

**KENYA NATIONAL THEATRE
NAIROBI CITY PLAYERS
PRESENTS**

GUYS & DOLLS

Based on a story by:
Damon Runyon

Music and Lyrics by:
Fank Loesser

Directed by:
FERNAND MONAST

Musical Director:
Dick Moss

Choreographer:
Margaret Haddad



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GUYS AND DOLLS

Based on a Story and Characters by DAMON RUNYON

Music and Lyrics by

FRANK LOESSER

Book by

JO SWERLING and ABE BURROWS

Directed by

FERNAND MONAST

Musical Director

DICK MOSS

Choreographer

MARGARET HADDAD

Chorus Master

CAROL JOHNSON

Principal Pianist

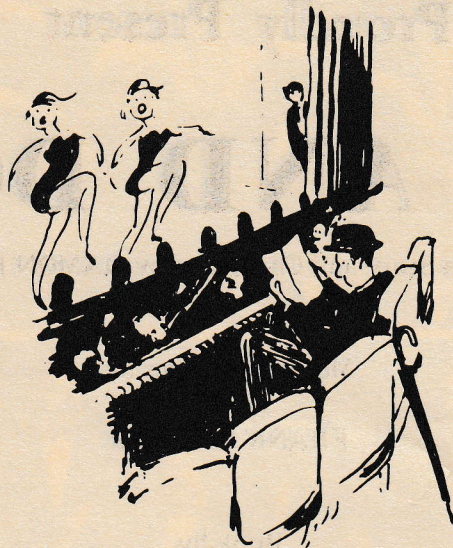
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THE DIRECTOR



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

This is Canadian born Fernand Monast's third visit to Nairobi at the invitation of Nairobi City Players. He has previously been responsible for the group's highly successful productions of *The King and I* and *Oklahoma!*.

He not only has a wealth of experience in the world of theatre but in all aspects of the stage. He started very early in the theatre as a child aged 7 and had his first director's assignment at 15. 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. He studied Drama at various lengths with Jean Doat, Grand Ballet and Singing. He then left Canada for Europe and studied at R.A.D.A. in London and at the Royal Court Theatre under George Devine.

As an actor, singer and dancer he has appeared all over the United Kingdom. His West End shows have included the famous productions of *My Fair Lady*, *Camelot*, *Billy* and *Man of La Mancha* and he has had many engagements with repertory theatres such as Canterbury and Windsor including being in the cast of *Guys and Dolls*. His horizons have extended far and wide and he has appeared in productions in Belgium, U.S.A., South America, as well as touring with the Walt Disney show in Europe.

Films and television also occupy his attention and he receives many engagements as an actor. Productions have included *Henry VII*, *War and Peace*, *Anna Karenina*, *Lillie Langtry* and *Edward and Mrs. Simpson*. And referring particularly to television it is interesting to note that he has broken into the field of commercial T.V. in a big way. Really big when you note that he plays the "cuddly" bear in the very well-known Hoffmeister Beer commercials. He is so well known in this role that he gets invitations to make personal appearances for charity—opening fetes, bazaars, etc. He also plays a French tourist and a German respectively in the equally well-known Sainsbury Supermarkets and Typhoo Tea commercials.

One of his best loves is pantomime and he is rated as one of the best King Rats or Abanazers in the business. His Christmas production immediately after *Guys and Dolls* opens in Nairobi will be *Jack and the Beanstaff*.

He is an Associate and a Member of the Royal Academy of Dancing and he is currently Ballet Teacher at the Una Billings School of Dancing. To say the least he has a very full day, practically every day including professional appearances and video recording for television during the day, teaching Ballet in the evening and rehearsing his own companies until late at night. For all this he uses a scooter.

His next production in the New Year will be *The Pajama Game* and it is interesting to note that David Middleton, the young tenor City Players "imported" for *Pirates of Penzance* has a leading role. Also in a main part is Henry Chester who plays "Nathan" in this production.

Above all Fernand Monast is an infectiously cheerful bundle of energy, very popular, thoroughly professional, who succeeds in getting a wonderful response from everybody working with him. There is little doubt that the Nairobi City Players will be happy to invite him again.

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SALVATION ARMY MESSAGE



Dear Friends,

This year The Salvation Army celebrates 50 years of continuous social service to the less fortunate of Kenya.

Most of us are familiar with their work for the blind at Thika, Kibos and Likoni and also their splendid work with the crippled at Joytown Thika, Joytown Kisumu, and Nakuru. Lesser known but no less valuable service is carried out at many centres such as Kabete Children's Home, Mji wa Huruma for Destitutes, Nairobi Girls Centre as well as others too numerous to mention. They also operate 700 churches in Kenya.

Realising they cannot live on their past achievements alone, The Salvation Army is seeking to meet the demanding challenges of today. This year they opened a new Workshop for the Physically Handicapped, Variety Village, at Thika and a Workshop for the Blind at Likoni. The long-awaited centre for Parking Boys at Thika will also be opened this year.

Everyone knows of the dedicated service given by The Salvation Army. Low salaries and high overheads help to make your donation go a long way in serving the needy. Your attendance at this Charity Premiere in aid of our Parking Boys' Project is greatly appreciated.

Our grateful thanks to the Nairobi City Players for offering us this Charity Premiere and to The Kiwanis Club of Nairobi, especially their Chairman, Mr. John Swai, for sponsoring the ticket sales.

Yours sincerely,

Duncan N. Ndegwa,
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THE STORY

The story of *Guys and Dolls* is the inter-linking romance between the two most improbable couples, with the chief trouble being the difficulty of deciding between the rolling of the dice and the beating of the heart.

The curtain opens on a typical Runyon scene, enriched with a horde of Broadway characters—con-artists, gangsters and gamblers. Three of the latter are Benny Southstreet, Rusty Charlie and Nicely Nicely Johnson, arguing, as interminably as always, on what they should back in the forthcoming race.

This is interrupted by the arrival of the Salvation Army personnel from the Save-A-Soul Mission which, unfortunately, is in great danger of being closed down due to the fact that it has recently not saved enough souls and is therefore shortly to be inspected by the Salvation Army General. Captain Arvide runs the Mission with the help of his gallant daughter, Sarah, who appeals to the motly crowd around her to reform their ways—but to no avail.

Among the Runyon characters is one Nathan Detroit, known as the man about town who can always arrange an illegal game and who is proprietor of "The Oldest Established Permanent Floating Crap Game in New York". With his two side-kicks, Nicely Nicely Johnson and Benny Southstreet, he is in trouble. The Police have turned on the heat and have begun clamping down on illegal gambling with the result that the only venue in town at which the game can be held is the Biltmore Garage whose owner wants a mere 1,000 dollars in rental, an exorbitant sum quite beyond the means of these three gamblers. The fact that all the high rolling players, including Sky Masterson, are in town only adds to their distress. Sky is so named because when he bets, the sky is the limit. Therefore Nathan determines that somehow he will hold the game somewhere—after all his reputation is also at stake.

It is at this juncture that Nathan makes a bet with Sky Masterson that he cannot take Sarah, the prim little God-fearing Mission girl, for a dinner date in Havana, Cuba. Sky accepts the challenge and after making a point of meeting Sarah only flatters her prettily when she reprimands him for his wicked gambling ways. However this soon develops into an argument about what kind of person they have visions of marrying, with each of them running down the type the other describes as their model mate.

Nathan is definitely, if irregularly, devoted to Miss Adelaide, a Hot Box Nightclub cutie. They have been engaged for fourteen years but their nuptials have been continually postponed because of Nathan's sudden need to dash off to a race track, superintend a particularly feverish crap game or disappear in other mysterious ways. During these years Adelaide has tried, in vain, to stop Nathan from gambling and on every occasion when she reprimands him, he swears he is doing it no longer and will not let her down again.

In the meantime Sky Masterson discovers that the Save-A-Soul Mission is likely to be closed down and attempts to use this knowledge into softening Sarah into having the date with him. He eventually succeeds in persuading her to visit a nightclub with him, although she is not to know it is a five-hour plane journey away in Havana. In return Sky has guaranteed that he will produce a stack of genuine, rotten, unsaved souls for the General's inspection which will thereby save Sarah's Mission. The offer is accepted, but, on their return to

New York, Sarah discovers to her horror that the crap game is now being held in the Mission. As far as Sarah is concerned, this is the end of her relationship with Sky.

At the start of the second act we are back again with the Hot Box girls and Adelaide still lamenting her lack of progress with Nathan, particularly as Nathan, having decided finally that the only place he can safely hold a crap game is down a sewer, is very involved with his plans to outwit the Police. Entry into the crap game necessitates the wearing of a red carnation as the recognised symbol of introduction and will prevent infiltration by the Police. Lt. Brannigan then appears, highly suspicious at finding a bevy of gangsters wearing red carnations, and demands to know why. Benny Southstreet searches desperately for some acceptable reason and comes up with one at last—they are all going to a wedding. But whose wedding is Lt. Brannigan's next question and Benny has no alternative but to blurt out that it is Nathan Detroit's. This is overheard by Adelaide who is quite delighted and readily accepts the explanation as to why she is the last to know when it is explained that it was to be a surprise for her.

The crap game is able to proceed and eventually Sky Masterson appears to bid all his money against the souls of the other gamblers—if they win, they keep his money, but should he win, then they must all turn up at the Mission to be saved. He rolls the dice on the big gamble and we are left in suspense as to the outcome, until the scene changes to the Save-A-Soul Mission into which the gamblers troop, ready to be persuaded to confess their various wrongs—Sky has won the bet! Adelaide and Sarah meet for the first time and, while discussing the shortcomings of the men they love, come to the conclusion that they must marry them first and try to change them afterwards. When the Salvation Army next appears on the stage with Sky Masterson, instead of Sarah's father, playing the big drum, we know that Sarah has won, her father having married them that morning. For a doubly happy ending, Arvide is then asked to marry Nathan and Adelaide to which he readily agrees.

THE BACKGROUND

Even before it came to New York everybody knew that *Guys and Dolls* was going to be a smash hit. In Philadelphia, where it "tried out", audiences wanted to keep it for ever, and the critics outdid each other in superlatives. It swept the sophisticated New York audience off its well-shod feet when it opened at the Forty-Sixth Street Theatre on November 24th, 1950. It had a run of twelve hundred excited performances, and it was revived five years later with undiminished energy. The critics were—and remained—uncritical; they outdid each other for superlatives.

Altogether *Guys and Dolls* received the loudest plaudits of sophisticated critics and everyday playgoers. The combination of Damon Runyon, Frank Loesser, Jo Swerling, Abe Burrows, and George S. Kaufman was a triumph; it added something new to the best traditions of the American theatre.

Three years after its premiere in New York *Guys and Dolls* opened in London. There it both pleased and puzzled the Britishers—Runyon's books had to be supplied with glossaries so that English readers could follow his rapid-fire Broadwayese.

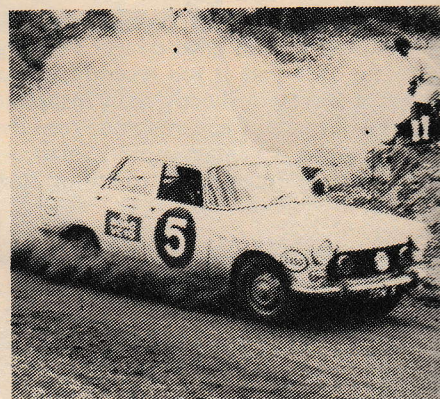
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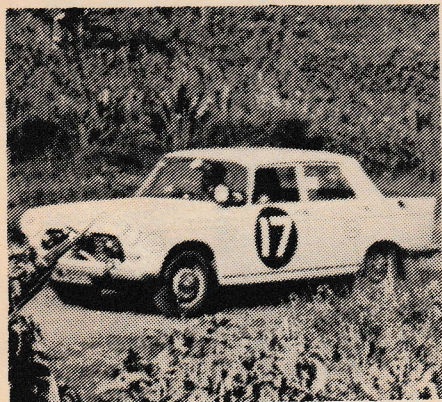
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MUSICAL NUMBERS

ACT I

Overture	
"Runyonland"	<i>The Company</i>
"Fugue for Tinhorns"	<i>Nicely-Nicely Johnson, Benny Southstreet and Rusty Charlie</i>
"Follow the Fold"	<i>Sarah, Arvide and Mission Group</i>
"The Oldest Established"	<i>Nathan, Nicely-Nicely, Benny and the Crapshooters</i>
"I'll Know"	<i>Sarah and Sky</i>
"A Bushel and a Peck"	<i>Miss Adelaide and the Hot Box Girls</i>
"Adelaide's Lament"	<i>Miss Adelaide</i>
"Guys and Dolls"	<i>Nicely and Benny</i>
"Havana"	<i>Sarah, Sky and Cubanos</i>
"If I Were a Bell"	<i>Sarah</i>
"My Time of Day"	<i>Sky</i>
"I've Never Been in Love Before"	<i>Sky and Sarah</i>

ACT II

"Take Back Your Mink"	<i>Miss Adelaide and the Hot Box Girls</i>
"Adelaide's Second Lament"	<i>Miss Adelaide</i>
"More I Cannot Wish You"	<i>Arvide</i>
"The Crapshooters Dance"	<i>The Crapshooters</i>
"Luck Be A Lady"	<i>Sky and the Crapshooters</i>
"Sue Me"	<i>Adelaide and Nathan</i>
"Sit Down You're Rocking the Boat"	<i>Nicely and Chorus</i>
"Marry the Man Today"	<i>Miss Adelaide and Sarah</i>
"Guys and Dolls"	<i>The Company</i>

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SYNOPSIS OF SCENES

New York 1950

ACT I

- Scene 1:* Broadway
- Scene 2:* Interior of the Save-A-Soul Mission
- Scene 3:* A Phone Booth
- Scene 4:* The Hot Box Nightclub
- Scene 5:* A Street off Broadway
- Scene 6:* Interior of the Mission, noon, the next day
- Scene 7:* A Street off Broadway
- Scene 8:* Havana, Cuba—El Cafe Cubano
- Scene 9:* Outside El Cafe Cubano, immediately following
- Scene 10:* Exterior of the Mission

ACT II

- Scene 1:* The Hot Box Nightclub
- Scene 2:* Forty Eighth Street
- Scene 3:* A Crap Game in the Sewer
- Scene 4:* A Street off Broadway
- Scene 5:* Interior of the Save-A-Soul Mission
- Scene 6:* Near Times Square
- Scene 7:* Broadway



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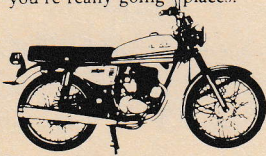
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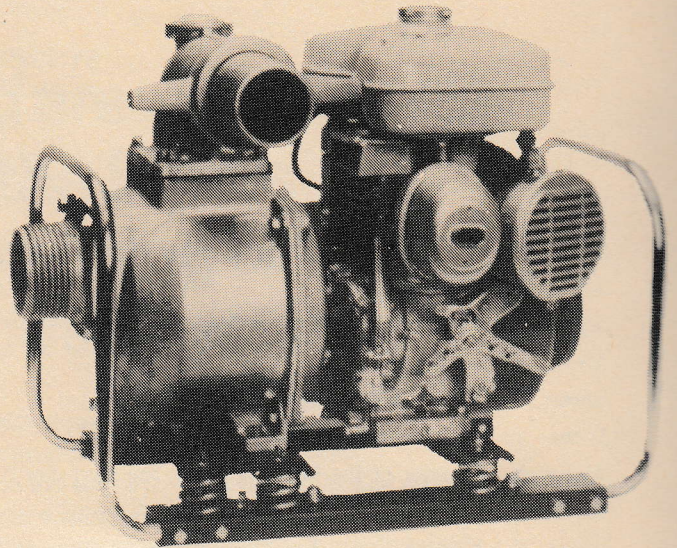
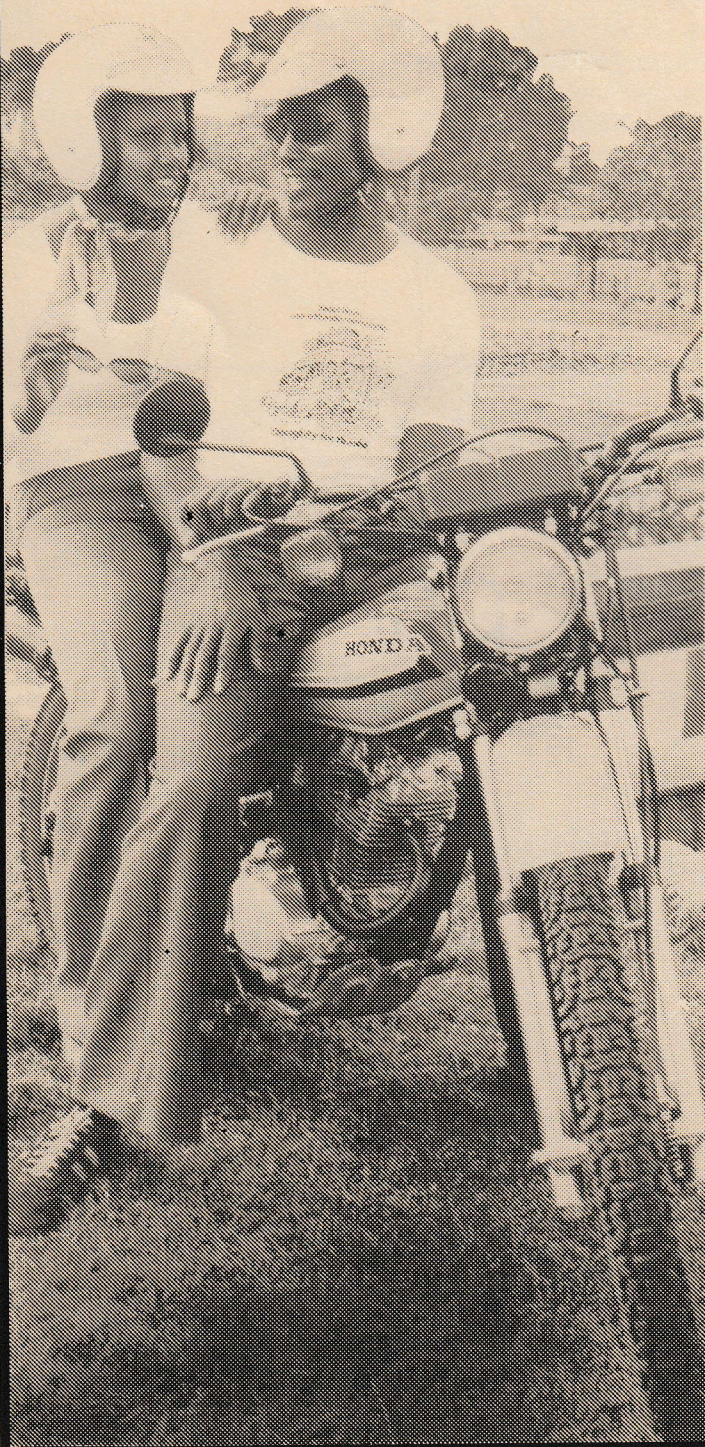
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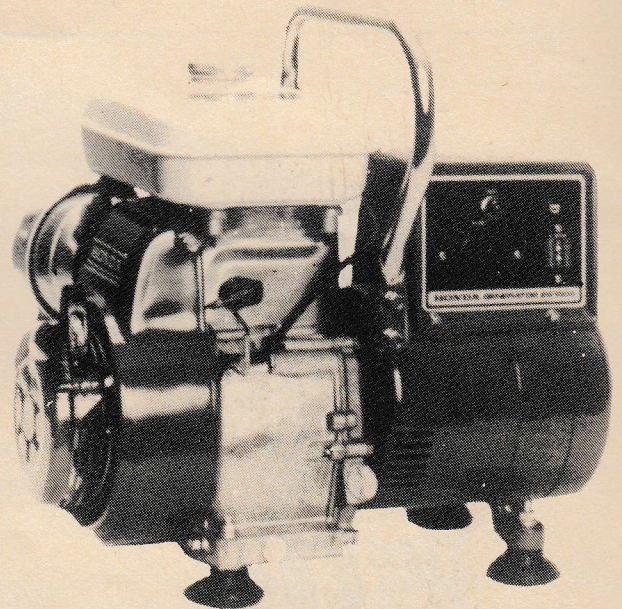


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THE PRODUCTION TEAM

Production Manager	KEN LATHAM
Production Assistant	FRANCES CATTERMOLE
Stage Manager	CLIVE CRITCHLOW
Assistant Stage Managers	FRANK EDWARDS, MARILYN KUSHEL and BARRY LENNOX
Construction Manager	IVOR MAYNARD
Stage Crew	IVOR MAYNARD, JOHN KEELE, GORDON BELL, TOM QUINN, DAVID AISTHORPE, GLEN GOODMAN, DECLAN ENGLISH, PATRICK MURIGU and ROBERT WAMBUA
Set Construction and Painting	KEN LATHAM, TONY BISHOP, FERNAND MONAST, JEFF ARNOLD, FRANK EDWARDS, SUSAN DENTON, BARBARA MAYNARD, MIKE MARQUES, GREGORY NZAU, RICHARD MANGOLI, DAVID AISTHORPE, JOHN KEELE, TOM and JOAN QUINN, LIGIA DIAS, MARIE LATHAM, ELLEN LEE, GERDA CRITCHLOW, GINA RUTHERFORD, GORDON CHRISTIE, STANLEY NORTON, TREVOR THORLEY, PATRICK MURIGU, MIKE and CHRISTINE CRAIG and MIKE LENTZ
Lighting Design	FERNAND MONAST
Lighting Operation	"THE GOODMANS"
Assisted by	JASON MWAI
Special Effects	TOM QUINN, PETER DAVIES and KEN LATHAM
Set Designer	FERNAND MONAST
Set Decor	NANI CROZE
Prompt	JOANNE KELLY
Sound	TONY BISHOP and KEN LATHAM
Costume Director	EVELYN KALIBALA
Hats	MARY EPSOM
Assisted by	SHIRLEY BISHOP and IRENE BLUM
Costumes Team	ALICE KAHONGA, BRENDA PURCELL, HELEN MILLS, JACKIE DANIELS, MARIE EDWARDS and THE CAST
Dressers	SINONA DIALE and MARJORIE ARNOLD
Tailoring	Mr. P.D. BHADRESA
Properties	MARIE LATHAM
Assisted by	ELLEN LEE, LIZ WARD, BARBARA MAYNARD, MARJORIE ARNOLD, CHRISTINE ENGLISH and GERDA CRITCHLOW
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The Nairobi City Players also wish to thank all those who have assisted in any way after this programme went to press.

THE KENYA NATIONAL THEATRE

Manager	LEO PARDO
Box Office	HENRY ALUDAH
Master Carpenter	HUMPHREY NJORGE
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.

GUYS AND

Director
FERNANDO

Musical Director
DICK M

DANCE CHOREOGRAPHER
Margaret Haddad

PRODUCTION MANAGER
Ken Latham

MISSION BAND AND ARMY
Rita Baker
Hilary O'Donoghue
Jane Jarman
Dru Loomis
Raymond Ofula
Rosalynd Sandford

DANCERS
Sarah Abukutsa
Angela Bell
Suzannah Day
Gail Goodman
Jackie Holt
Liz Morrison
Julie Saito
Josine van Straalan

CHORUS
Vanessa Bennett
Melanie Lawrenson
Helen Mills

SET DECOR
Nani Croze

CAST IN ORDER OF

NICELY NICELY JOHNSON
BENNY SOUTHSTREET
RUSTY CHARLIE
SARAH BROWN
ARVIDE ABERNATHY
HARRY THE HORSE
LT. BRANNIGAN
NATHAN DETROIT
ANGIE THE OX
MISS ADELAIDE
SKY MASTERSON
JOEY BILTMORE
MIMI
GENERAL MATILDA B. CARTWRIGHT
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AND DOLLS

Directed by
RNAND MONAST

Musical Director
DICK MOSS

ORDER OF APPEARANCE

- FRED REFORD
- JOE MURIITHI
- DESMOND SANDFORD
- ROSEMARY ROBBINS
- DAVID HAND
- BRYAN EPSOM
- HARDEN WHITE
- HENRY CHESTER
- MIKE HOTTON
- VICKY UDALL
- TIMOTHY OLDROYD
- BRYAN EPSOM
- GAIL GOODMAN
- JOAN GREENE
- ETHAN GROSSMAN
- NEIL BRACEY
- RURIK RONSKY
- ETHAN GROSSMAN
- CHRIS COUTINHO
- PHYLLIS HAND

CHORUS MISTRESS
 Carol Johnson

STAGE MANAGER
 Clive Critchlow

GAMBLERS
 Graham Addly
 Leon Akram
 Trevor Bulley
 David Cattermole
 Chris Coutinho
 Barry Henrie
 Enrico Oweggi
 Rod Parratt
 Joel Yego

DANCERS
 Graham Addly
 Leon Akram
 Neil Bracey
 Chris Coutinho

CHORUS
 Frances Cattermole
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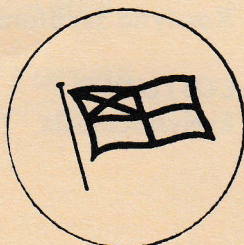
CONDUCTOR—DICK MOSS

Violin	Albert von Eggan
Flute, Alto Saxophone and Clarinet	Julia Moss and Rhonda Smith
Clarinet	Julie Horton
Tenor Saxophone	Gorro Kunii
Baritone Saxophone and Bassoon	Susan Lyne
French Horn	Fred Muchiri
Euphonium	William Njoroge
Trumpets	Ian Cartwright-Taylor, Patrice Kikuyu, Guy Petersen and Jeff Lyford
Bass	Norman Sutton and Tito Williams
Drums	Leo Pardo and Rick Pilgrim
Piano	Phyllis Hand

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

The Nairobi City Players also wish to thank Jonathon Riley and the Rift Valley Academy for the loan of saxophones.

The pianos were tuned by Mr. Mohamed Masaka.



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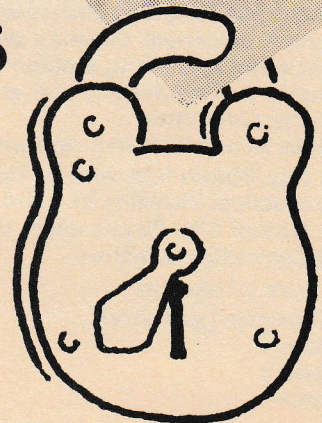
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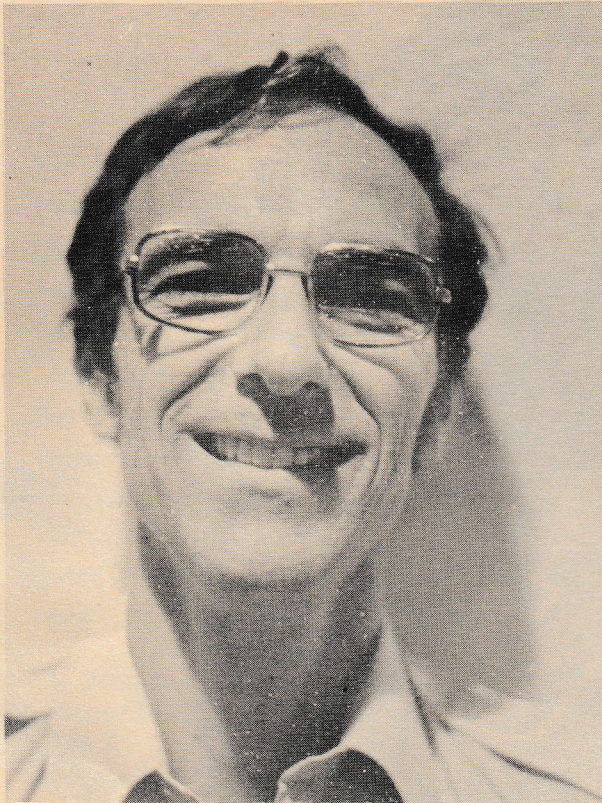
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THE MUSICAL DIRECTOR



DICK MOSS

Dick Moss describes himself as a musical “all-rounder” which is to say that he is capable of taking on practically any job connected with making music—classical, light or jazz. He is celebrating 20 years in Kenya by conducting this production.

This is his second appearance for the Nairobi City Players in the role of Musical Director. He is more often to be found belabouring a violin in the depths of the Kenya National Theatre orchestra pit (which he has done for 22 productions), rather than occupying what he describes as “the betwixt position buried like a Samuel Beckett character to the waist in hard-bitten musicians”. The chameleon-like trick of swivelling one eye stagewards whilst the other probes the gloom at his feet for signs of life requires more skill than one might think. At least from this relatively elevated position the air is purer and for once one can see what the Show is all about. The immediately previous light-hearted sentiments are Dick Moss’s.

Dick was a founder member of the Kericho Music Ensemble in the early '60s when it was truly in the tea land. Following the move to Nairobi he and his wife, Julia, both talented musicians, became sucked (he says) into the vortex of the capital’s musical activities from whence escape is impossible. He is Chairman of the Nairobi Orchestra and conducted “Upwind” during its brief career. Presently the Nairobi Junior Orchestra is under his direction. He and his wife have made an outstanding contribution to music in Kenya.

Having wielded the baton for *West Side Story*, *Cabaret* and now *Guys and Dolls* Dick thinks that this might indicate that he has a preference for shows with sleazy characters. This may be so, but all three of these musicals contain some of the best scored music in modern musicals.

The maestro says that he will not undertake a show such as *Guys and Dolls* without the support of his wife, Julia, who happily gave the “thumbs-up” to this production (because it has a good clarinet part for her?).

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 88 productions including 31 full-scale musicals, mostly at the Kenya National Theatre.

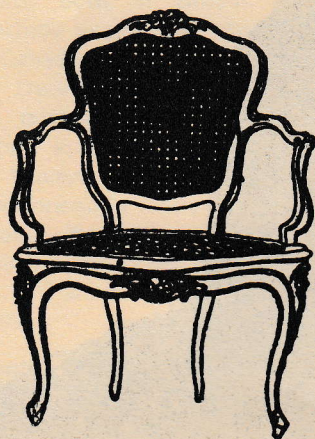
The Nairobi City Players under the esteemed patronage of the Hon. Charles Njonjo, EGH, MP, are controlled by a Standing Committee as follows:-

Bryan Epsom (Chairman)	Gordon Purcell (Treasurer)	Benny Goodman (Executive Member)
Brenda Goodman (Secretary)	Brian Daborn	Ivor Maynard
Ken Latham	Arthur Docherty	Marianne Herne
Rurik Ronsky	Ken Turner	Tony Bishop
Peter Pearce	Frank Edwards	Jeff Arnold

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

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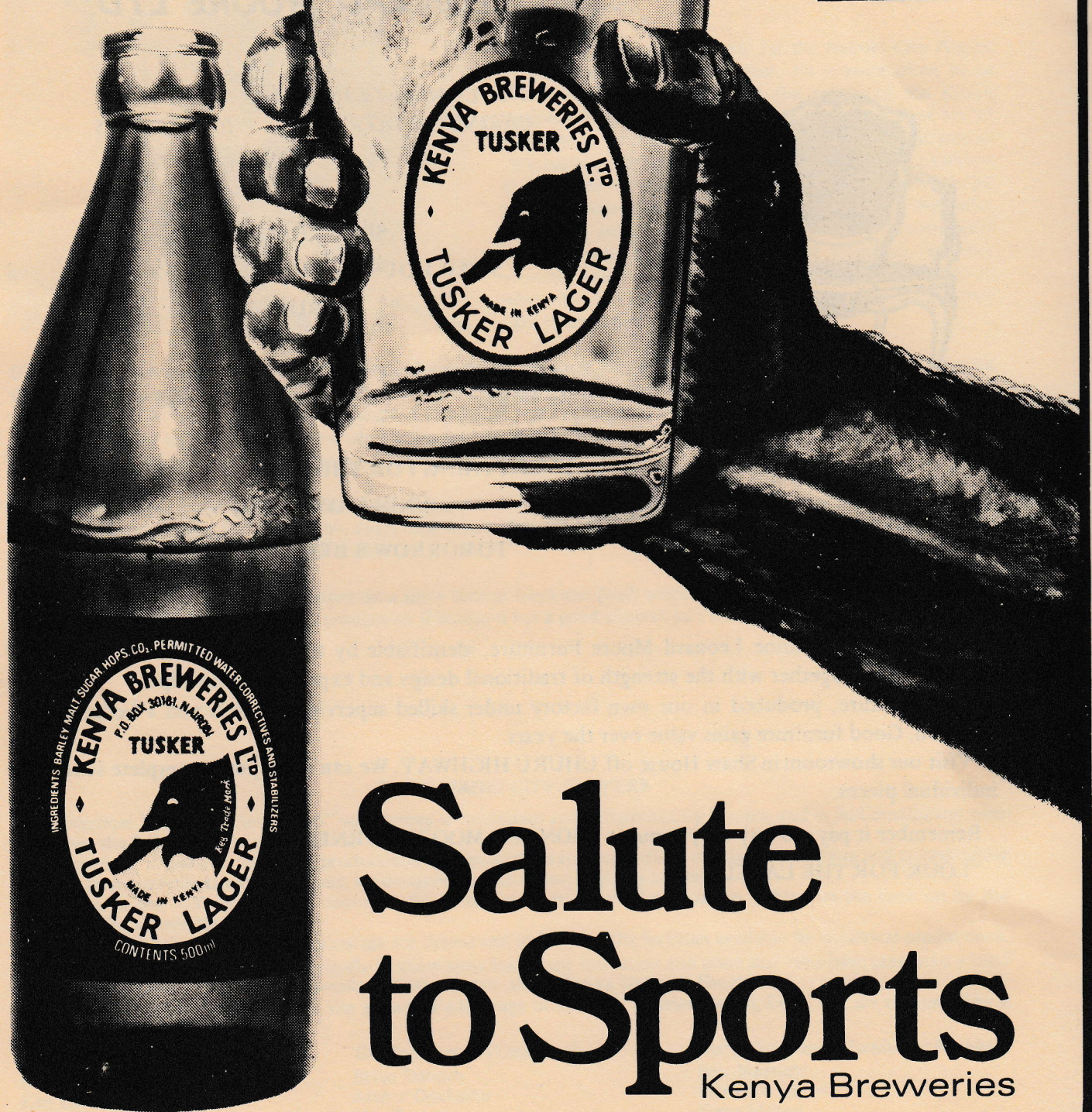
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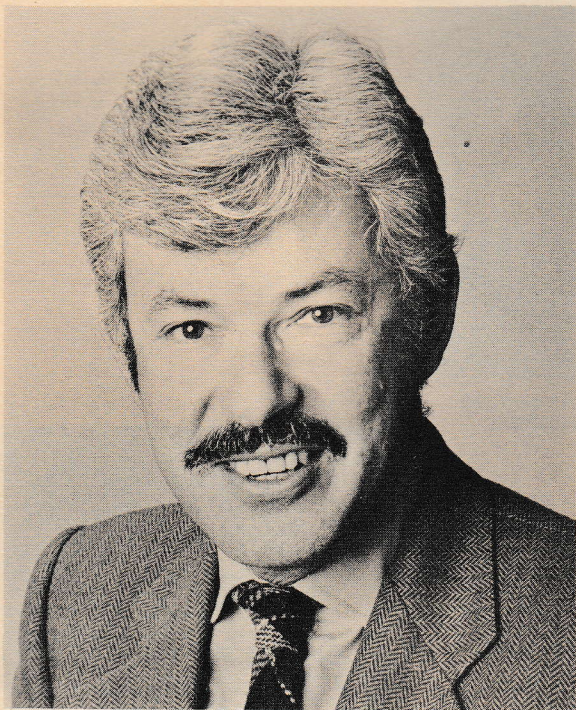
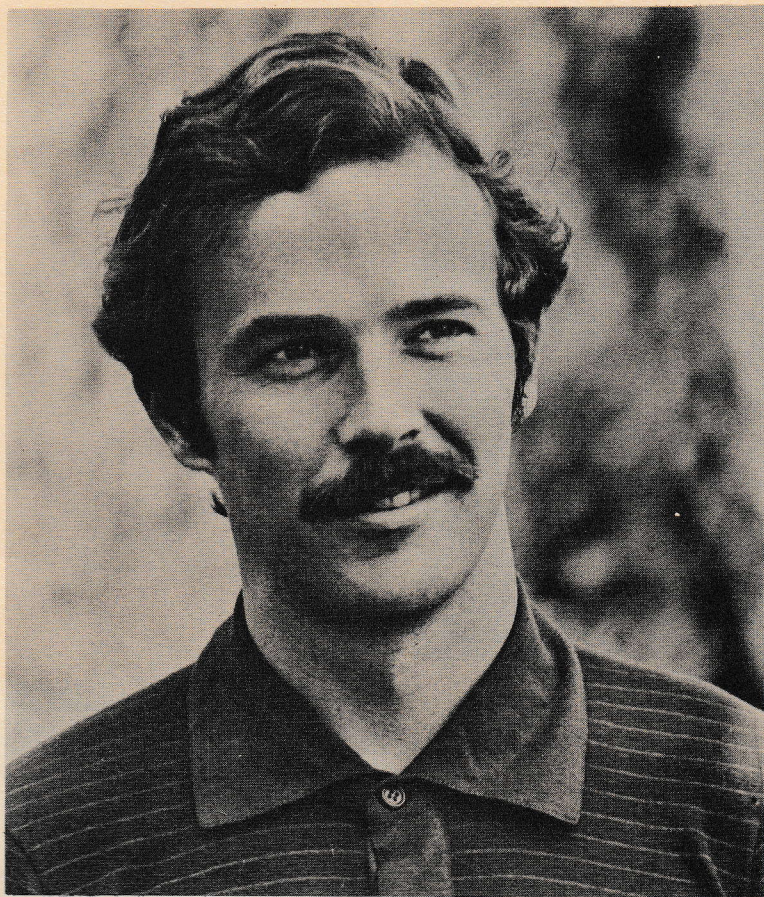
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TIM OLDROYD plays
"Sky Masterson"

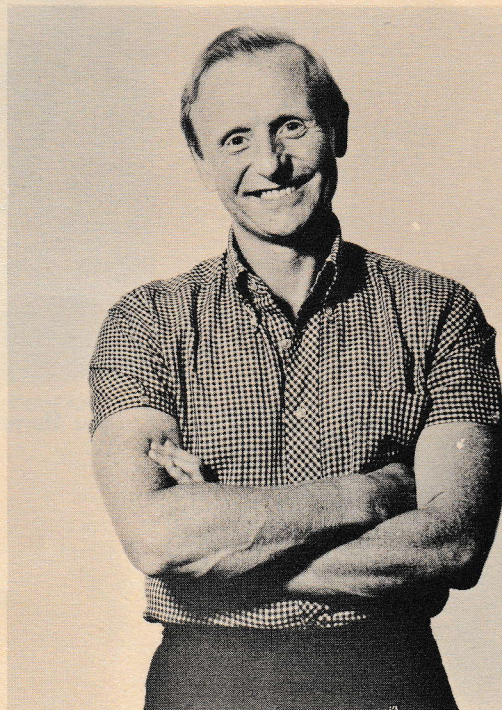
A winner of the English National Opera prize, Tim Oldroyd grew up in Canada, but trained in Britain at the London Opera Centre and studied under the famous baritone, Tito Gobbi, in Florence, Italy. He has made many operatic appearances, with a season at the Welsh National Opera and in 1977 with the Dublin Opera Company. Whilst in Aberdeen, Scotland, he was involved with the International Festival of Youth Orchestras and was associated earlier this year with the Vancouver Opera Association. On the Continent he appeared as "Dandini" in *La Genereantola* at Brussels' Royal Opera House. His symphony and oratorio engagements, both in Britain and Canada, include singing with the BBC and the Canadian Broadcasting Corporation. During the 1978 British centenary celebrations he sang and was televised in the City of London Festival's *Yeoman of the Guard*. He has also performed in musical comedy and various modern musicals in Canada, but returns to sing opera later next year in Toronto, Canada's main opera centre.

The Visiting Soloists



HENRY CHESTER plays "Nathan Detroit"

Henry Chester has had considerable experience in modern musicals and revue, as well as straight theatre. He has already played the part of "Nathan" in a repertory production of *Guys and Dolls* and eventually married the "Sarah" of the show. Other parts have included "Buffalo Bill" in *Annie Get Your Gun* and "Colonel Pickering" in *My Fair Lady*. As a colleague of Fernand Monast he is frequently involved in the same London charity productions in aid of spastics, the most recent of which was *The Wizard of Oz*, to be followed early next year by *The Pajama Game*.



FRED REFORD plays "Nicely Nicely Johnson"

Fred Reford has appeared as a dancer in London's West End for many years. During his 18 years in the business he has backed big timers such as Ralph Reader (the famous "Gang Show"), Tommy Steele, Cliff Richard, Morecombe and Wise, Norman Wisdom and Freddy Star. An operatic tenor with top C, he has a long list of show credits and enjoys the big musical from time to time as it combines his talents of singing, dancing and acting. He also has a good feeling for rock and ballad. Before his arrival in Nairobi he was involved in the television productions of *A Christmas Carol*, *She Loves Me* and *The Dancing Years*, all of which will be screened in Britain over the Christmas period.

The Soloists



Vicky Udall – "Miss Adelaide"



Rosemary Robbins – "Sarah Brown"



Joe Muriithi – "Benny Southstreet"



Rurik Ronsky – "Big Jule"



Bryan Epsom – "Harry the Horse"

The Soloists



Harden White — "Lt. Brannigan"



David Hand — "Arvide Abernathy"



Margaret Haddad — The Choreographer



Desmond Sandford — "Rusty Charlie"

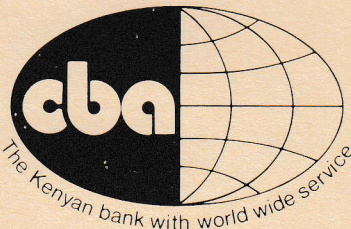


Joan Greene — "General Matilda"



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 International Casino for sponsorship of the guest artistes
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 McGregor Oates Ltd., Moktar Daddah Street for free loan of car for the guest artistes
 Mr. Rurik Ronsky for free loan of car and motorcycle for the Cast
 Marshalls (East Africa) Ltd. for assistance with transport
 Greengates Kindergarten and Holiday School for rehearsal facilities
 Jacaranda School. for rehearsal facilities
 Loreto Convent, Msongari for rehearsal facilities
 Mr. & Mrs. R. Ronsky for Mr. Monast's accommodation
 Mr. & Mrs. A. Bishop for M/s Chester & Reford's accommodation
 Mr. & Mrs. I. Maynard for Mr. Oldroyd's accommodation
 L.G. Harris & Co. (EA) Ltd. for paint brushes
 Robbialac Paints for supply of paint for the entire set
 B.A.T. Kenya Ltd. for cigars and cigarettes
 White Rose Dry Cleaners Ltd. for assistance with the costumes
 Rafiki Enterprises Ltd. for fire hydrant
 Leonard Moore Ltd. for fabrics, furnishings and cigarette holders
 Victoria Industries Ltd. for loan of chairs
 Hutchings Biemer Ltd. for furnishings
 C. Dorman Ltd. for coffee and equipment for the Cast
 House of Manji for biscuits for the Cast
 The Salvation Army for technical assistance
 The Kiwanis Club of Kenya for organising the Charity Premiere
 The British High Commission. for assistance
 The American Embassy for the flag and other properties
 Simba Security Ltd. for security
 Car & General (Kenya) Ltd. for adhesives
 Mr. Marino Fanin (the 'A' promoter ltd.) for assistance with the programme
 Mr. Mohamed Masaka for tuning the pianos
 Mrs. Anne Palmer for loan of fur stole
 Mrs. Gloria Hagberg for loan of fur stole
 Mrs. B. Allen for loan of fur stole
 Mrs. M. Patel, Beautica Beauty Klinik for beauty preparations
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The Nairobi City Players wish to acknowledge all those persons 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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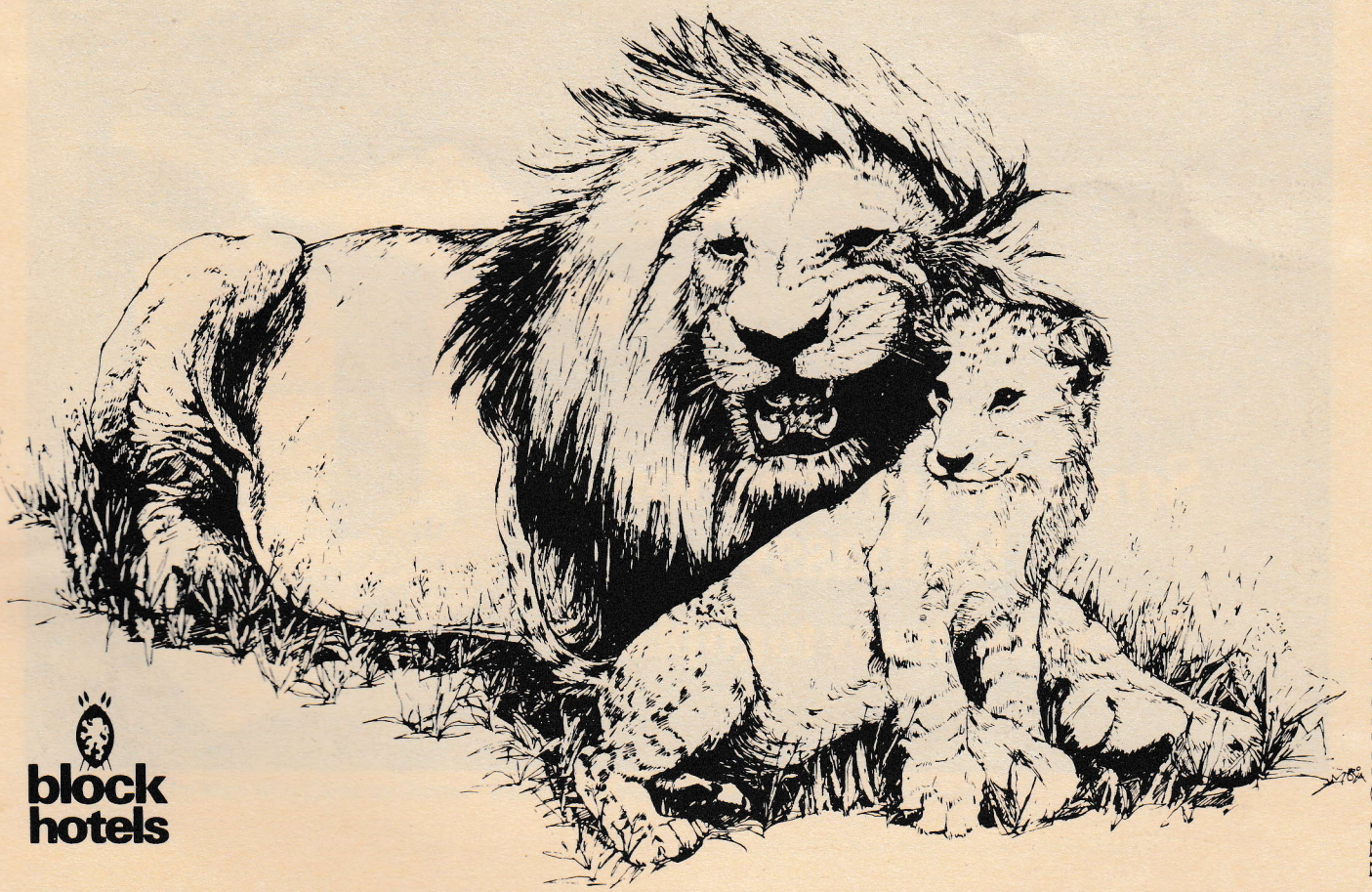
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PAST PRODUCTIONS

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 Paul Sartre. (Placed Third Winning Entry Kenya Drama Festival, 1962)
 "No Fixed Abode" by Clive Exton. (Drama Festival Entry, 1962)
- 1963 "See How They Run" by Philip King.
 "Annie Get Your Gun" by Irving Berlin, Herbert and Dorothy Fields.
 "Irma La Douce" by Marguerite Monnot and Alexandre Breffort.
 Excerpts from "St. Joan" by George Bernard Shaw. (Placed Second Winning Entry Kenya Drama Festival, 1963)
 "The Resounding Tinkle" by N.F. Simpson. (Drama Festival Entry, 1963)
- 1964 "South Pacific" by Rodgers and Hammerstein.
 "Ross" by Terence Rattigan.
 "The Valiant" by Holworthy Hall and Robert Middlemass. (Winning Entry Kenya Drama Festival, 1964)
 "The Scar" by Rebecca Njau. (Placed Third Winning Entry Kenya Drama Festival, 1964 and also Best Original Play)
 "Oklahoma!" by Rodgers and Hammerstein.
- 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.

Past Productions continued

- 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.
"Hello, 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 Burth 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 "Ministrels 1978" by Benny Goodman.
"The Barber of Seville" by G. Rossini.
"Oklahoma!" by Rodgers and Hammerstein.
- 1979 "The Pirates of Penzance" by Gilbert and Sullivan

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