN HARPER, ILENE KATZMAN, BRIDGET HALPIN and MARGARET BODGENER
Costumes Designed and Executed by	...	...	MARY EPSOM
Assisted by	...	...	BRENDA PURCELL, SHIRLEY BISHOP, HELEN HORNE, MARION WALKER, CATHY JOGSCHAT, ANNE FRANCIS, DAREN FLEMMING-JOHNSTONE and MEMBERS OF THE CAST AND FRIENDS.
Theatrical Tailor	...	...	P. D. BHADRESA
Hair Styling	...	...	ERICA HANKINS
Make-up Adviser	...	...	KAY SIRLEY
Dressers	...	...	DAREN FLEMMING-JOHNSTONE, PAM OWEN and LESLEY FALKLAND.
Production Secretary	...	...	JOAN STALLY

FRONT OF HOUSE

Publicity and Public Relations	...	...	BRYAN EPSOM
Programme	PETER PEARCE
Poster & Programme Cover by	MARY MINOT
Photographs	GEOFF GRIMSHAW
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ACKNOWLEDGEMENTS AND APPRECIATIONS

THE HEADMASTER - ST. GEORGES PRIMARY SCHOOL	For rehearsal facilities.
R. E. BENTLEY LIMITED	For Mr. Kharibian's Safari Suits.
MULTICOLOUR SILK SCREEN PRINTERS	For Co-operation.
COOPER MOTOR CORPORATION (KENYA) LTD.	For Transport.
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JANE PORTER	For loan of Wig and Feather Boa.
SARAH PALMER	For loan of Ventriloquist's Dummy.
NATIONAL CASH REGISTER COMPANY	For loan of Cash Register.
DATOOS	For Glasses.
GRACE WAUGH	For loan of Portable Typewriter.
EAST AFRICAN RAILWAYS	For loan of Trays.
EAST AFRICAN BREWERIES	For loan of Chairs.
EAST AFRICAN POSTS & TELECOMMUNICATIONS	For Switchboard and Telephones.
BILL COCKSEGE	For loan of Briefcase.
JAMES FALKLAND, DIANA VAN RENSBURG, ARTHUR DOCHERTY	For loan of Suitcases.
GLYNN DAVIES	For loan of Sofa.
MARY EPSOM	For loan of Gong.

The "Players" wish to thank all those persons who offered their services after this programme went to print.

Nairobi City Players wish to acknowledge their grateful thanks to the Manager and Staff of LIMA LIMITED, Nanyuki Road, Industrial Area Nairobi, for their invaluable assistance in providing storage facilities for the past two months.

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 a total of 78 productions including 24 full scale musicals (figures include the current production), mostly at the Kenya National Theatre.

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

Bryan Epsom (Chairman)	Tony Bishop
Nick Donne (Business Manager)	Ken Latham
Gordon Purcell (Treasurer)	Walter Hinds
Benny Goodman (Executive Member)	Glynn Davies
Rurik Ronsky	Jack Moss
Peter Pearce	Wally Rabey
	Jack Ferrie

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

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.
 (Place 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)
"Genesis" by David Kelsey, Kendal Davies and Charles Bound
"An Inspector Calls" by J. B. Priestley
"Another Opening" by Benny Goodman.
- 1976 "Hostile Witness" by Jack Roffey.



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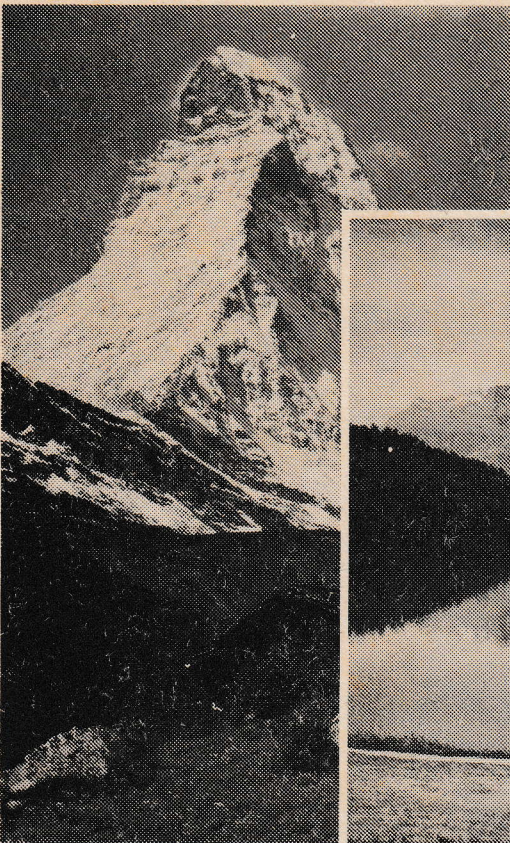
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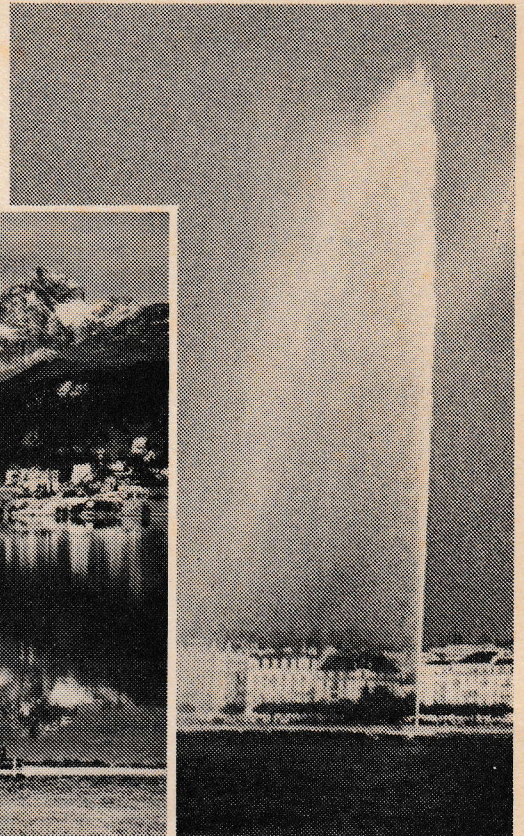
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