

NCP

Nairobi City Players Present

OKLAHOMA!



Music by:
Richard Rodgers
 Book and Lyrics by:
Oscar Hammerstein II
 Directed by:
FERNAND MONAST
 Choreographer:
Margaret Haddad
 Musical Director:
Nat Kofsky

by special arrangement with
 Rodgers & Hammerstein
 Music Library

Kenya National Theatre

5, 6, 7, 8, 12, 13, 14,
 15, 18, 19, 20, 21, 22 Dec. at 6.30 p.m.
 2, 9, 16 and 23 December at 9.00 p.m.
 16 and 23 December at 3.30 p.m.

Seat Prices:

Shs. 30/- all performances (except Sat. 9.00 p.m.)
 Shs. 40/- Sat. 9.00 p.m.
 Shs. 20/- children 15 and under 3.30 p.m. and 6.30 p.m.
 shows only.

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Nairobi **nqp** City Players

Proudly Present

OKLAHOMA!

by

RICHARD RODGERS AND OSCAR HAMMERSTEIN, 2ND

Directed by

FERNAND MONAST

Musical Director

NAT KOFSKY

Choreographer

MARGARET HADDAD

Chorus Masters

ANNE MALCOLM-GREEN &

BRIAN DABORN

COSTUMES DESIGNED AND EXECUTED BY MARY EPSOM

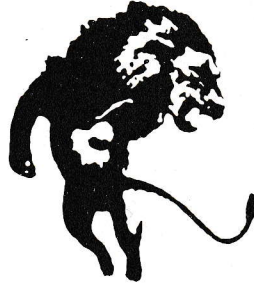
at

THE KENYA NATIONAL THEATRE

From 1st to 23rd December 1978

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WE OPERATE, BY SOME STANDARDS, A SMALL ORGANISATION. THIS ALLOWS US TO KEEP THE CONTROL THAT WE FEEL IS SO NECESSARY.

WE DO NOT ADVERTISE VERY MUCH – PROGRAMMES OF THE NAIROBI CITY PLAYERS, BEING THE EXCEPTION – BUT RELY ON PERSONAL RECOMMENDATIONS. WE FIND THIS MUCH MORE SATISFYING.

* – THIS WAY WE GET TO ALL THE BEST PEOPLE!

THE BACKGROUND TO THE SHOW

The names of Rodgers and Hammerstein represent one of the most brilliant combinations of composer and lyric writer in the history of musical theatre.

Their first and instantly successful collaboration produced *OKLAHOMA!*, which came to New York in 1943 and still holds a place in the top ten longest running musical plays in that city with a score of 2,248 continuous performances.

OKLAHOMA! came to London in 1947 where its vigorous, colourful and robust presentation was a refreshing influence in the depressing post-war days. There, too, it was a popular attraction, running for 1,543 performances and earned for its authors a Pulitzer Citation.

The partnership of Rodgers and Hammerstein produced many memorable musicals following *OKLAHOMA!* including *Carousel*, *South Pacific*, *The King and I* and *Flower Drum Song*. They may truly be termed the "Monarchs of the Musicals", creating enchanting melodies and lyrics for the delight of theatre and cinema audiences.

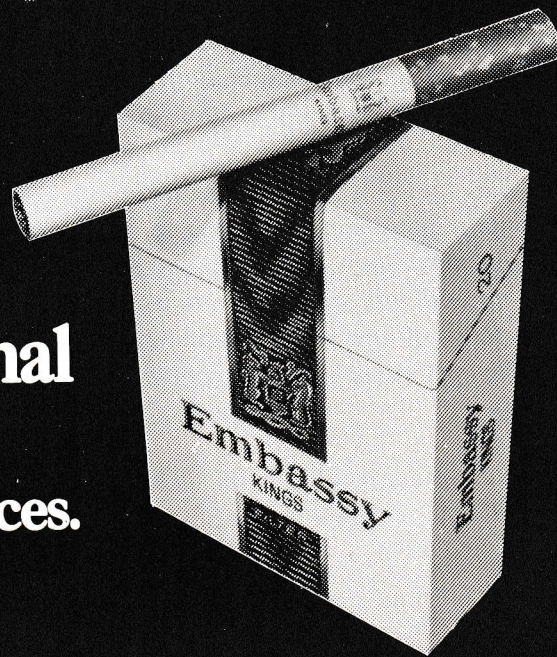
OKLAHOMA! is all about the sturdy farming pioneers of the American Middle West at the turn of the last century before Oklahoma became one of the United States of America. The show made history when it first appeared on stage as a new and daring musical formula of a show with a story.

This pattern has, of course, been repeated many times since then by Rodgers and Hammerstein and many other composers and lyricists. But the liveliness, vigour and tunefulness still captivate and make this delightful show as popular now as ever. Most of the songs would have made the hit parade in their own right had such a thing existed in those days!



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THE DIRECTOR



FERNAND MONAST P.D./A.R.A.D.

by Nigel Slade

Canadian-born Fernand Monast is an infectiously cheerful bundle of energy with a disarming twinkle in his eyes. One finds it hard to relate his friendly, almost ingenuous, manner with his professional record, but one so quickly and naturally responds to him that it is obvious why Nairobi City Players have invited Ferdie back again to produce this year's Christmas production *Oklahoma!*, especially after our experience with him after last year's extremely successful *King and I*.

He has proved that he knows what he's doing in every field and proved it unexpectedly here last year by personally making a ball-gown for the leading lady. He arrived with his own attractive set designs for *Oklahoma!*, has planned the lighting and some of the choreography at which he is especially adept.

His has been a life fully committed to a profession on which he embarked at the age of 7 with his first director's

assignment coming at 14. By 19 he had begun directing professionally. 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.

In his search for professional perfection in, he stresses, *all* spheres, he left Canada for Europe and studied at R.A.D.A. in London and at the Royal Court Theatre under George Devine to broaden his experience for use back home. He fell in love with England, and Canada has never properly got him back! His appearances have included the famous London productions of *My Fair Lady*, *Camelot* and *Man of La Mancha*, to give only a tiny sample of what he has done. Films and television have also occupied his attention, including *Henry VIII*, *War and Peace*, *Anna Karenina* and recently *Lillie Langtry* and *Edward and Mrs Simpson*.

He is particularly proud of his time with the renowned Windmill Theatre ("which was *not* pornographic"), purely because "one really learned there under fine masters". He adds: "When I left, it closed—coincidentally!"

Though proficient in every form of entertainment, his first love is pantomime. He is rated as one of the best King Râts or Abanzers in the business. Indeed, for all his experience with more serious work (he recently appeared in a definitive Shakespeare series for schools), his chief care is to direct shows for the family—which is what *Oklahoma!* is.

He has become an Associate and a Member of the Royal Academy of Dancing. His day's work includes professional appearances during the day, teaching, dancing at the Una Billings School in the evening and then rehearsing his own companies until late at night. For all this he uses a scooter!

Oklahoma! is the first of three Christmas-tide commitments for him. After leaving Nairobi he is directing *Aladdin* in Scotland and a week later is with another production in London. "After that I'll flop"—until early January when he starts on *The Wizard of Oz*.

He believes a good director must have patience, tact and, of course, knowledge. He omitted good humour. When this was pointed out as a personal quality, he seemed faintly surprised, then explained it clinically. He seems unaware of how endearing his own spontaneous merriment can be. Where does he find his energy from? He shrugs: "Approaching age? Experience? Force majeure? Does it matter?"

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THE NAIROBI CITY PLAYERS

In September 1956 an "acting group" was formed to be known as the Nairobi City Players, and in its Constitution were 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 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 86 productions including 29 full-scale musicals, mostly at the Kenya National Theatre.

The Nairobi City Players under the esteemed patronage of the Hon. Charles Njonjo EGH, MP, are controlled by a STANDING COMMITTEE as follows:-

Bryan Epsom (Chairman)
Benny Goodman (Executive Member)

Rurik Ronsky
Ken Latham
Arthur Docherty
Tony Bishop
Peter Pearce
Vic Francis

Gordon Purcell (Treasurer)
Brenda Goodman (Secretary)

Brian Daborn
Marianne Herne
Ian Maynard
Ken Turner
J. Arnold

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

**THE CHILD WELFARE SOCIETY OF KENYA
CHAIRMAN'S MESSAGE**

The Society would like to say 'WELCOME' and 'THANK YOU'.

We are a voluntary organisation, supported by public funds and the money realised from the opening night of Oklahoma! will help support our Adoption Department—the only national government-approved adoption agency in Kenya—for the next few months, bringing joy to childless couples and securing the future of an unwanted child.

Our thanks go to you, the audience, the Nairobi City Players for giving us the First Night proceeds, Round Table 21 for organising the event, the donors of the raffle prizes and the many other helpers who so kindly gave of their time.

HON. NATHAN MONOKO M.P. CHAIRMAN

The Child Welfare Society of Kenya is a Voluntary Organisation founded in 1955 with the aim of encouraging voluntary help for children in need of care. The focus of the Society is on strengthening home conditions and, where possible, offering assistance there. For those children needing emergency accommodation as a result, for example, of abandonment, refuge can be found in one of the eleven places of safety administered by the Society. Today there are thirty-six active branches and eighteen sub-branches of the Society located throughout the Republic.

You can assist in promoting the work of the CWSK by becoming a member for sh. 10.00 per annum or a life member for sh. 200.00. We always welcome an opportunity to discuss our activities with the public. For further information please contact the Headquarters of the Child Welfare Society of Kenya at P.O. Box 43982, Nairobi.

THE KENYA NATIONAL THEATRE

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

NOTE:

Photography and recording are not permitted during the performance.

Smoking in the Auditorium is prohibited.

Refreshments and drinks may not be brought into the Auditorium.

Orders for drinks during the Interval can be placed in advance at the Theatre Bar.



Rosemary Robbins as Laurey



Vic Francis as Curly



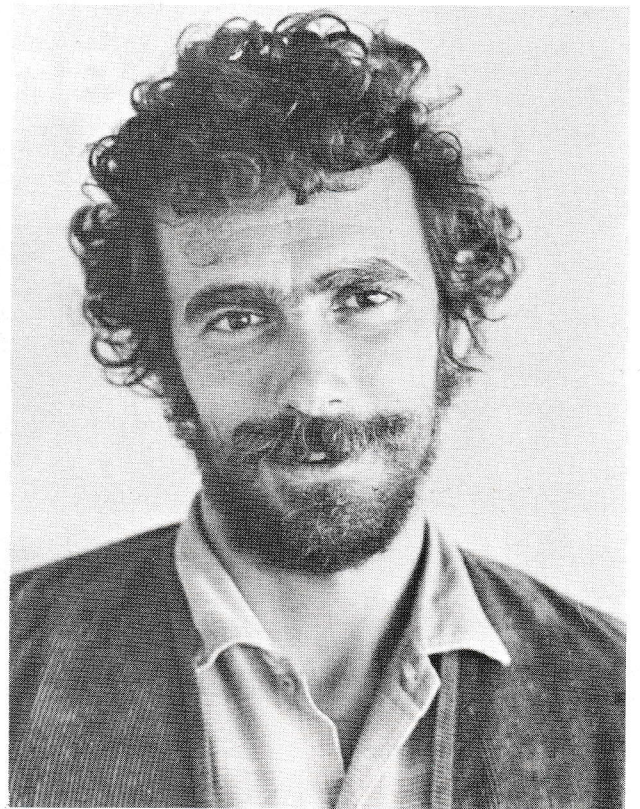
Arthur Docherty as Will



Johanna Scanlon as Ado Annie



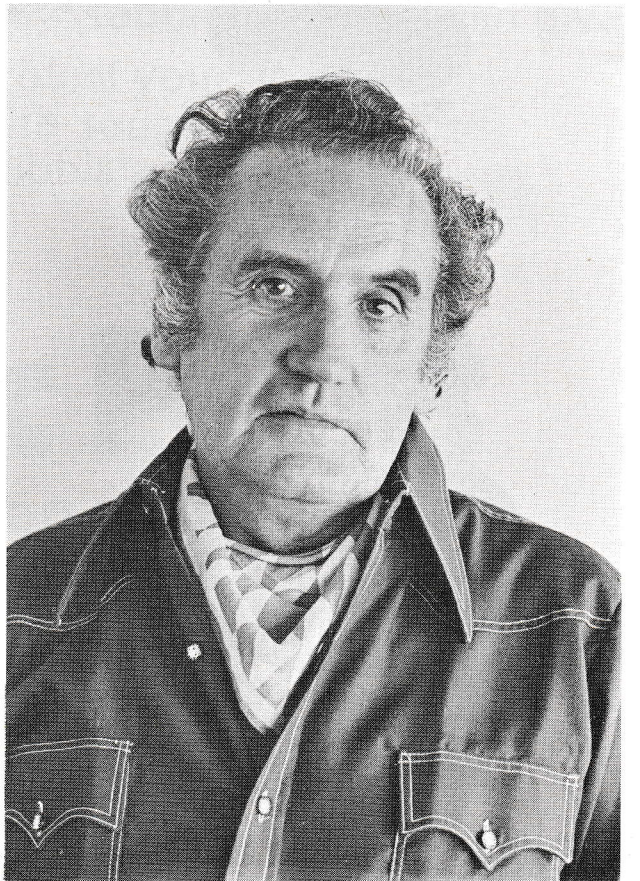
Marlene Docherty as Aunt Eller



Mike Noel as Jud Fry



Howard Clarke as Ali Hakim



Ken Latham as Andrew Carnes



Maureen Turner as Gertie



Vicky Udall as a Principal Dancer



Sheila Barker as a Principal Dancer



ALAN BOBBE'S BISTRO

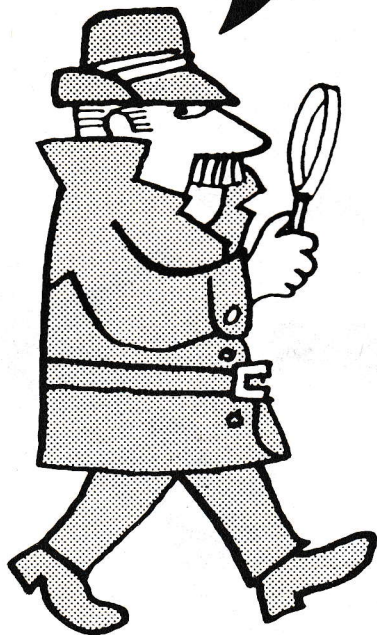
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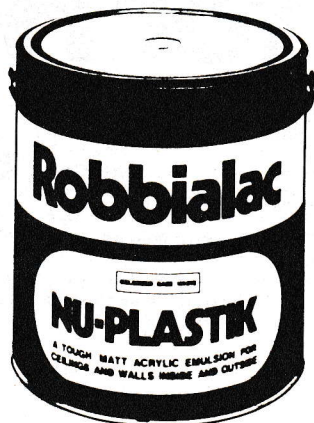
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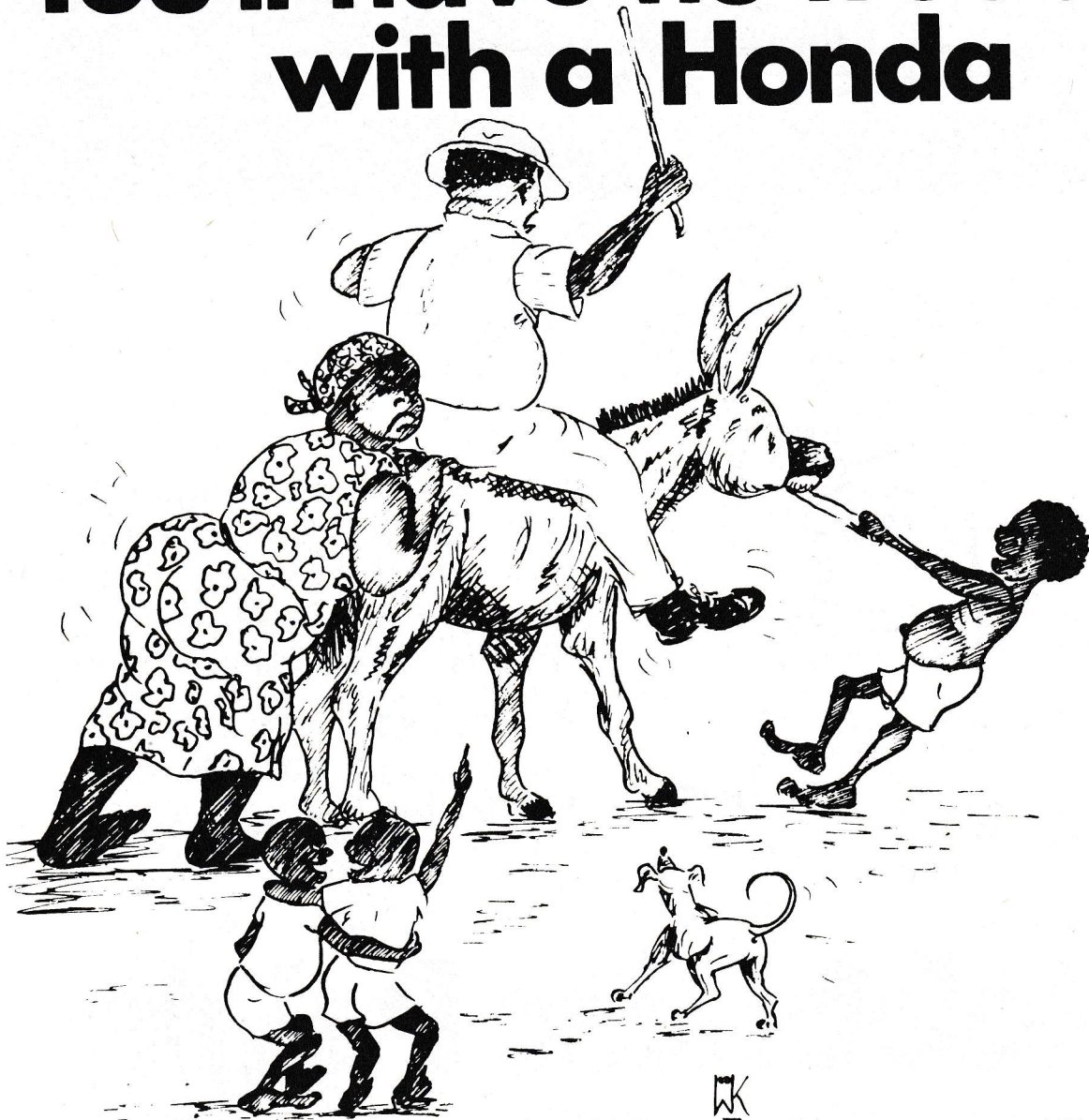
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THE PRODUCTION TEAM

Production Manager	KEN TURNER
Production Assistants	MARIANNE HERNE and JOAN GREENE
Stage Manager	PETER DAVIES
Assistant Stage Manager	EVELYN HAMILTON
Stage Crew	IAN MacDONALD, ION HAMILTON
Construction Manager	IVOR MAYNARD
Set Construction & Painting Crew	LIAM, PETER and JOHN MARTIN, LYNN and MIKE NOEL, TONY BISHOP, GORDON PURCELL, BRENDA, GLEN and GAIL GOODMAN, GERARD O'CONNOR, EVELYN HAMILTON, FERNAND MONAST, MARLENE DOCHERTY, JEFF ARNOLD, ANN FRANCIS, FRANK EDWARDS, IAN MacDONALD, ION HAMILTON
Lighting Design	FERNAND MONAST
Lighting Operation	BENNY GOODMAN
Assisted by	AILEEN HUTTON and BRENDA GOODMAN
Set Designer	FERNAND MONAST
Set Decor	NANI CROZE
Call Boy	GLEN GOODMAN
Prompt	BRENDA DAVIES and JOAN GREENE
Sound	TONY BISHOP, KEN LATHAM and TONY WOODWARD
Costume Design	MARY EPSOM
Costumes Team	MARLENE DOCHERTY, BRENDA PURCELL, JANE WOODING, NORMA WARWICK, BARBARA MAYNARD, ALICE KAHONGA, HELEN HORNE, DIANA MOORE, NERMIN AHMAD
Properties	MARIE LATHAM
Assisted by	HILARY MARTIN, JOAN and TOM QUINN, NERMIN AHMAD
Front of House Manager	ANN FRANCIS
Poster Design	MOIRA OWENS
Poster Screen	VOGUE SCREEN PRINTS
Poster Distribution	KEN LATHAM
Publicity	BRYAN EPSOM
Assisted by	MANNY SIDNICK
Programme	MARIANNE HERNE
Programme Printer	the 'A' promoter ltd
Photographs	AILEEN HUTTON
Orchestra Liaison	MARGARET SHARMAN
Rehearsal Pianists	PHYLLIS HAND and MAUREEN BUXTON
Piano Tuner	MOHAMED MASAKA
Refreshments	JANE WOODING and KIM MAYNARD
Auditions Associate	NINA DARNTON

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

DANCE CHOREOGRAPHER

Margaret Haddad

PRODUCTION MANAGER

Ken Turner

PRODUCTION ASSISTANTS

Marianne Herne
and
Joan Greene

LADIES OF THE CHORUS

Mary Arnold
Elaine Brown
Marie Edwards
Suzanne Gichuki
Barbara Harmon
Jane Jarman
Mary-Jane Knox
Lu Larsen
Margaret Lawson
Lynn Noel
Penny Rowland
Barbara Zake

DANCERS

Suzannah Day
Gail Goodman
Jackie Holt
Mary-Jane Knox
Margaret Lawson
Penny Lennox
Marguerite Warren

SET DECOR

Nani Croze

Dir
FERNAN

Musica
NAT

CAST IN ORDER

AUNT ELLER
CURLY
LAUREY
CORD ELAM
SKIDMORE
IKE
SLIM
WILL PARKER
JUD FRY
ADO ANNIE CARNES
ALI HAKIM
GERTIE CUMMINGS
ANDREW CARNES
PRINCIPAL DANCERS

SYNOPSIS

ACT I

Scene 1A The Front of Laurey's Farmhouse
Scene 1B A Creek on the Farm
Scene 2 The Smoke House
Scene 3 A Grove on Laurey's Farm

INTERVAL

Time: Just after the turn of the century

OHOMA!

Directed by
AND MONAST

musical Director
AT KOFSKY

ORDER OF APPEARANCE

..... MARLENE DOCHERTY
 VIC FRANCIS
 ROSEMARY ROBBINS
 DAVID HAND
 MORRIS BROWN
 JEFF ARNOLD
 ALAN HINDLEY
 ARTHUR DOCHERTY
 MIKE NOEL
 JOHANNA SCANLON
 HOWARD CLARKE
 MAUREEN TURNER
 KEN LATHAM
 SHEILA BARKER
 VICKY UDALL

OPSIS OF SCENES

ACT II

Scene 1A The Skidmore Ranch
 Scene 1B By the side of Skidmore Ranch
 Scene 2A Skidmore's Kitchen Porch
 Scene 2B On the Raod
 Scene 3 The Back of Laurey's Farmhouse

ury Place: Indian Territory (now Oklahoma)

CHORUS MASTERS

Anne Malcolm-Green
and
Brian Daborn

STAGE MANAGER

Peter Davies
Assisted by: Evelyn Hamilton

MEN OF THE CHORUS

Neil Bracey
Trevor Bulley
Wayne Montgomery
Robert Nganga
Allan Njoroge
Paul Robinson
Mike Romancia
Bert Verijzer

DANCERS

Jeff Arnold
Neil Bracey
Morris Brown
Alan Hindley
Robert Nganga
Allan Njoroge
Mike Romancia

COSTUMES

Designed and executed by
Mary Epsom
Assisted by
Marlene Docherty

ORCHESTRA

CONDUCTOR – NAT KOFSKY

VIOLINS.....	KEVIN VAUGHAN (Leader) RICHARD MOSS, ANNA MARTIN, LORNA BARBOUR and ROBIN SAYERS
VIOLAS.....	PER LILHOLT-KRISTENSEN and TRACEY HARMON
CELLOS.....	MARGARET SHARMAN and SYLVIA HARMON
BASS.....	LAURIE WAYBURN
PIANO.....	PHYLLIS HAND
FLUTES.....	JOAN DOWNING, SARAH BUNNEY and KAREN THORNE
CLARINETS.....	SALLY ISIGE and MARK JEALOUSE
OBOE.....	ROBERT HADFIELD
TRUMPETS.....	IAN CARTWRIGHT-TAYLOR and PATRICE KIKUYU
TROMBONE.....	WILLIAM NJOROGE
HORNS.....	HANS EGERRUP and FRED MUCHIRI
Percussion.....	LEO PARDO
PERCUSSION.....	

The Nairobi City Players wish to thank PHYLLIS HAND and MAUREEN BUXTON for their invaluable assistance as rehearsal pianists.

Nairobi City Players also wish to express their appreciation to JEFF ROBINSON for his preliminary work with auditions and chorus rehearsals.

Convenor Nairobi Orchestra
MARGARET SHARMAN

THE ORCHESTRA LEADER

KEVIN VAUGHAN

The Leader of the Orchestra for *OKLAHOMA!* is guest violinist Kevin Vaughan, a graduate of the renowned Birmingham School of Music. He has played for a number of symphony orchestras and for the past year has been under contract to the Gulbenkian Orchestra in Lisbon, Portugal. We are very pleased to welcome him to Nairobi.

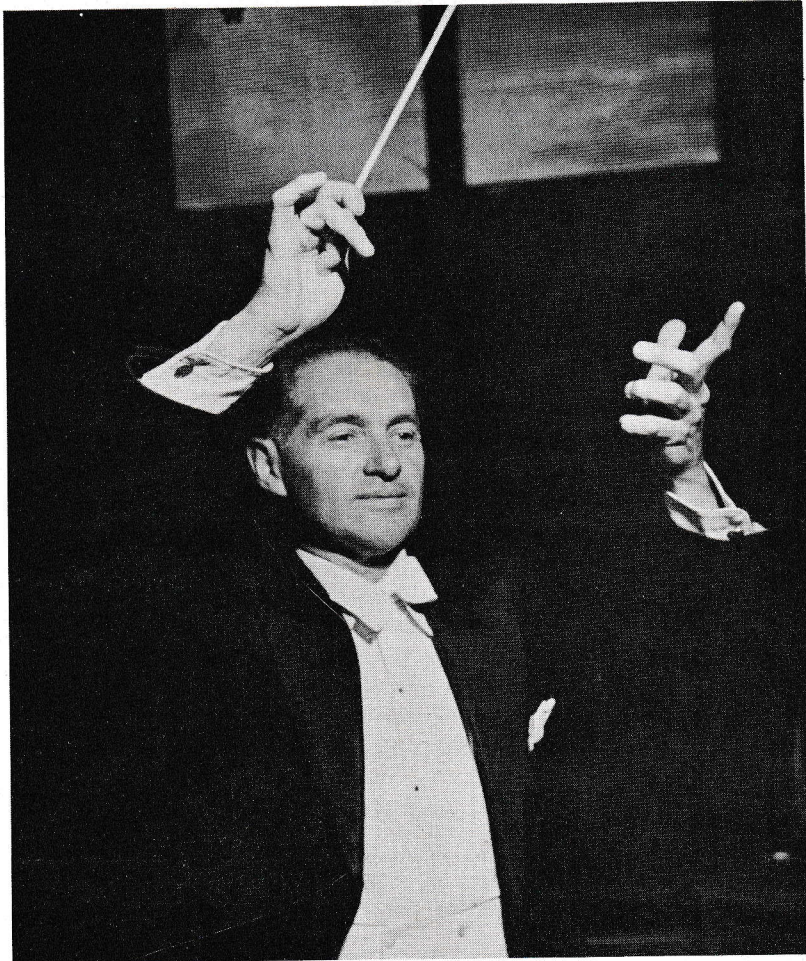
In recent years we have followed the policy of importing professional directors, choreographers, actors and musicians. These have included:- Directors: Larry Oakes, David Kelsey, Leo Kharibian, Robert Robinson, Robert Herzl and the Director for this production, Fernand Monast.

Actors and Singers: Christina Artemis (*Man of La Mancha*), Tony Rickell (*Godspell*) and soloists from the Vienna and Graz Opera Houses.

Musicians: Wolfgang Bozic, Peter McGowan, Graham Pyatt and now Kevin Vaughan.

We feel this policy has been fully justified by the ambitious productions we have been able to present and the higher standards achieved.

THE MUSICAL DIRECTOR



NAT KOFSKY

Nairobi City Players are very pleased to have the services of Nat Kofsky once again as Musical Director for their production of *Oklahoma!*

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*, and *The King and I* last year, all highly successful productions in their own right. We are delighted to have Nat working with us once again in our new production of *Oklahoma!*

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MUSICAL NUMBERS

ACT 1

Scene 1

Oh, What a Beautiful Mornin'	<i>Curly</i>
The Surrey with the Fringe on Top	<i>Curly, Laurey, Aunt Eller</i>
Kansas City	<i>Will, Aunt Eller, and the Boys</i>
I Cain't Say No	<i>Ado Annie</i>
Many a New Day	<i>Laurey and the Girls</i>
It's a Scandal! It's a Outrage!	<i>Ali Hakim and the Boys and Girls</i>
People Will Say We're in Love	<i>Curly and Laurey</i>

Scene 2

Pore Jud	<i>Curly and Jud</i>
Lonely Room	<i>Jud</i>

Scene 3

Out of My Dreams	<i>Laurey and the Girls</i>
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ACT II

Scene 1

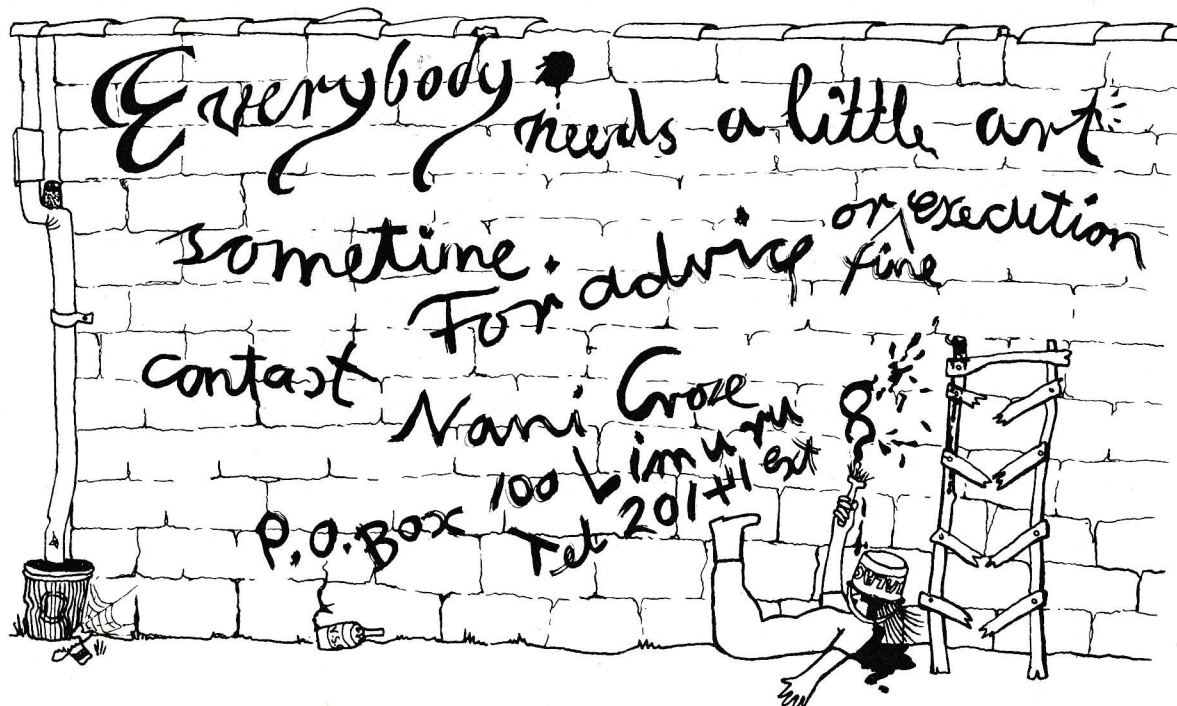
The Farmer and the Cowman	<i>Carnes, Aunt Eller, Curly, Will, Ado Annie, Slim and Ensemble</i>
All er Nuthin'	<i>Ado Annie, Will and Two Dancing Girls</i>

Scene 2

Reprise: People Will Say We're in Love	<i>Curly and Laurey</i>
--	-------------------------

Scene 3

Oklahoma	<i>Curly, Laurey, Aunt Eller, Ike, Fred and Ensemble</i>
Oh, What a Beautiful Mornin'	<i>Laurey, Curly and Ensemble</i>
Finale	<i>Entire Company</i>



MARGARET HADDAD—THE CHOREOGRAPHER



Margaret Haddad was born in Thetford, England.

At the age of 10 she was the first person to receive 2 scholarships to study ballet for 6 years at The Legat School of Russian Ballet. She passed all the examinations and was being trained to teach Classical Ballet, National Character Dancing and Yoga.

She later danced professionally for 8 years: in England in pantomimes, on television, in ballet tours and one year in *The King and I*; in Europe and the Middle East she performed in musicals, films, cabaret and television, gaining even more valuable experience.

Margaret became an advanced teacher with The Russian Ballet Society and after her marriage to Farad Haddad she made her home in Beirut, Lebanon, where she opened her own ballet school. For 12 years she taught and produced her own ballet shows for theatre, television and undertook the choreography for musicals and cabaret, including *The Merry Widow*, *Belle Helene* and all Gilbert and Sullivan productions.

Since her arrival in Nairobi at Christmas 1975 she has been active with Nairobi City Players, choreographing their production of *The Merry Widow*, *The King and I*—in which she danced Eliza, and now *Oklahoma!*.

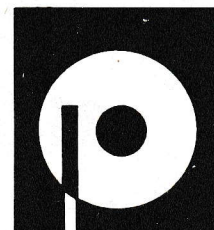
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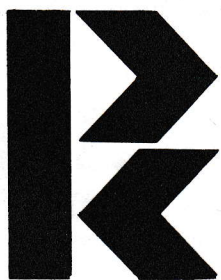
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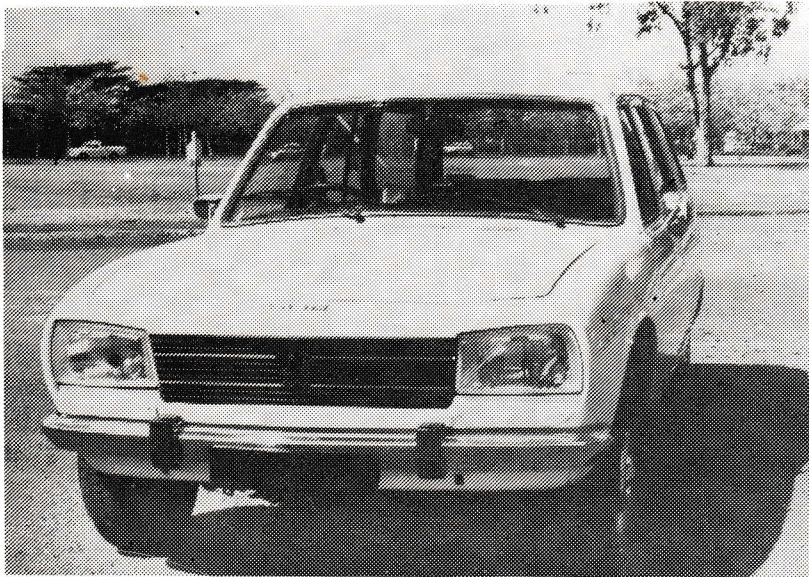
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ACKNOWLEDGMENTS AND APPRECIATIONS

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Jax	for assistance with the costumes
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B.A.T.	for loan of parasols
Oriental Footwear	for assistance with the men's boots
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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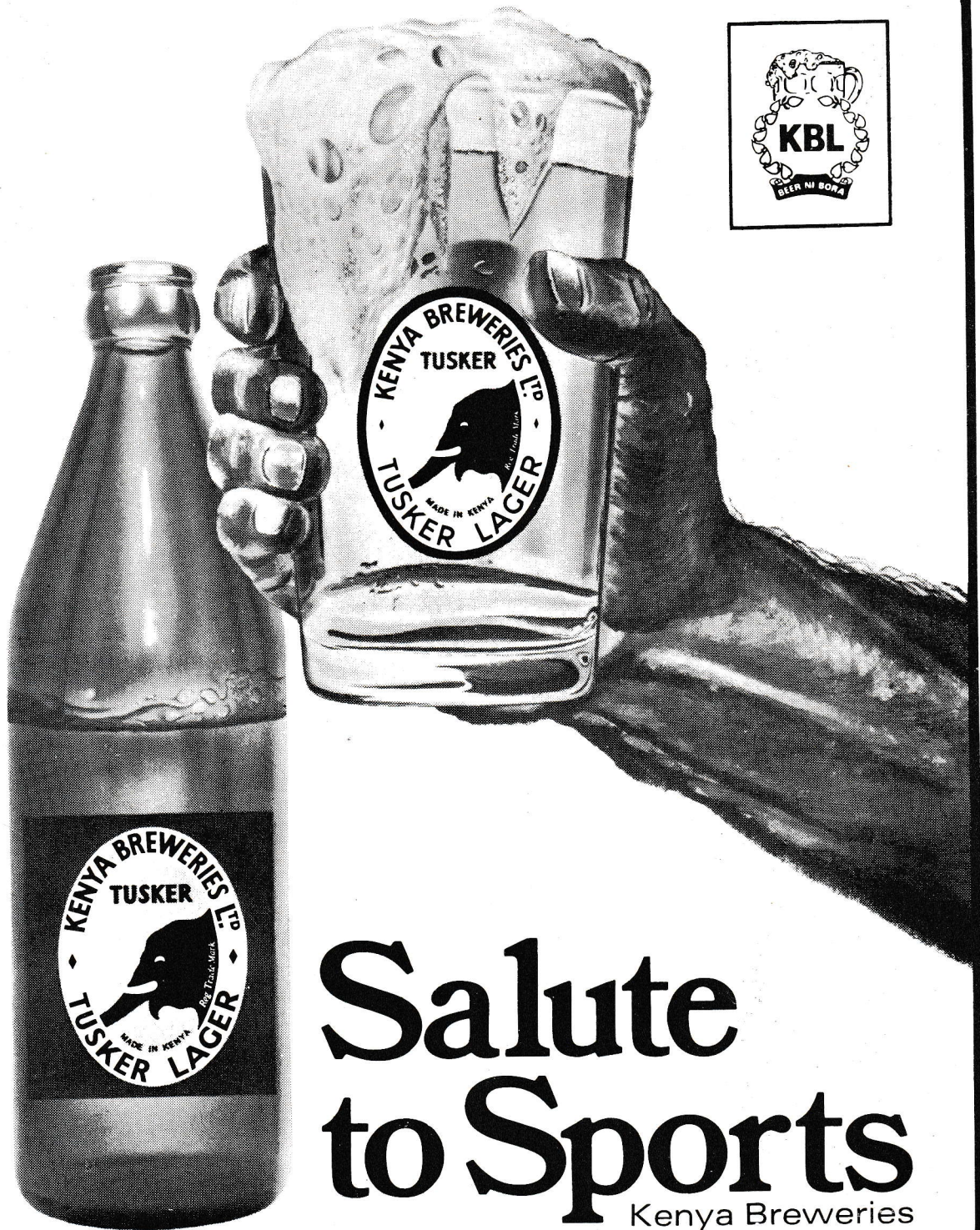
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PAST PRODUCTIONS BY NAIROBI CITY PLAYERS

- 1956 "The Love of Four Colonels" by Peter Ustinov.
- 1957 "The Man Who Came to Dinner" by Moss Hart and George S. Kaufman.
"Ring Round the Moon" by Jean Anouilh.
"Payment Deferred" by Jeffrey Dell.
- 1958 "Romanoff and Juliet" by Peter Ustinov.
"Two Gentlemen of Soho" by A.P. Herbert. (Winning Entry Kenya Drama Festival, 1958)
"Carrington V.C." by Dorothy and Campbell Christie.
"Will Any Gentleman" by Vernon Sylvaine.
- 1959 "Rope" by Patrick Hamilton.
"You Can't Take It With You" by Moss Hart and George S. Kaufman.
"The Paragon" by Roland and Michael Pertwee.
- 1960 "The Diary of Anne Frank" by Frances Goodrich and Albert Hackett.
"Six Characters In Search of An Author" by Pirandello.
"A Farrago" Comprising
"The Proposal" by Chekhov.
"Uneasy Lies The Head . . ." from Shakespeare.
"Red Peppers" by Noel Coward.
- 1961 "The King and I" by Rodgers and Hammerstein.
"The Caine Mutiny Court Martial" by Herman Wouk.
"The House by the Lake" by Hugh Mills.
"The Bespoke Overcoat" by Wolf Mankowitz. (Winning Entry Kenya Drama Festival, 1961)
"The Hole" by N.F. Simpson. (Drama Festival Entry, 1961)
- 1962 "Caesar and Cleopatra" by George Bernard Shaw.
"The Long and the Short and the Tall" by Willis Hall.
"Men Without Shadows" by Jean 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.
"The King and I" by Rodgers and Hammerstein.
- 1978 "Minstrels 1978" by Benny Goodman.
"The Barber of Seville" by G. Rossini.



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