

the nairobi city players proudly present

THE KING AND 1

directed by
FERNAND MONAST

musical director
NAT KOFSKY



DECEMBER 1—23 77

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1977

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Proudly Present

**THE KING
AND
I**

by

RICHARD RODGERS AND OSCAR HAMMERSTEIN 2nd

Directed by

FERNAND MONAST

Musical Director

NAT KOFSKY

Choreographer

MARGARET HADDAD

Chorus Master

BRIAN DABORN

COSTUMES DESIGNED AND EXECUTED BY MARY EPSOM

Based on the novel "Anna and the King of Siam" by Margaret Landon
By special arrangement with Rodgers and Hammerstein Music Library

at

THE KENYA NATIONAL THEATRE

From 1st to 23rd December 1977

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MESSAGE FROM THE CHAIRMAN OF NAIROBI CITY PLAYERS

This is a very special year for the Nairobi City Players, being the Twenty-First Anniversary of the group's formation in 1956. It is a happy coincidence that this year is the Twenty-Fifth Anniversary of the Kenya National Theatre where most of our productions have been staged.

During our 21 years of existence we have presented a total of 83 productions, including 26 full-scale musicals, all of which are named later in this programme. Many talented actors and theatre technicians have contributed vitally to our work. We have also been excellently served by musical directors, musicians, chorus masters, choreographers and dancers.

In recent years we have followed a policy of "importing" professional directors/choreographers and actors. These have included Larry Oaks, David Kelsey, Christina Artemis, Tony Rickell, Leo Kharibian, Robert Robinson, Brian Carter, Robert Herzl and, for "The King and I", Fernand Monast. We feel this policy has been fully justified by the ambitious productions we have been able to present and the high standards achieved.

We are happy to perform for Nairobi audiences and hope that we may continue to entertain you for many years to come. We hope you will enjoy "The King and I" which we believe will be a fitting finale to our Twenty-First Anniversary Year.

BRYAN EPSOM

THE ROTARY CLUB OF NAIROBI

CHAIRMAN'S MESSAGE

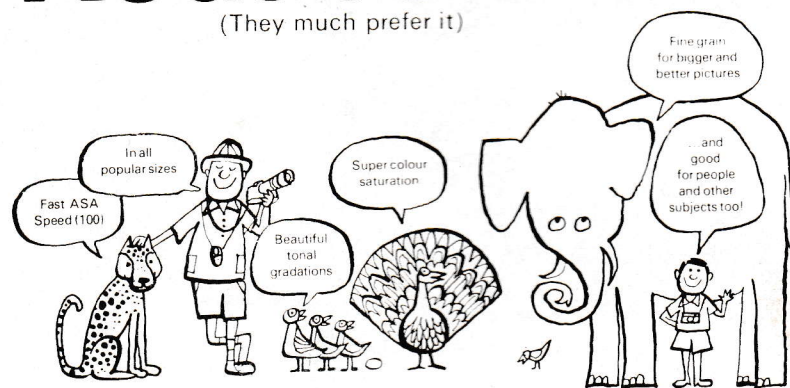
The Rotary Club of Nairobi takes this opportunity of saying "WELCOME" and "THANK YOU".

We welcome the first night audience of a production which we are sure will be prominent in Nairobi Theatre history. We also thank the audience, the young people of the fledgling Rotaract Club of Nairobi, the Nairobi City Players, the donors of the raffle prizes and our many other helpers for their contributions towards our target of a Kidney Machine for the Nairobi Hospital.

F.A. GRAMMENOPOULOS
CHAIRMAN.

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THE HISTORICAL BACKGROUND TO THE "KING AND I"

The meeting of the King of Siam and Anna Leonowens, which serves as the basis for Rodgers and Hammerstein's glorious musical "The King and I", actually occurred in Siam in the 1860's. In the latter half of the 19th Century and first decade of the 20th Siam was governed by perhaps its most capable and farseeing kings: Rama IV, better known as King Mongkut, and his son, Rama V, or King Chulalongkorn. These two rulers changed Siam from an insular feudal kingdom into a modern nation and enabled it to weather the tidal wave of European colonialism that engulfed all the neighbouring countries of South-east Asia.

A philosopher and theologian, King Mongkut, who had been a monk in a Buddhist monastery for 27 years before his accession to the throne, also had a lively curiosity about the world and a great respect for science. He was also strongly influenced by the visible role of Europe and the United States in Far Eastern affairs. The event that most impelled his modernization of the country along Western lines was the Opium War of 1840, in which a once-proud China suffered a humiliating defeat at the hands of the British. If Siam were to avoid China's fate, she must modernize.

At his coronation in 1851, King Mongkut broke some centuries-old precedents; he invited foreign residents to the ceremony and he exempted them from the traditional requirement of prostrating themselves before the King. He invited many foreign advisers to serve in his administration and in 1862 he employed a British widow, Mrs. Anna Leonowens, to give English lessons to some of the 82 sons and daughters he had by his 35 wives. In old Siam it was not only a man's prerogative but a king's duty to have many wives as insurance that there would be plenty of heirs to the throne. Mongkut was constantly besieged by noblemen wishing to offer their daughters to him in marriage, causing the king eventually to declare that he had more wives than he wanted; in fact he devised an ingenious law enabling his wives to "resign" and marry commoners if they so desired.

Before she left Siam, Mrs. Leonowens had the king's multitudinous children speaking excellent English and the Siamese government well on its way to many more liberal reforms. This was the same period when Abraham Lincoln was wrestling with slavery in his country and before Mrs. Leonowens was done with him, King Mongkut had an excellent working knowledge of Mr. Lincoln's ways and had been induced to apply many of the President's principles to Siam itself.

When Anna Leonowens returned to England after five years in Bangkok, she wrote two books entitled "A British Governess at the Court of Siam" and "The Romance of the Harem", which became the basis of Margaret Landon's best-seller "Anne and the King of Siam". Margaret Landon first became intrigued by the picture of the inner life of an Oriental Royal Court painted so vividly by the English-woman, who went to teach the Siamese King's many children, when she was living in Siam in the 1930's. Then, in 1939, an acquaintance who had himself spent some time in Siam wondered aloud if Mrs. Landon had "ever heard of his Aunt Annie". "Aunt Annie", of course, turned out to be Anna Leonowens. With this meeting Mrs. Landon picked up a great deal of important family background and two subsequent years of research finally culminated in "Anna and the King of Siam", which, in turn, inspired the highly successful Broadway musical and world-famous film "The King and I".

King Mongkut's son and successor, Chulalongkorn, was a teenager when his father died. Before coming of age to ascend the throne at 21, the young prince travelled extensively in Malaya, Java and India, learning about his neighbours - and getting a good look at Western colonialism in the process. What he saw convinced him that Siam must keep herself free from control by any of the European powers. At his coronation in 1873 Siamese subjects all prostrated themselves as tradition dictated in the presence of royalty. The moment he was crowned, Chulalongkorn announced that henceforth there would be no prostration before the King. In one of the most dramatic moments in Siamese history, the entire Court rose to its feet at the new king's words. It was the keynote of Chulalongkorn's forward looking rule and amongst many other achievements during his reign, he abolished slavery only three years after abolition was completed in the United States.



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ABOUT THE DIRECTOR

FERNAND MONAST



FERNAND MONAST comes to Kenya with a wealth of previous experience in the world of theatre.

He was born in Montreal, Canada, and started in theatre as a child aged 7. By the age of 15 he was directing his own productions and at the tender age of only 19 became Cultural Director of the Verdun Festivals. He completed his B.A. Degree at Ottawa University and became a teacher of Art in Verdun, Canada.

His education did not finish at University and he studied Drama at various lengths with Jean Doat, Grand Ballet and Singing. He went on from Montreal to London where he studied at R.A.D.A. and at the Royal Court Theatre under George Devine.

As an actor, singer and dancer he has appeared all over the United Kingdom, including the West End; his West End shows include "My Fair Lady", "Camelot", "Billy", "Man of La Mancha" and "High Diplomacy". He has also had engagements at various repertory theatres such as Canterbury and Windsor. Touring

shows are also part of his "portfolio", among these being "Camelot", "The Boyfriend" and "Guys and Dolls" to mention but a few. His horizons have extended beyond the United Kingdom and he has appeared in productions in Belgium, New York, South America, as well as touring with the Walt Disney Show in Europe.

In addition, films and television have occupied his attention and Fernand has appeared in "The Devils", "Alice in Wonderland", "Elizabeth Regina", "Henry VIII", "Strauss", "War and Peace", "Love for Lydia" and "Anna Karenina".

As a Director and Choreographer, he has been involved with shows such as "South Pacific", "My Fair Lady", "Grease" and "How To Succeed in Business" with semi-professional groups in London.

Fernand is a member of the Royal Academy of Dancing and (P.D.) A.R.A.D. and is presently Ballet Teacher at the Una Billings School of Dancing.

On his return to London in December he goes into intensive rehearsal for Pantomime to be presented in London over the festive season. In addition he is also directing a production of "My Fair Lady" to be presented in London in March.

This is Fernand Monast's first visit to Kenya.

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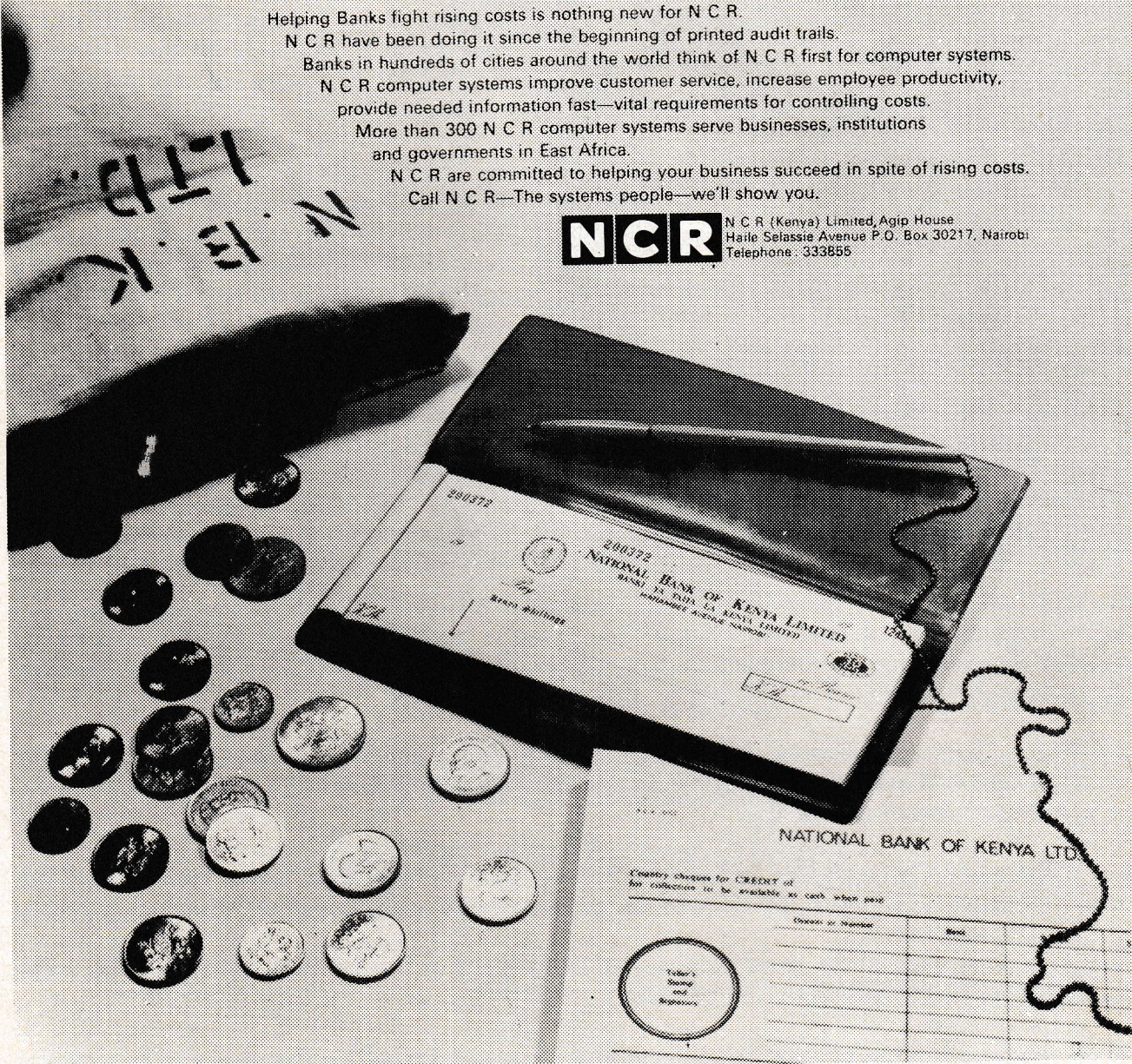
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THE STORY

The time is circa 1860 and the action takes place in Bangkok, Siam.

The story begins as the ship bringing the new English Governess, Anna, and her son, Louis, approaches Bangkok. As the ship draws to anchor, the Royal Barge approaches and the Kralahome (Prime Minister) alights. All does not seem well, but despite a warning from Captain Orton, Anna is determined to enter Bangkok.

Anna is then introduced to the King and one of the Royal Wives, Lady Thiang. The King has just received a present from the Prince of Burma, Lun Tha. The Royal Wives, Princes and Princesses are then commanded to appear and it is not long before they are all hard at work in the School Room, learning English and a variety of other subjects. Even the King is an interested pupil.

Anna takes the opportunity to ask the King to provide the house for her that he promised. He denies the request and after a stormy scene Anna walks out and returns to her room where she vents her fury in private.

Meanwhile, unknown to the King, Lun Tha and Tuptim have been meeting secretly, aided and abetted by the romantic Mrs. Anna. Lady Thiang, Chief Wife of the King, discovers their secret and strongly disapproves. She does not tell the King for fear of hurting him.

In the Palace the King is upset over rumours that he is known as a barbarian. He appeals to Anna for assurance and she makes overtures on his behalf to her old friend, Sir Edward Ramsay, a British diplomat stationed in Singapore.

A visit by Sir Edward is suddenly announced at very short notice and the King, anxious to create a good impression, plans to entertain the visitor with the assistance of Anna and Buddah.

The second act opens with Lady Thiang and the Royal Wives in the study, busy trying on European-style clothes in which they will be attired at the Ball being planned to welcome Sir Edward Ramsay. The dresses and European way of life appear strange and ridiculous to them and the arrival of Sir Edward in the Palace, sporting a monocle, sends them fleeing in terror in all directions. However, all is not lost and the King and Sir Edward escort Anna to the ballroom where they enjoy a royal feast, dancing and a ballet.

The ballet has been written by Tuptim and is entitled "Small House of Uncle Thomas", a Siamese version of "Uncle Tom's Cabin". Tuptim is the narrator with the Royal Dancers and Wives all participating. During the ballet Tuptim tries to tell the King about her own romance but only succeeds in angering him with her so-called "moral" play.

The evening has, however, been a success and the English visitors are impressed. They bid them farewell and the King is left alone with Anna. There are certain things about Western culture which the King does not understand and Anna tries her best to explain. They dance together until interrupted by the Kralahome who announces that Tuptim has been caught after trying to escape with her lover, Lun Tha. Tuptim is eventually whipped and, on hearing of the death of Lun Tha, escapes and stabs herself.

As the King lies dying, Lady Thiang is commanded to bring Anna to visit him before she leaves Bangkok. A reconciliation is effected and the King dies happily, knowing that Prince Chulalongkorn, his son, is well capable of taking over the throne, having been trained in the school of good government by the ubiquitous Mrs. Anna.

"The King and I" - A whole new Production

Rodgers and Hammerstein's "The King and I" has proved to be among the most sensitive and adult plays of our time, a work of art that has endured, even "youthened" over the past quarter century. Needless to say, the choice of Yul Brynner to play the original King proved to be most propitious and this was but a start of one of the great acting careers of our time.

The King and I premiered at the St. James Theatre on Broadway, March 29, 1951, and played 1,246 performances. Its triumph was later repeated in London, where it opened at the Drury Lane Theatre on October 8, 1953, and played for over two years.

Twentieth Century-Fox's memorable motion picture version of Rodgers and Hammerstein's musical was released in 1956. Yul Brynner recreated his role of the King of Siam and won the Academy Award as Best Actor. Deborah Kerr was his lovely Anna.

A highly acclaimed television series based on "Anna and the King of Siam" was a CBS-TV offering in the 1972 season, and a new generation fell in love with the Oriental king and the English governess.

Then in 1976, producers Lee Guber and Shelly Gross persuaded Yul Brynner to once again play the King of Siam for an 8-city national tour. *The King and I* fever returned, fresh and renewed after 25 years. The entire tour played to standing-room-only audiences in city after city, and the question asked over and over was "When are you bringing the show to Broadway". New York was waiting anxiously.

On May 2, 1977, Yul Brynner in Rodgers and Hammerstein's *The King and I* opened at Broadway's largest theatre, the 1933-seat Uris. "Don't call this a revival", Brynner warned. "This is a whole new production!"

In 1961 the Nairobi City Players presented "The King and I" as their first ever musical offering at the National Theatre. The production was directed by Robert Beamont and starred Peter Pearce as the King and Dulcie Atwill as Anna. Peter and Dulcie were at that time well-known to Nairobi audiences having played in several leading productions. Bryan Epsom took the role of the Kralahome and Mary Epsom was busy as usual as Costume Designer for the great multitude of costumes necessary for the production.

Now in 1977 Nairobi City Players are presenting "The King and I" as their final production for the year. Nairobi City Players have been in existence for 21 years and "The King and I" was unanimously considered as being most suitable as a revival of a previous musical, especially as both Peter Pearce and Dulcie Atwill had agreed to play the parts of the King and Anna once again. Bryan Epsom, now Chairman, takes charge of publicity and Mary Epsom has been hard at work as Costume Designer.



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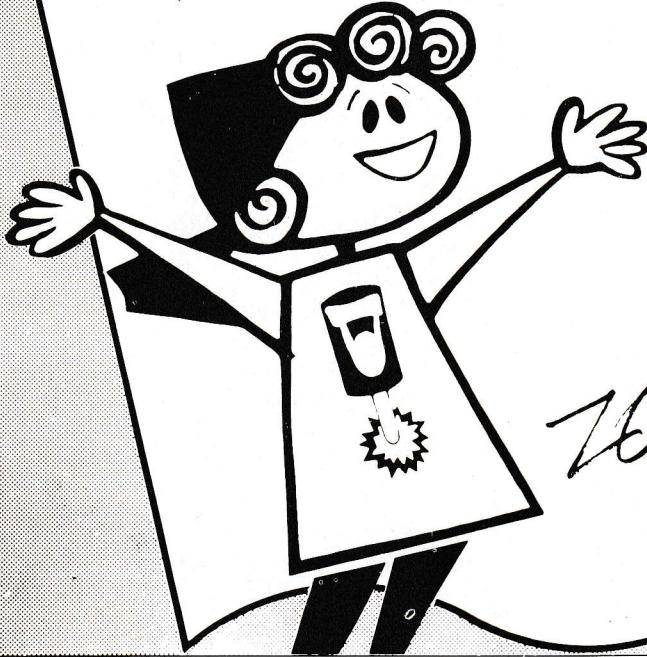
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MUSICAL NUMBERS

Act I

OVERTURE.

"I WHISTLE A HAPPY TUNE"	Anna and Louis
"SCURRY"	
"MY LORD AND MASTER"	Tuptim
"HELLO, YOUNG LOVERS"	Anna
"MARCH OF THE SIAMESE CHILDREN"	
"A PUZZLEMENT"	The King
"ROYAL BANGKOK ACADEMY"	Royal Wives and Children
"GETTING TO KNOW YOU"	Anna, Royal Wives and Children
"WE KISS IN A SHADOW"	Lun Tha and Tuptim
"A PUZZLEMENT" (Reprise)	Prince Chululongkorn and Louis
"SHALL I TELL YOU WHAT I THINK OF YOU"	Anna
"SOMETHING WONDERFUL"	Lady Thiang
"FINALE"	Entire Company

Act II

"WESTERN PEOPLE FUNNY"	Lady Thiang and Royal Wives
"I HAVE DREAMED"	Lun Tha and Tuptim
"HELLO YOUNG LOVERS" (Reprise)	Anna
"THE SMALL HOUSE OF UNCLE THOMAS"	Ballet
"SONG OF THE KING"	The King and Anna
"SHALL WE DANCE"	Anna and The King
"PROCESSIONAL"	
"I WHISTLE A HAPPY TUNE (Reprise)"	Anna and Children
"FINALE"	Entire Company
"SHALL I TELL YOU WHAT I THINK OF YOU"	Anna

UNDERSTUDIES

<i>Anna</i>	MARGARET LAWSON
<i>The King</i>	BRYAN EPSOM
<i>Lady Thiang</i>	DEANNA ROBINSON
<i>Tuptim</i>	JAN HUTSON
<i>Lun Tha</i>	VIC FRANCIS



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SYNOPSIS OF SCENES

ACT I

- Scene 1 Deck of the Chow Phya.
- Scene 2 The King's Library – Royal Palace – Bangkok.
- Scene 3 Outside the Palace.
- Scene 4 The Schoolroom.
- Scene 5 Mrs. Anna's Bedroom in the Palace.
- Scene 6 The King's Library.

ACT II

- Scene 1 Reception Room in the Palace.
- Scene 2 In the Palace Grounds.
- Scene 3 Ballet – “The Small House of Uncle Thomas”.
- Scene 4 Reception Room in the Palace.
- Scene 4a Outside the Palace.
- Scene 5 A Room in Mrs. Anna's House.
- Scene 5a A Corridor in the Palace.
- Scene 6 The King's Library.

The action passes in and around the King's Palace
in Bangkok, Siam.
Time: 1860's

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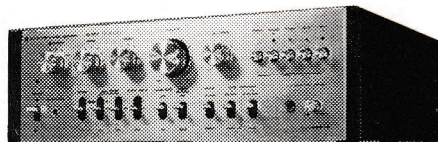
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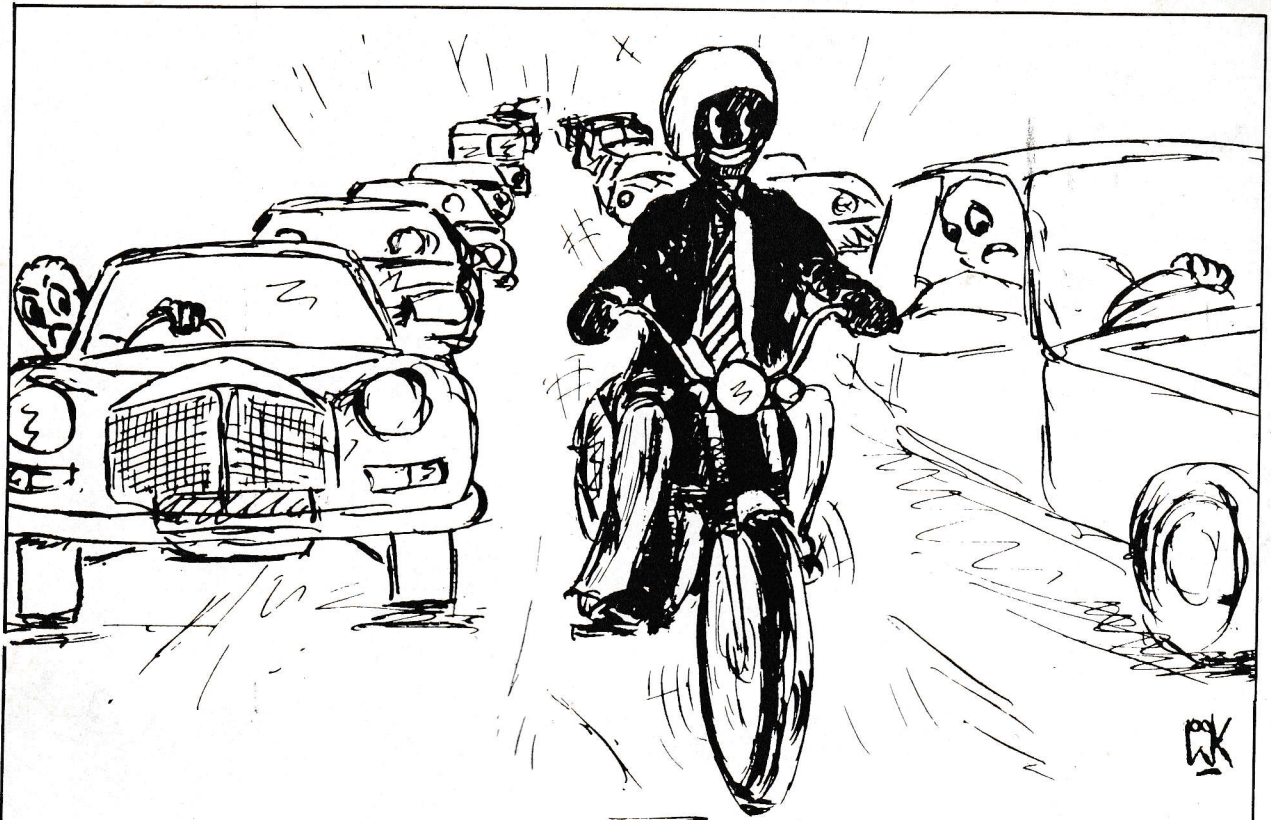
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THE PRODUCTION TEAM

<i>Production Manager</i>	NICK DONNE
<i>Assistant Production Manager</i>	ANN FRANCIS
<i>Stage Manager</i>	VIC FRANCIS
<i>Assistant Stage Managers</i>	ARTHUR DOCHERTY & JOE MURIITHI
<i>Director's Assistants:</i>	JOAN GREENE & PENNY ROBERTS
<i>Stage Crew and Set Painting</i>	FRANCIS ADDIKAH, SHEILA & JOHN BROWN, ARTHUR & MARLENE DOCHERTY, PETER DONDE, ANN & VIC FRANCIS, BRENDA, GLEN & GAIL GOODMAN, KEVIN GROSS, KAMAU WA KAMAU, SOZZIE KASOZIMUSOKE, ALAN KONYA, M.K. KOTECHA, IVOR & BARBARA MAYNARD, JOE MURIITHI, PETER MUTUA, ROBERT KURIA NG'ANG'A, LYNN & MIKE NOEL, GERARD O'CONNOR, JIMMY OKOT, DR. CHRYSSEE PERRYMARTIN, GORDON PURCELL, KIZITO WADEMI, JOSEPH WERE,
<i>Call Boy</i>	GLEN GOODMAN
<i>Basic Set Construction</i>	KENYA NATIONAL THEATRE
<i>Master Carpenter</i>	JOSEPH GICHURE
<i>Lighting Design</i>	FERNAND MONAST & THEATRICAL ENTERPRISES (K) LTD.
<i>Lighting</i>	BENNY GOODMAN, AILEEN HUTTON, JASON MWAI, JULIA BISHOP, ALAN NJOROGE & LYNN NOEL
<i>Sound</i>	KEN LATHAM & PETER DAVIES.
<i>Set Design</i>	NANI GROZE
<i>Working Drawings</i>	ARTHUR DOCHERTY & NICK DONNE
<i>Costume Design</i>	MARY EPSOM
<i>Costumes</i>	MARY EPSOM & EVELYN KALIBALA
<i>Assisted by:</i>	BRENDA PURCELL, ZELGA CRAWFORD, MARLENE DOCHERTY, NORMA WARWICK, JOAN PEARCE, SHIRLEY BISHOP, JACQUELINE HURD-DANIELS, JOY HELLEN HORNE, DOREEN PARK, DIANE MOORE ROBINSON AND THE CAST
<i>Anna's Ballgown</i>	FERNAND MONAST
<i>Anna's Dresser</i>	DORCAS SIDNICK
<i>Tailoring</i>	MR. P.D. BHADRESA & FAINI FASHION DESIGNERS
<i>Masks</i>	CAMILLA HAYWARD
<i>Hats</i>	MARY EPSOM
<i>Hairdressing</i>	JANE POOLE (UNIVERSITY WAY)
<i>Properties</i>	MARILYN KUSCHEL
<i>Assisted by:</i>	BARBARA & FRANCES SAM HARMON, ROSEMARIE KEMPESELL, CHRISTINE LUCAS, ROBERT KURIA NG'ANG'A PHYLLIS RICHARDS & LIZ WARD
<i>Publicity</i>	BRYAN EPSOM
<i>Assisted by:</i>	MANNY SIDNICK
<i>Programme</i>	MARIANNE HERNE
<i>Photographs</i>	GEOFF GRIMSHAW
<i>Poster Design</i>	MARY MINOT
<i>Poster Screen</i>	VOGUE SCREENPRINTS
<i>Front of House Manager</i>	ANN FRANCIS
<i>Orchestra Liaison</i>	MARGARET SHARMAN
<i>Children Liaison</i>	OLYMPIO CARVALHO
<i>Auditions Secretary</i>	JOAN STALLY
<i>Refreshments</i>	JANE WOODING

The Nairobi City Players also wish to thank all those who have assisted in any way backstage after this programme went to press.

THE KING AND I

DIRECTED BY

FERNAND M

MUSICAL DIRECTOR

NAT KO

CHOREOGRAPHER
MARGARET HADDAD

ROYAL WIVES

- Mary Arnold
- Sue Evans
- Marianne Herne
- Jan Hutson
- Martha King
- Mary-Jane Knox
- Margaret Lawson
- Deanna Robinson
- Sue Rolls
- Brenda Williams

AMAZONS

- Zelga Crawford
- Christine Green
- Helma Smedema
- Patty Vining

PRIESTS & GUARDS

- Jeff Arnold
- Olympio Carvalho
- George D'Costa
- Romeo Dias
- Malcolm Monteiro

COSTUMES

Designed & Executed by
MARY EPSOM
Assisted by: Evelyn Kalibala

CAST OF CHARACTERS IN ORDER OF APPEARANCE

- Captain Orton
- Louis Leonowens
- Anna Leonowens
- The Interpreter
- The Kralahome
- The King
- Tuptim
- Lady Thiang
- Prince Chulalongkorn
- Princess Ying Yaowalak
- Lun Tha
- Sir Edward Ramsay

Eliza Margaret Haddad
Little Eva Marion Guthrie
Topsy Suzannah Day

THE BALL

Dancers: Ann Christenson, Brenda D
Vanessa Gaier, Gail Goodm
Mandy Rowe, Lisa Wooding

THE KING AND

1

DIRECTED BY

NAND MONAST

MUSICAL DIRECTOR

NAT KOFSKY

ACTERS IN ORDER OF APPEARANCE

..... Arthur Docherty
..... David Aisthorpe
..... Dulcie Atwill
..... Sati Sehmbi
..... Allaudin Qureshi
..... Peter Pearce
..... Jenny Hadfield
..... Marlene Docherty
..... Chris Coutinho
..... Ashraf Alibhai
..... John Kempself
..... Jack Moss

THE BALLET

..... Uncle Thomas Wendy Jenkins
..... King Simon Sat Sehmbi
..... Angel George Maureen Turner

..... Benson, Brenda Davies, Suyon Kim O'Donnell
..... aier, Gail Goodman, Margaret Lloyd,
..... we, Lisa Wooding

CHORUS MASTER

BRIAN DABORN

ROYAL PRINCES & PRINCESSES

Gail D'Costa
Gaye D'Costa
Gillian D'Costa
Ramona Dias
Fiona Fernandes
Savio Fernandes
Scarlet Fernandes
Adrian Haddad
Steven Haddad
Catherine Harmon
Mary Harmon
Marc Harmon
Mark Herne
Mary Anne Lobo
Melita Lobo
Michelle Lobo
Julian Monteiro
Bernerdine Noronha
Blossom Noronha
Daran Robinson
Malcolm D'Souza
Norbert D'Souza

SET DESIGN
NANI CROZE

THE ORCHESTRA

CONDUCTOR: NAT KOFSKY

Violins:	James Fenton, Gerry Litton, Luis Pires, Robin Sayers and Michael Veltman
Violas:	Richard Farun and Tracey Harmon
Cellos:	Ulrike Farun and Margaret Sharman
Harp:	Denise Cowan
Flutes:	Joan Downing and Karen Thorne
Oboe:	Brian Thorne
Clarinets:	Marilyn Aucutt and Sally Isige
Horns:	Hans Egerrup and Margo Conitz
Trumpets:	Barry Crawford and Ian Guthrie
Trombone:	Mary Conitz
Percussion:	Jack Ferrie
Piano:	Phyllis Hand

The Nairobi City Players also wish to thank Phyllis Hand and Peter Holgate for their invaluable assistance as rehearsal pianists.

Convenor Nairobi Orchestra

MARGARET SHARMAN

THE KENYA NATIONAL THEATRE

Manager	...	...	...	...	...	...	...	...	...	...	LEO PARDO
Box Office	HENRY ALUDAH
Master Carpenter	JOSEPH GICHURE
Electrician	JASON MWAI

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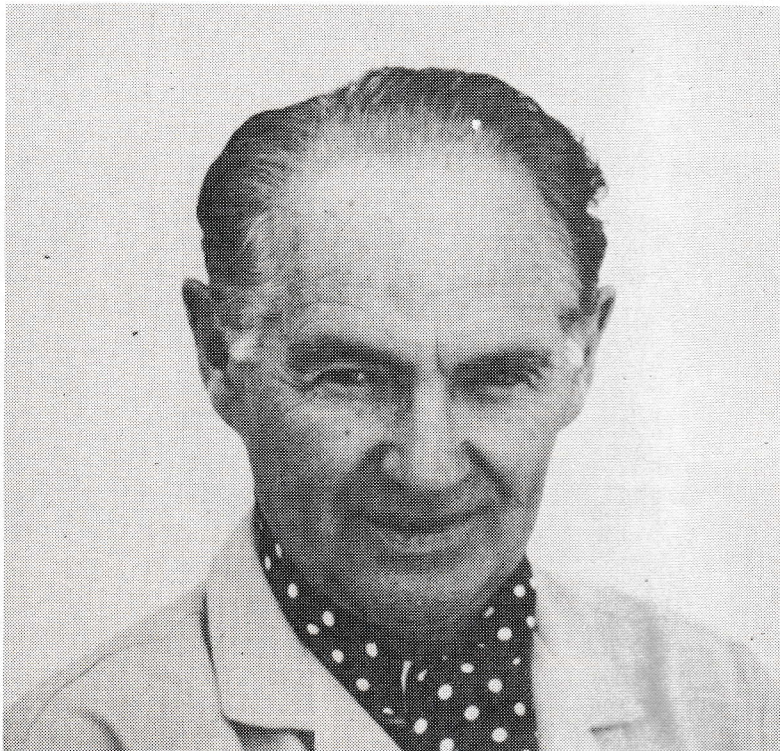
Smoking in the Auditorium is prohibited.

Refreshments and Drinks may not be brought into the Auditorium.

Orders for Drinks during the Interval can be made in advance at the Theatre Bar.

ABOUT THE MUSICAL DIRECTOR

NAT KOFSKY



Nairobi City Players are very pleased to have the services of Nat Kofsky as Musical Director for their revival production of "The King and I".

Nat was born in England and first studied music there, finishing his violin studies with the celebrated Professor Carl Flesch, then resident in London. 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 26 years and its success today must largely be attributed to his constant attention and guidance over the years.

In 1967 Nat was awarded an Honorary Degree of the Royal College of Music, London, and in 1975 the Order of the British Empire, both awards citing "for services to music in Africa".

During the last 16 years Nat has become known to a very wide public through his popular "Thursday Evening Concerts", broadcast by the Voice of Kenya. Over the last few years he has been conducting the Nairobi Orchestra, which has held many successful concerts and played for many musical productions in the Kenya National Theatre. As well as this work Nat has established an international concert life for Nairobi by arranging concert visits from many of the world's leading soloists and ensembles.

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 for "Guys and Dolls", "My Fair Lady", "Kiss Me Kate", "Fiddler on the Roof" and "Oliver", all highly successful productions in their own right. We are delighted to have Nat working with us once again in our new production of "The King and I".



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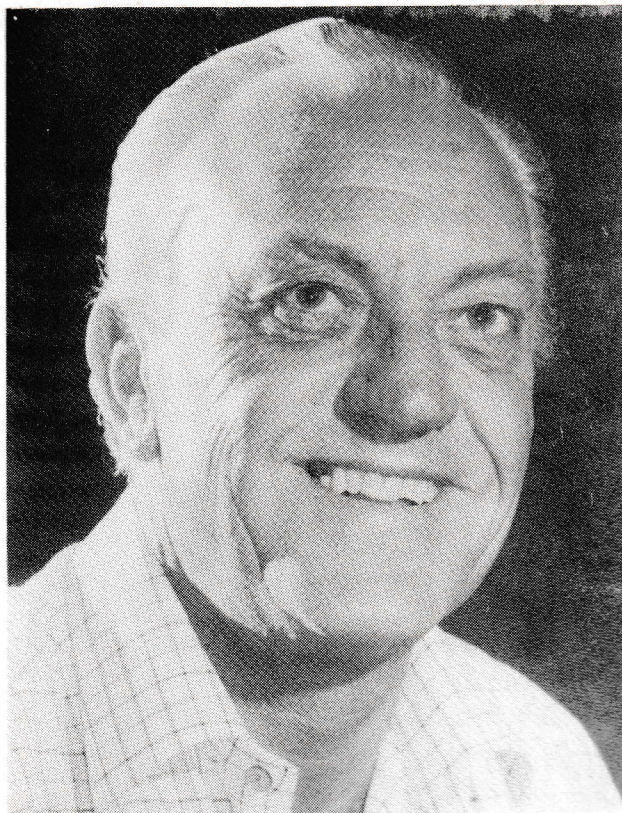
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PETER PEARCE
AS
THE KING



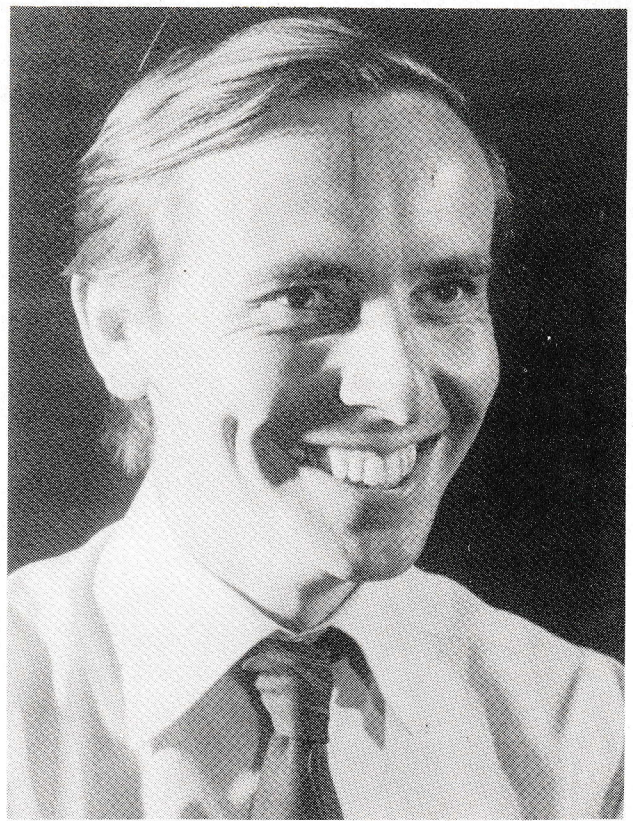
DULCIE ATTWILL
AS
ANNA



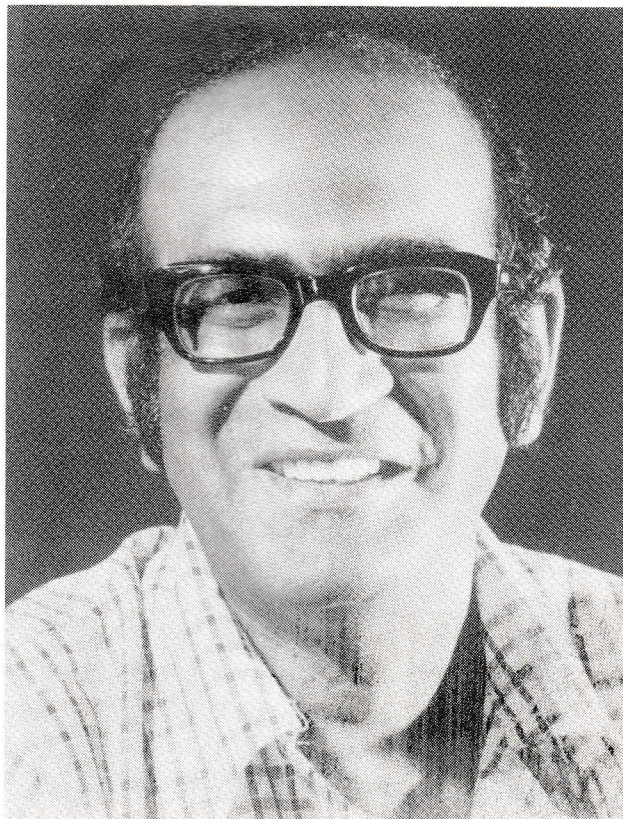
MARLENE DOCHERTY
AS
LADY THIANG



JENNY HADFIELD
AS
TUPTIM



JOHN KEMSELL
AS
LUN THA



ALLAUDIN QURESHI
AS
THE KRALAHOME



ARTHUR DOCHERTY
AS
CAPTAIN ORTON



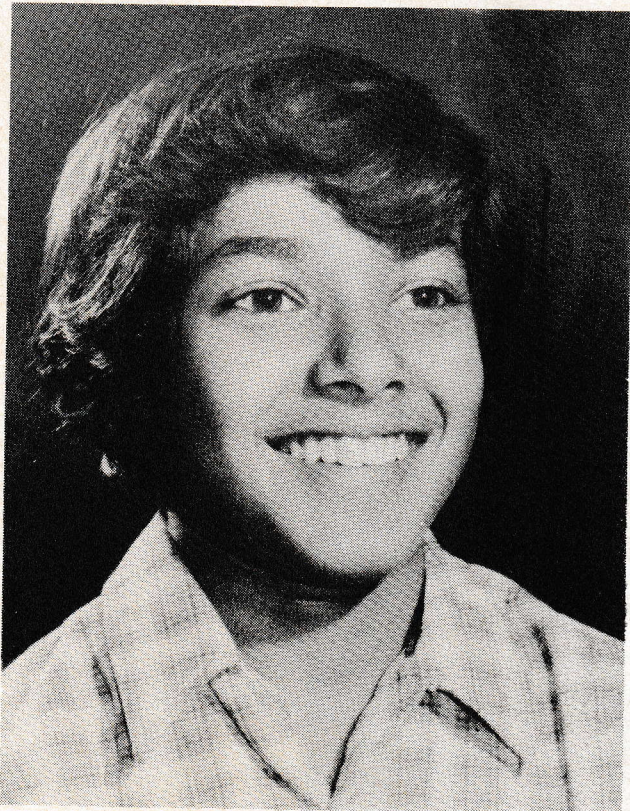
JACK MOSS
AS
SIR EDWARD RAMSAY



MARGARET HADDAD
AS
ELIZA



DAVID AISTHORPE
AS
LOUIS



CHRIS COUTINHO
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PRINCE CHULALONGKORN

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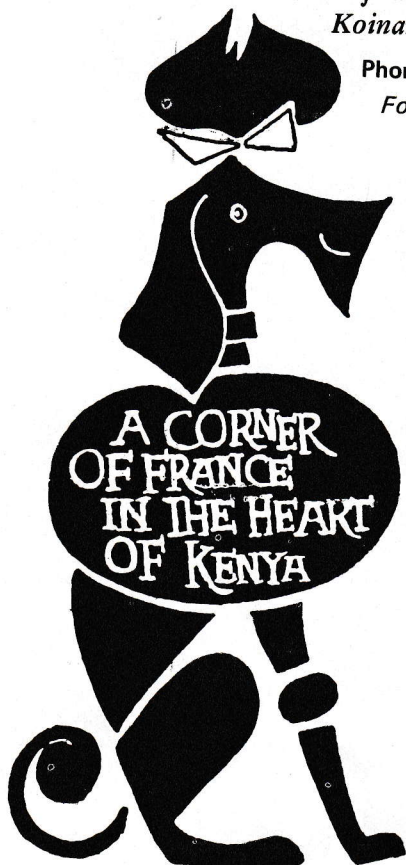
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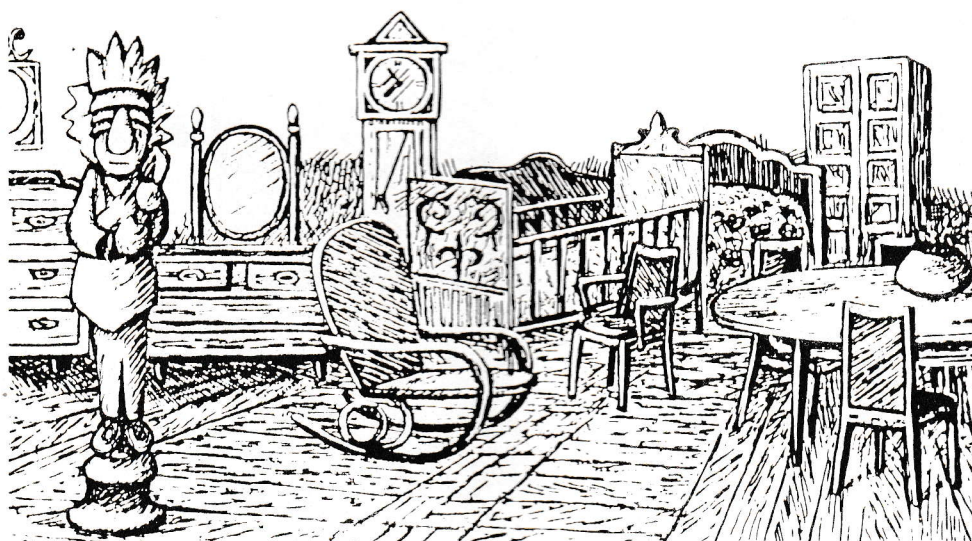
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Desert Song and *Show Boat*. The Rodgers and Hammerstein collaboration spanned 16 years and began in 1943 with *Oklahoma!*, a show that changed the form and direction of musical theatre. They never repeated themselves; continuing with new, adventurous musicals: *Carousel*, *Allegro*, *South Pacific*, *The King and I*, *Me and Juliet*, *Pipe Dream*, *Flower Drum Song* and *The Sound of Music*. They wrote the musical film "State Fair" and the TV presentation of "Cinderella".

Early in 1950 they received a call from Fanny Holtzman, Gertrude Lawrence's lawyer, asking if they would be interested in writing and producing a musical adaptation of "Anna and the King of Siam" with Gertrude Lawrence as "Anna". At first their feelings were decidedly mixed - they had never before written specifically with one actor or actress in mind and they were concerned that such an arrangement might not give them freedom to write what they wanted the way they wanted. On the other hand, here was an opportunity to write for one of the theatre's genuine stars. After seeing a screening of the film at the 20th Century-Fox office they were finally convinced that the story had the making of a beautiful musical play.

With the "I" in "The King and I" already cast, they began thinking about "The King" but became thoroughly discouraged until auditions were held for the part at the Majestic Theatre. The first candidate who walked out from the wings was a bald, muscular fellow with a bony, Oriental face. He was dressed casually and carried a guitar. His name was Yul Brynner. Scowling, he sat down on the stage and crossed his legs, tailor-fashion, then plucked one whacking chord on his guitar and began to howl in a strange language that no one could understand. He looked savage, he sounded savage, and there was no denying that he projected a feeling of controlled ferocity. When he read for Richard and Oscar, they were again impressed by his authority and conviction - they looked at each other and nodded. They had found their King.



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NAIROBI.

THE 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.

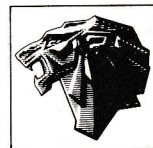
The City Players have adhered rigidly to these aims from their formation and since that time have presented a total of 83 productions including 27 full scale musicals, mostly at the Kenya National Theatre.

The Nairobi City Players under the esteemed patronage of the Hon. Charles Njonjo E.G.H. M.P. are controlled by a STANDING COMMITTEE as follows:-

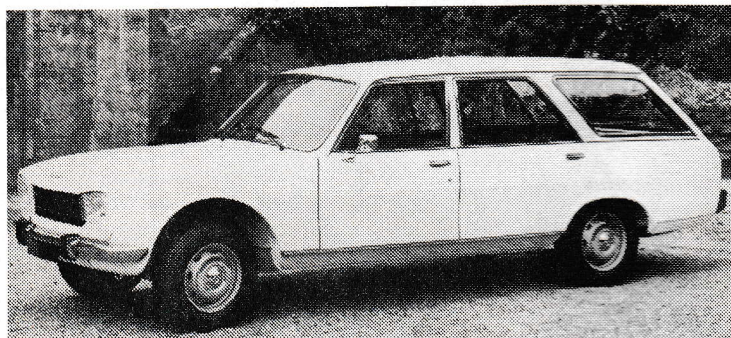
Bryan Epsom (Chairman)	Ken Latham
Nick Donne (Business Manager)	Vic Francis
Gordon Purcell (Treasurer)	Jack Ferrie
Benny Goodman (Executive Member)	Arthur Docherty
Rurik Ronsky	Peter Holgate
Peter Pearce	

In addition to the Committee there is an Associate Membership limited to 75 members.

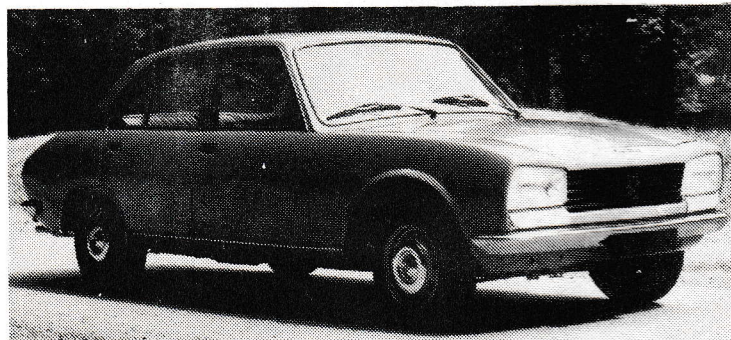
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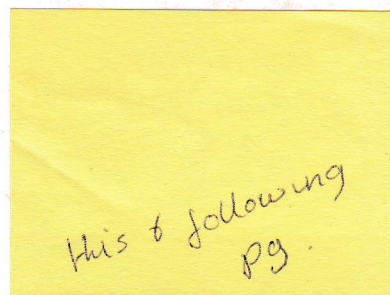


Blended for smoothness—it never varies.

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.
"Carrington V.C." by Dorothy and Campbell Christie.
"Will Any Gentleman" by Vernon Sylvaine. (Winning Entry Kenya Drama Festival, 1958)
- 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 Pål 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.
- 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.



Past Productions continued

- 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 Pyjama 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.
"Hellow, Dolly!" by Michael Stewart and 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.
"Cabaret" by Fred Ebb and John Kander.
"A Funny Thing Happened on the way to the Forum" by Stephen Sondheim, Larry Gelbart and Burt Shevelove.
- 1977 A "Trio" Season of productions including:—
"The Man in the Glass Booth" by Robert Shaw.
"The Fantasticks" by Tom Jones and Harvey Schmidt.
"The Desperate Hours" by Joseph Hayes.
"The Merry Widow" by Franz Lehar.

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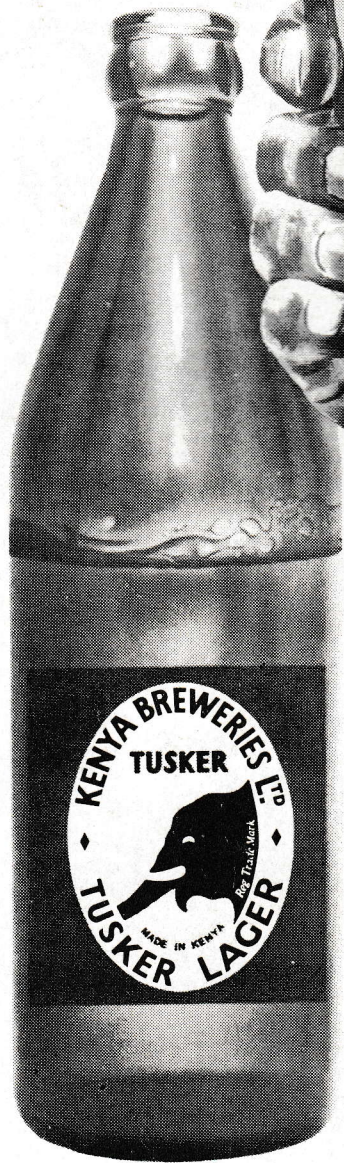
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The Headmistress, Jacaranda School.....	For rehearsal facilities
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Mr. Allan Bobbe.....	For purchase of material for Anna's ballgown
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Umadevi Hasslauer.....	For finger cymbals
Grosvenor Hotel.....	For gold vases
B.A.T. Kenya Ltd.....	For the King's cigars
Mrs. Milverton, Japanese Embassy.....	For Japanese fans
Mrs. Marie Latham.....	For chaise bed
Mr. Hugh Morton.....	For the whip
Mr. Eric Jessop.....	For loan of the globe
Our Advertisers.....	For their support

The Nairobi City Players wish to acknowledge all those persons and organisations who willingly gave their assistance in many ways after this Programme went to press. The "Players" are most grateful for their co-operation.

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GLASGOW	Wed/Sat	BR846	1045	1200
GLASGOW	Monday	BR850	2045	2200
LEEDS	Wed/Sat	AQ821	1010	1035
LEEDS	Monday	AQ823	2020	2045
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NEWCASTLE	Monday	BR850	2045	2050
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NORWICH	Monday	AQ109	2030	2025

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BREMEN	Wed/Sat	HN411	0910	1015
BREMEN	Monday	HN419	2030	2135
BRUSSELS	Wed/Sat	HN381	0850	0930
BRUSSELS	Monday	HN387	2100	2140
COPENHAGEN	Wed/Sat	KL175	0830	0950
COPENHAGEN	Monday	SK554	2000	2115
FRANKFURT	Wed/Sat	LH081	0735	0840
GENEVA	Wed/Sat	KL319	0825	0945
GENEVA	Monday	SR795	2105	2220
GOTHENBURG	Wed/Sat	KL185	0905	1030
HAMBURG	Wed/Sat	KL211	0845	0945
MUNICH	Wed/Sat	LH097	0850	1010
OSLO	Wed/Sat	KL185	0905	1145
PARIS	Wed/Sat	KL323	0735	0840
PARIS	Monday	AF917	2015	2120
STOCKHOLM	Wed/Sat	KL171	0830	1030
STOCKHOLM	Monday	SK554	2000	2320
VIENNA	Wed/Sat	KL255	0805	0945
VIENNA	Monday	OS486	2055	2235
ZURICH	Wed/Sat	KL311	0825	0945
ZURICH	Monday	SR797	2015	2135

TO NORTH AMERICA

CHICAGO	Wed/Sat	KL611	1300	1500
HOUSTON	Wed/Sat	KL681	1315	1905
MONTREAL	Wed/Sat	KL681	1315	1455
NEW YORK	Wed/Sat	KL641	1315	1525
TORONTO	Wednesday	CP261	1700	1900
TORONTO	Sunday	KL677	1300	1655

Connections for KLM departures Amsterdam - Nairobi

FROM UK & IRELAND

		Flight	Dep.	Arr.
ABERDEEN	Mon/Thu	AQ554	1630	1925
DUBLIN	Mon/Thu	EI606	1505	1735
EDINBURGH	Mon/Thu	AQ480	1645	1940
GLASGOW	Mon/Thu	KL164	1805	2025
GLASGOW	Saturday	BR847	1320	1625
LEEDS	Mon/Thu	AQ822	1720	1945
LONDON(LHR)	Mon/Thu	KL140	1930	2130
LONDON(LHR)	Saturday	KL132	1350	1550
LONDON(LGW)	Mon/Thu	BR458	1935	2130
LONDON(LGW)	Saturday	BR454	1235	1430
MANCHESTER	Mon/Thu	BE912	1800	2005
MANCHESTER	Saturday	BE908	1400	1605
NEWCASTLE	Mon/Thu	BR849	1720	1925
NEWCASTLE	Saturday	BR847	1420	1625
NORWICH	Mon/Thu	AQ106	1810	2005

FROM CONTINENTAL EUROPE

ANTWERP	Mon/Thu	HN400	1830	1905
ANTWERP	Saturday	HN398	1520	1555
BREMEN	Mon/Thu	HN418	1820	1930
BRUSSELS	Mon/Thu	SN959	1855	1935
BRUSSELS	Saturday	HN386	1505	1545
COPENHAGEN	Mon/Thu	KL174	2005	2125
COPENHAGEN	Saturday	KL172	1420	1540
FRANKFURT	Mon/Thu	LH084	1645	1750
FRANKFURT	Saturday	KL244	1500	1605
GENEVA	Mon/Thu	SR794	1805	1930
GOTHENBURG	Mon/Thu/Sat	KL186	1415	1540
HAMBURG	Mon/Thu	KL216	1915	2015
HAMBURG	Saturday	LH090	1615	1710
MUNICH	Mon/Thu/Sat	KL234	1435	1605
OSLO	Mon/Thu	SK553	1635	1920
OSLO	Saturday	KL186	1300	1540
PARIS	Mon/Thu	KL334	2100	2205
PARIS	Saturday	AF914	1615	1720
STOCKHOLM	Mon/Thu/Sat	KL172	1235	1540
VIENNA	Mon/Thu	OS485	1825	2015
ZURICH	Mon/Thu	SR796	1900	2025
ZURICH	Saturday	SR792	1440	1605

FROM NORTH AMERICA

CHICAGO	Sun/Wed/Fri	KL612	1650	0735*
HOUSTON	Sun/Wed/Fri	KL682	1250	0650*
MONTREAL	Sun/Wed/Fri	KL682	1815	0650*
NEW YORK	Sun/Wed	KL642	1800	0700*
NEW YORK	Friday	KL644	2115	1015*
TORONTO	Sunday	KL694	1905	0810*
TORONTO	Wednesday	CP260	2100	1000*
TORONTO	Friday	KL694	2105	1010*



FROM AMSTERDAM

		KL591 Monday DC-10	KL593 Thursday DC-10	KL565 Saturday DC-8S
AMSTERDAM	dep.	22.55	22.55	1820
MUNICH	arr.			1940
MUNICH	dep.	NON STOP	NON STOP	2020
CAIRO	arr.	NON STOP	NON STOP	Sunday 0105
CAIRO	dep.	Tuesday	Friday	0200*
NAIROBI	arr.	0905	0905	0745*
NAIROBI	dep.	1015	1015	
JOHANNESBURG	arr.	1305	1305	

* = NO LOCAL TRAFFIC: Nairobi - Cairo and v.v.
 ** = Next day
 All times mentioned are Local Times.

Showers and dayroom facilities at Schiphol Airport are available to all transit passengers.

FOR FURTHER INFORMATION ABOUT KLM'S CONVENIENT CONNECTIONS, CONTACT YOUR TRAVEL AGENT.

Winter Time-Table

Valid November 1st, 1977 until April 1st, 1978.

Cut out and retain for easy reference

