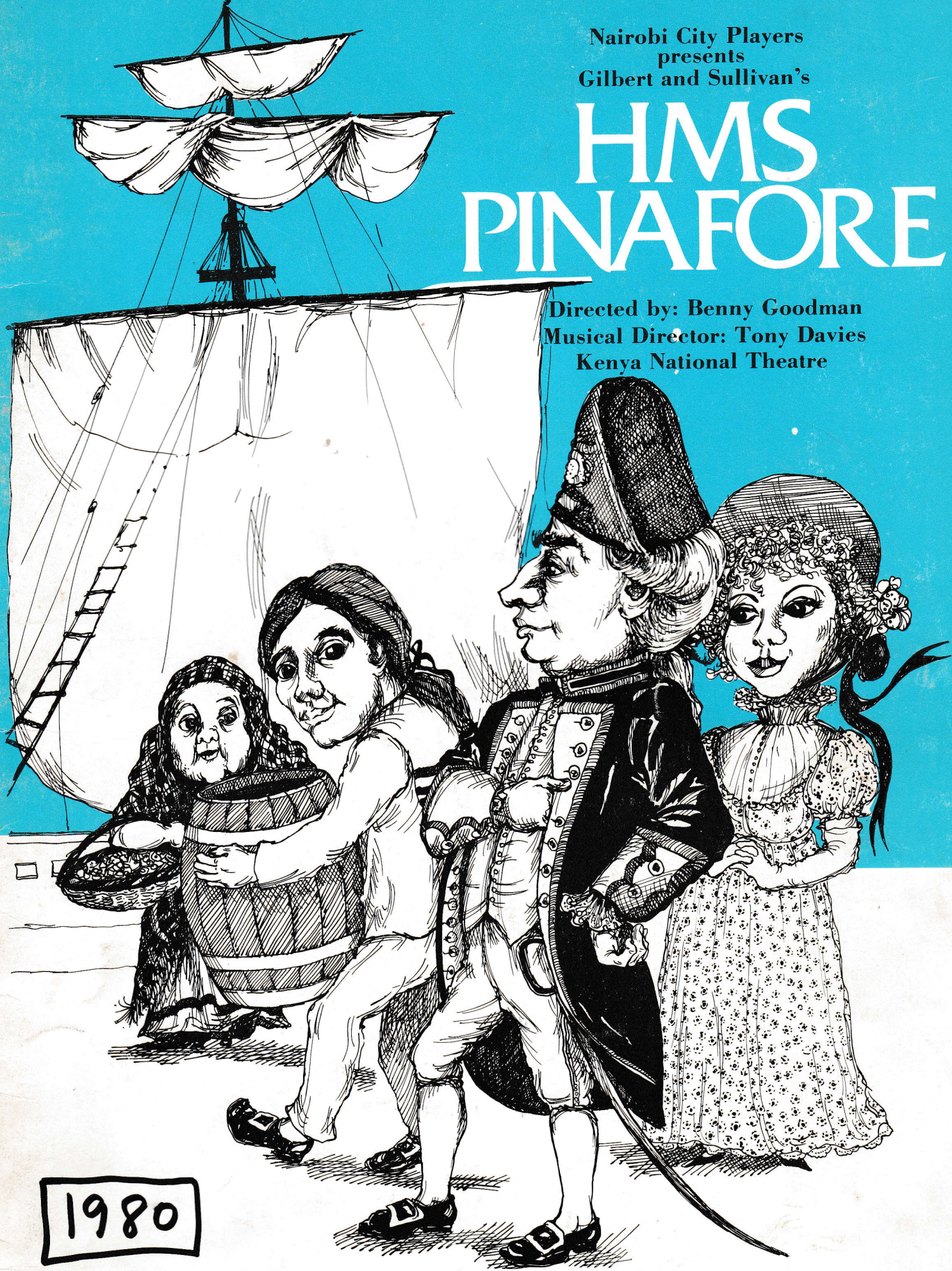


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Kenya National Theatre



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**OR**

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by

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Directed by

**BENNY GOODMAN**

Musical Director

**TONY DAVIES**

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## ABOUT THE DIRECTOR

### BENNY GOODMAN

by Bryan Epsom

Benny Goodman is affectionately accepted to be the "Resident Genius" of the Nairobi City Players. Another man of the Theatre, Mr. Noel Coward, once referred to himself as "Jack of all trades—master of most". Should one venture this description to fit Benny he would undoubtedly contest it adding "make it—master of all, mate". This is not to signify arrogance in any way on his part, merely a supreme confidence in his own ability which is generally abundantly justified. I speak with some authority having had the pleasure to work with Benny in the theatre for more than thirty years.

So what has he done to deserve this reputation?

Benny has been associated with the Nairobi City Players from their first production in November, 1956, *The Love of Four Colonels* for which he was Stage Director. But before that, since his arrival in Kenya in 1950, he worked with other groups in the Kenya National Theatre and in other fields of entertainment, including a clown act with an old "banger" of a car which exploded in all directions.

He has done almost everything in theatre and, over the past twenty years, mostly for this group. He is a Stage Director, Actor, Set Designer, Singer, Lighting Designer, Dancer, Play Director, Choreographer, Set Constructor and Scenic Artist. So far he hasn't taken much interest in Business Management or Publicity or even wanting to be the Chairman of this Group but it is, I think, only a matter of time.

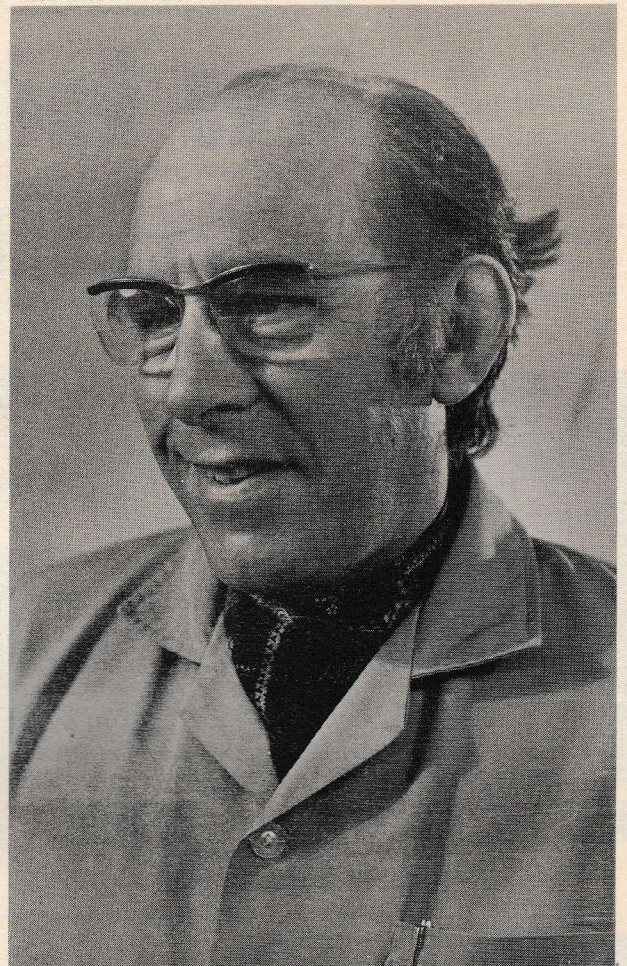
I should like to pay Benny a sincere tribute for the outstanding work he has achieved for this group and to remember with pleasure some of the highlights:- as an actor: The Cowardly Lion (Maridadi Simba) in *The Wizard of Oz*, Arthur Groomkirby in *One Way Pendulum*, Nicely-Nicely Johnson in *Guys and Dolls*, First Gangster in *Kiss Me Kate*, a double of Twimble and Womper in *How to Succeed in Business Without Really Trying*, Sancho Panza in *Man of La Mancha*, Fagin in *Oliver* and the Girl's Father in *The Fantasticks*.

Amongst memorable productions directed by Benny were *Kiss Me Kate*, *The Real Inspector Hound*, *Another Opening*, *The Fantasticks*, *A Funny Thing Happened on the Way to the Forum*, *Minstrels* and *Pirates of Penzance* '74, '75, '78, '79.

He has also done outstanding work as a Set and Lighting Designer and Operator for many of our productions and those of other groups. He was set designer for the eleven sets of *My Fair Lady*. Recently he has tended to concentrate on lighting and was Lighting Designer for *Godspell*, *Genesis*, *Cabaret*, *The Merry Widow*, *The King and I*, *Oklahoma*, *Guys and Dolls* and *Side by Side by Sondehim!*. He was Resident Stage Manager of the Kenya Drama Festival and the Kenya Schools Drama Festival for a considerable period.

He has served on the Committee of the Nairobi City Players for many years.

On his arrival in Kenya in 1950, Benny worked with the E.A. Posts and Telecommunications. Ten years ago he took up another career, that of Computer Consultant, which is particularly appropriate to his talents, and is now a director of Data Centre Ltd., Kenyatta Avenue. His wife, Brenda, is the hardworking Secretary to the group, and his two children, Gail and Glen, also take a keen interest in Theatre.





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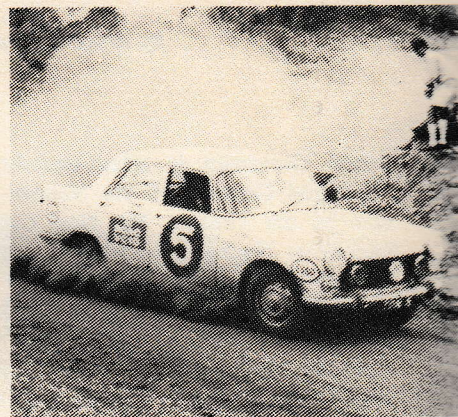
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# THE STORY

## Act 1

On the quarter-deck of H.M.S. Pinafore, the sailors are polishing, splicing the ropes, and so forth and introduce themselves in song. A large woman appears, formally known as Mrs. Cripps, but the sailors know her as 'Little Buttercup', vendor of peppermint drops, snuff, tobacco and plenty of other things. Able seaman Dick Deadeye enters. He is ugly, deformed and villainous. He admits that with a name like that, how could he be anything else. Ralph Rackstraw, a smart young seaman, arrives and is introduced by the boatswain. The name gives a strange uneasiness to Little Buttercup, who walks away very puzzled. Ralph (incidentally pronounced Rafe) is sad for he is in love with his Captain's daughter, who is socially far above him and apparently beyond his reach. Captain Corcoran appears and the crew compliment him. He is very proud of his superiority, especially the fact that he never swears. Little Buttercup re-appears and the Captain shows a certain attraction to her. He confides in her that he is very worried about his daughter Josephine who does not wish to accept an offer of marriage from Sir Joseph Porter, First Lord of the Admiralty. He is comforted by the sympathy of Little Buttercup, but she retires on seeing Josephine approaching. Josephine confesses to her father that she loves one of his sailors, but of course, since the social gulf between them is so wide, he must never know.

The singing of admiring female relatives travelling with Sir Joseph Porter, K.C.B. in his approaching barge, is heard. The crew listen with interest and amazement, as they have been at sea for many a year and not set eyes on a female during this time. The sailors hail the barge and its precious load. The ladies step gaily aboard H.M.S. Pinafore, cheered aboard by Captain and Crew. Sir Joseph introduces himself and his relatives including Cousin Hebe. Sir Joseph goes into details of his rise to his present exalted naval status. During his tour of inspection, Sir Joseph presents a musical composition to Ralph and insists on the captain adding 'if you please' to his orders. Ralph who has been emboldened by Sir Joseph's insistence on a certain measure of democratic equality, is determined to declare his love for Josephine. All leave Ralph with his thoughts and Josephine arrives and, in a ridiculously lofty language, he says he loves her. She professes to scorn him, though to herself she admits she returns his love. She then returns to her cabin. Ralph explains his plight to the ladies and the sailors. All are sympathetic except Dick Deadeye. Ralph is about to shoot himself in misery when Josephine arrives in the nick of time to tell him she loves him too. All rejoice — except Dick Deadeye who warns them against their lovers' plan to go ashore that very night to get married.

## Act II

Captain Corcoran ponders over the worrying situation. He is surprised to find that Little Buttercup has been listening to him. He thinks that were he not her social superior, he might even return her obvious affection for him. She warns him that a surprise is on the way for him, and is very mysterious about it.

Sir Joseph enters to tell Captain Corcoran that Josephine has refused to marry him. Captain Corcoran tries to console him by suggesting that perhaps she is abashed by her suitor's exalted rank, and that she should be reassured that love overcomes rank. Captain Corcoran then leaves and Josephine approaches. She weighs up the balance between love and poverty, or her present comfortable state. Then Sir Joseph steps up to her and formally advises her that love overcomes rank, but he little knows to what decision the reassurance inclines her. Captain Corcoran still unaware of the situation, feels that soon he will be the father-in-law of a Cabinet Minister. Then Deadeye Dick disillusiones him by telling him of Josephine and Ralph's intention to go ashore to get married. The captain, in his fury, grasps a cat-o-nine-tails, and is determined to act quickly. The crew are trying to smuggle the lovers ashore, when the captain confronts them. Ralph discloses his love for Josephine to Sir Joseph — who surprises him by ordering him to the dungeon at once. Little Buttercup comes to the rescue and tells of how when she was young and was a baby-minder, she had Ralph and Captain Corcoran in her care — and she mixed them up. Therefore, of course, Ralph should be Captain and Corcoran was a common sailor. Josephine is then happily united with Ralph, and Corcoran with Little Buttercup. Sir Joseph not to be left out seeks solace with the ever-admiring Cousin Hebe and all rejoice.

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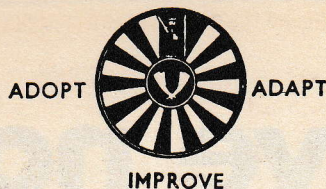
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## NAIROBI ROUND TABLE NO. 21 MESSAGE

On behalf of City of Nairobi Round Table No. 21 I would like to thank you all for supporting this Charity Premiere in aid of the Kenya Society for the Blind.

We in Round Table are indeed indebted to many people and organisations for ensuring the success of an evening such as this. To the National Theatre, the City Players, those who donated gifts, raffle prizes, refreshments etc. and to those who have given of their time to assist in many ways we extend our thanks.

We hope you all have an enjoyable evening.

MILES BURTON  
CHAIRMAN

---

# THE KENYA SOCIETY FOR THE BLIND

The Kenya Society for the Blind was founded as a branch of the British Empire Society for the Blind in the early 1950s. In 1956 it was established as an autonomous body under a Kenya Government Ordinance with the objects of promoting education, training, rehabilitation and welfare of blind people and actively supporting the treatment of blindness and the restoration of sight.

The Society is affiliated to the Royal Commonwealth Society for the Blind and receives grants and educational equipment from it. Grants are also received from other generous overseas donors, particularly Operation Eyesight Universal of Calgary, Canada. The Society works closely with the International Eye Foundation of America and the two organizations operate fifteen Mobile Eye Units which deliver therapeutic care annually to approximately a quarter of a million people suffering from eye disorders throughout the country.

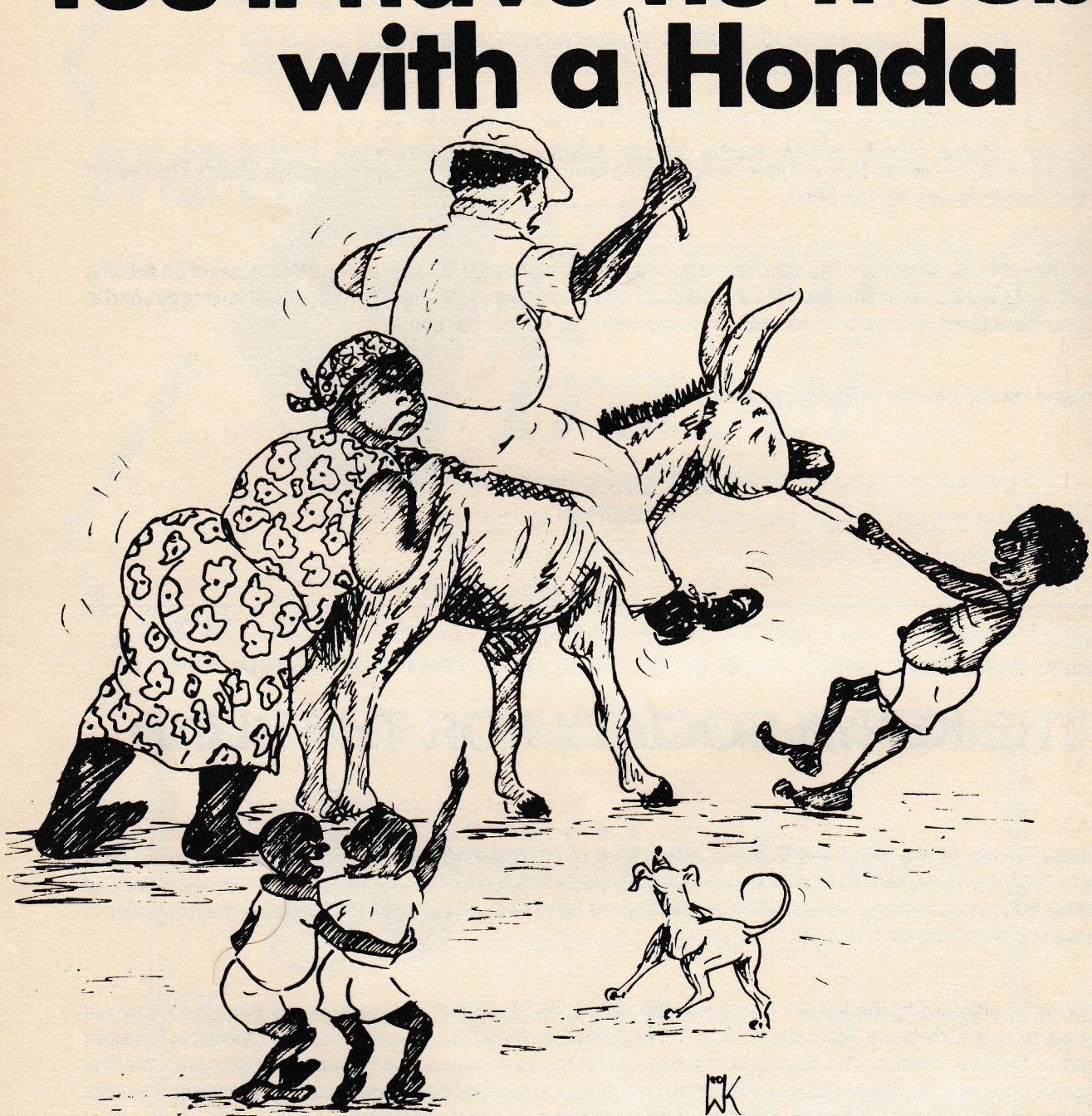
The Mobile Eye Units, which are in the charge of Clinical Officers (Ophthalmic), are part of the Kenya Ophthalmic Programme. This is a joint operation between the Ministry of Health, the Society, the International Eye Foundation, and overseas donors.

The Society, like most charitable organisations, has no regular cash income and depends very much on subscriptions from members (the membership fee is Shs. 40/- a year), donations from local business concerns and evenings such as this which are designed to give pleasure to you and help to this Society.

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# MUSICAL NUMBERS

## ACT ONE

We Sail the Ocean Blue  
Sweet Little Buttercup  
Ah, Well-A-Day!  
A Maiden Fair to See  
I am Captain of the Pinafore  
When Love is Alive and Hope is Dead  
Over the Bright Blue Sea  
Gaily Tripping, Lightly Skipping  
I am the Monarch of the Sea  
Now I am the Ruler of the Queen's Navee  
A British Tar is a Soaring Soul

Refrain Audacious Tar  
Aye, Aye, My Boy  
Oh Joy, Oh Rapture Unforeseen  
He Thinks He's Won His Josephine  
This Very Night  
Let's Give Three Cheers for the Sailor's Bridge  
For A British Tar

Male Chorus  
Buttercup (Mrs. Cripps)  
Ralph and Male Chorus  
Ralph and Male Chorus  
Captain Corcoran and Male Chorus  
Josephine  
Ladies Chorus  
Ladies Chorus  
Sir Joseph, Cousin Hebe and Chorus  
Sir Joseph and Full Chorus  
Ralph, Boatswain, Carpenter's Mate and Male Chorus  
Josephine and Ralph  
Ralph, Dick Deadeye and Chorus  
Josephine, Hebe and Ralph  
Dick Deadeye  
Josephine, Hebe, Ralph, Boatswain and Full Chorus  
The Company  
Ralph and the Company

## ACT TWO

Fair Moon, to Thee I Sing  
Things are Seldeon What They Seem  
What Am I Giving Up and Whither Going  
Never Mind the Why and Wherefore  
The Merry Maiden and the Tar  
It Was the Cat!  
Pretty Daughter of Mine  
He Is An Englishman

Farewell My Own

A Many Years Ago  
Oh Joy, Oh Rapture Unforeseen  
For He Loves Little Buttercup

Captain Corcoran  
Buttercup and Captain Corcoran  
Josephine  
Captain Corcoran, Sir Joseph and Josephine  
Dick Deadeye and Captain Corcoran  
Dick Deadeye, Captain Corcoran and Male Chorus  
Captain Corcoran  
Captain Corcoran, Ralph, Josephine, Boatswain,  
The Company  
Ralph, Josephine, Sir Joseph, Boatswain, Dick  
Deadeye, Hebe, Buttercup and The Company  
Buttercup and The Company  
Josephine, Hebe, Ralph and Dick Deadeye  
Buttercup and The Company

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- Production Secretary
- Asst. Stage Managers
- Set Design and Decor
- Construction Manager
- Stage Crew

Set Construction

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- Lighting Operation
- Sound
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# TONY

# DAVIES

The Musical Director for *The Pirates of Penzance* is Tony Davies, who is well known in Nairobi music circles as a very talented pianist and conductor.

Born in 1940 in Caterham, Surrey, Tony cannot remember when he first started playing the piano although a photograph of him, aged two, looking baffled at the keyboard would indicate that it was fairly early. During his school days he learned to play the piano well and the 'cello' less well. He then went on to four hectic years at Keble College, Oxford, pursuing a wide range of other interests and eventually acquiring a degree, a diploma and a fiancée from Kenya.

The latter, now his wife, Alison, was the reason for his arrival in Kenya to teach for two years at the then Prince of Wales School (now Nairobi School). There, taught and encouraged by Jack Lockhart (whom many theatre goers will remember as musical director of Nairobi shows in years gone by) music again became an absorbing interest and he then studied for, and obtained his Licentiate of the Royal Schools of Music. Tony again put his nose to the grindstone, changed careers and after three years, qualified in accountancy, a profession he now pursues between concerts and shows! It should be added here that he has ample encouragement to follow his bent as he has married into a very musical family. His mother-in-law was the late Jean Gill, whose fine contralto voice has been heard in many Nairobi musicals, and particularly Gilbert and Sullivan. Both his wife and sister-in-law, Hilary, are singers.

Playing the piano, organ or harpischord, singing or conducting, Tony has been involved in many musical events in Nairobi. He is particularly well known for his solo piano playing with the Nairobi Orchestra with memorable performances of some of the major concertos, the most recent of which was Rachmaninoff's Piano Concerto No. 2. He has also conducted in the Nairobi Orchestra on a number of occasions and in March of this year in a concert in which the major works were Mozart's Horn Concerto and Beethoven's 3rd Piano Concerto. On 1st and 2nd July he will be conducting another Nairobi Orchestra concert in which the main works will include Beethoven's 3rd Symphony ("The Eroica"), Prokofiev's "Lieutenant Kije Suite" and the Franck Symphonic Variations.

Tony has been Musical Director and Chorus Master for a number of Nairobi City Players' productions, including *Kismet*, *Hello Dolly*, *The Merry Widow*, and *Pirates of Penzance*.

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## THE GUEST ARTISTE



DAVID MIDDLETON (Tenor) Plays 'Ralph Rackstraw', has had considerable experience as a soloist and has played leading tenor roles in a number of Gilbert and Sullivan productions including **Iolanthe**, **Princess Ida**, **H.M.S. Pinafore** and the **Pirates of Penzance**, and of course in 'The Pirates' for the City Players in 1979. His fine voice has also been featured in the main tenor parts in productions of **Die Fledermaus**, **The Merry Widow**, **Bless the Bride**, **White Horse Inn** and **The Pyjama Game**, presented in London's West-end. He is 27-years-old and is a student of The Guildhall School of Music and Drama.

David Middleton as Ralph Rackstraw (able Seaman)

---

## THE LEADING LADY

Sally born and bred in Kenya, has sung in various festivals in England and Kenya. Plays the piano, and loves music especially classical and operatic.

Trained by — Lily Kettlewell and Eileen Poulter (England) and Madame Opacke, Anneta Millar and Anne Malcom - Green (Kenya)

Has sung the parts of: Mercedes in Carmen, Esmerelda in The Bartered Bride, Josephine in H.M.S. Pinafore and Melisa In Princess Ida

Also as Soloist in: Elijah, The Messiah and Vivaldi's Gloria

Sally has 2 children aged 5 and 2, is a commercial teacher and also assists in her husbands business in her 'spare time.'



Sally Johansson as: Josephine (the Captains Daughter)



# H.M.S. PINA OR THE LASS THAT LO

**PRODUCTION MANAGER**  
Tony Bishop

**PRODUCTION SECRETARY**  
Frances Cattermole

Directed by  
BENNY GOODMAN

Musical Director  
TONY DAVIES

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Joan Greene  
Jackie Holt  
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Emily Koske  
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## DRAMATIS PERSONAE

SIR JOSEPH PORTER .....  
CAPTAIN CORCORAH .....  
RALPH RACK STRAW .....  
DICK DEADEYE .....  
BILL BOBSTAY .....  
BOB BECKET .....  
JOSEPHINE .....  
MRS CRIPPS .....  
COUSIN HEBE .....

## THE PIANISTS

Tony Davies  
Michael James  
Rosalind Middleton

## REHEARSAL PIANISTS

Tony Davies  
Michael James

SYNOPSIS OF SCENES  
SCENE QUARTER-DECK OF H.M.S. PINA  
ACT 1 .....  
Act II .....

The Time: 1870

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# **U.S. PINAFORE OR WHAT LOVED A SAILOR**

**STAGE MANAGER**  
Gordon Purcell

Directed by  
**BENNY GOODMAN**

**CONSTRUCTION MANAGER**  
Ivor Maynard

Musical Director  
**TONY DAVIES**

## **DRAMATIS PERSONAE**

### **SAILORS AND MARINES**

..... PAUL ROBINSON  
..... MICHAEL CRAIG  
..... DAVID MIDDLETON  
..... DUNCAN BAKER  
..... DAVID JACKSON  
..... HOWARD YATES  
..... SALLY JOHANSSON  
..... MAUREEN TURNER  
..... RITA BAKER

Ian Barton  
Ken Latham  
John Stangways-Dixon  
John Wallis  
Robert Caukwell  
Hugh Cowie  
Nathaniel Davis  
Simon Lloyd  
Robin Mousley  
Magugu Watene  
David Wilson  
Robere Viapan

## **SYNOPSIS OF SCENES**

**U.S. PINAFORE — OFF PORTSMOUTH**

ACT I ..... Noon

Act II ..... Night

The Time: 1878

**SET DESIGN**  
Benny Goodman

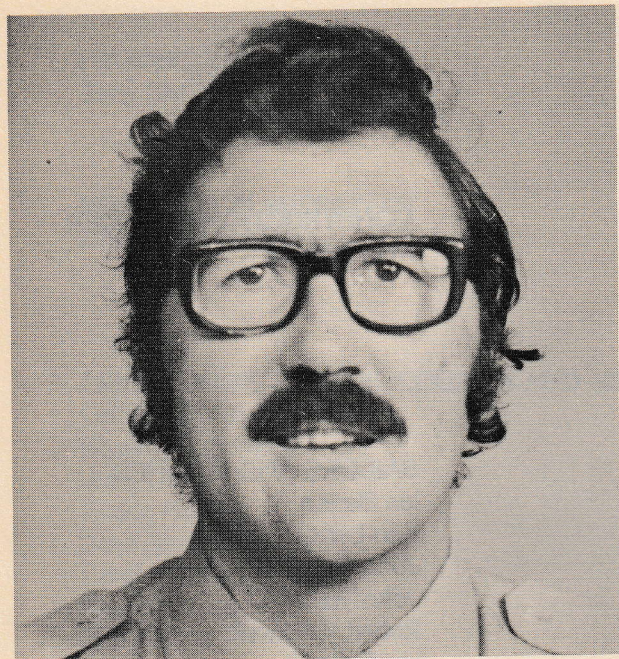
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# THE SOLOISTS



**Paul Robinson as: The Rt. Hon. Sir Joseph Porter KCB (First Lord of the Admiralty).**

Paul was associated with Uasin Gishu Arts Society, in Eldoret before coming to Nairobi. Chorus work in "The Marriage of Figaro" introduced him to Nairobi City Players an agricultural role in "Oklahoma!" followed. The part of fearless Fred Forester in the Karen player's epic "Red Fire Recovery" almost ended his career but he played the Modern Major General in NCP's production of "The Pirates of Penzance" last year and regained his equilibrium.



**Michael Craig as: Captain Corcoran (Commanding H.M.S. Pinafore).**

Mike associate member of Nairobi City Players first appeared with NCP in the production of "The Fantasticks" in 1977 followed by a part in "The Merry Widow" (1977) and the Barber of Seville (1978). In 1979 played the part of Pirate King in Benny Goodman's production of Pirates of Penzance.

Last played in Pinafore in 1958 as a 'Soprano' one of the Sisters, Cousins and Aunts. Members of the very popular 'Hootenanny' folk group.



**Duncan Baker as: Dick Deadeye (able Seaman).**

Duncan concentrated more on music than drama and has played in Orchestras accompanying HMA Pinafore, Mikado and Pirates of Penzance. Taken minor roles in school plays and played the "Free Man" in Tom Stoppard's play entitled "Free Man" in a Naval Drama Festival in UK. This is his first Gilbert and Sullivan appearance on stage with NCP.

Married to Rita (Hebe) works with the British High Commission, is a keen member of Nairobi Music Society, they have one little girl aged 4.

**Rita Baker as: Hebe (Sir Joseph's First Cousin).**

Rita basically a straight actress although has taken part in several Gilbert and Sullivan productions including "Ralph Rackstraw" as a school girl and "Katisha" in the "Mikado," and "Phoebe" in "Yeoman of the Guard". A member of "Musica Ficta," a group which toured South West England giving concerts of Medieval and Renaissance Chansons and Madrigals. Recent parts include "Linda" in Tom Stoppard's "Enter a Free Man" ——— a small part in City Players production of "Guys and Dolls", and the Alto Soloist in The Music Society's recent production of Mozart's Requiem. Married to Duncan (Dick).

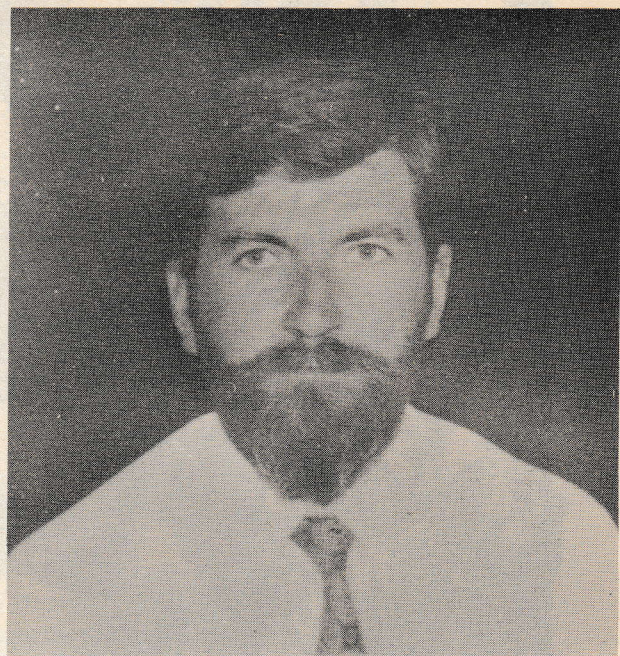


# THE SOLOISTS



**Maureen Turner as: Mrs. Cripps - Little Buttercup (A Portsmouth Bumboat Woman).**

Maureen tells us she is an overworked housewife, but a lady of many talents. She has appeared regularly in NCP productions since 1969, slowly but surely rising in the ranks. She has appeared in: Joseph and His Multicoloured Dreamcoat, Hello, Dolly, Trial By Jury, King and I, Oklahoma, Pirates and many others. She is married and has two theatre-mad children.



**David Jackson as: Bill Bobstay (Boatswains mate).**

David, a professional caterer, currently lecturing at Kenya Polytechnic, has participated in amateur dramatics and operatics since leaving school. Coming from nomadic stock he has spent a large part of his life abroad including a boyhood in Nairobi. He has recently arrived from Nigeria where he sang the part of the Carpenter's Mate in the Kaduna Players Production of Pinafore.



**Howard Yates as Bob Becket (Carpenters Mate)**

Howard has done a considerable amount of singing with a Male voice choir in North of England during 1960s, with occasional Excursions into musical comedies during this period and in the 1970s, came to Nairobi in 1977 to organise Mathematics at Hillcrest Secondary School and has appeared in Messiah (1977) and Carmen (1978) with Nairobi Music Society, Merry Widow (1977) and Pirates of Penzance (1979) with City Players.





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## The Background to H.M.S. Pinafore

**H.M.S. Pinafore**, produced in London (at the Opera-Comique Theatre) on May 25, 1878, was more successful than either of its predecessors, **Trial by Jury** and **The Sorcerer**. It was the first of Gilbert and Sullivan's works to make a hit in the United States — at first without profit to its creators, as no copyright laws protected them against the many companies who 'pirated' the work. Gilbert and Sullivan themselves went to New York and staged the authentic version. They had learned their lesson: their next operetta, **The Pirates of Penzance**, they first staged in New York the London opening following later.

Despite its American success, the fun in **H.M.S. Pinafore** is very British, complete with topical allusions. In depicting a First Lord of the Admiralty who has come to his political appointment without any naval experience, Gilbert made a palpable hit at Disraeli's First Lord, W.H. Smith. (Gilbert denied that the hit had this personal reference, but he could hardly have admitted it did!) In conformity with Gilbert's principles of stage production, naval uniforms and settings literally reproduced the real thing, so as to emphasize by contrast the ridiculousness of the action.

In precisely parallel manner, Sullivan wrote poker-faced 'straight' music to comic words. The mock-patriotism of 'He is an Englishman' is set to what might be intended as genuine patriotic music, and the solemnity of Handelian recitative is invoked for the colloquialisms of Captain Corcoran and Little Buttercup: "She does not seem to tackle kindly to it" — pom, pom.

**H.M.S. Pinafore** produced a catchword: What never? — 'Hardly, ever'! Indeed Gilbert and Sullivan alluded to it in two later works, **The Pirates of Penzance** and **Utopia Limited**. Another 'recapitulation' from **H.M.S. Pinafore** was the later re-use of the baby-swapping motive in **The Gondoliers** — though it is more accurate to regard both of these as stemming from one of the **Bab Ballads**, the comic verses which had marked the first success in Gilbert's literary career.

A sixty-four bar prelude, skilfully quoting two tunes from the operetta besides the one immediately to be sung, leads into the opening chorus. This prelude was certainly written by Sullivan himself. The overture which precedes it, as a separate piece is a straightforward **pot-pouri** of tunes from the operetta and was probably put together by a musical assistant on Sullivan's instructions.

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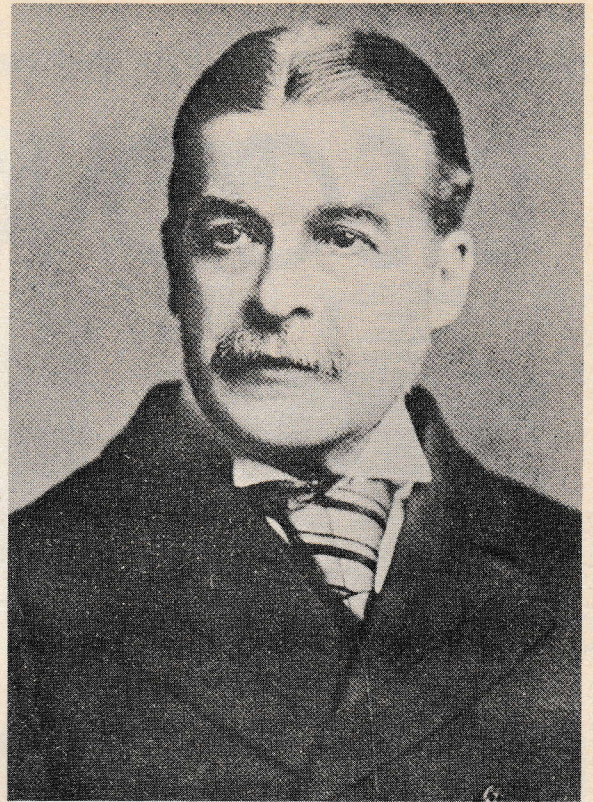
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## SIR ARTHUR SEYMOUR SULLIVAN

Sir Arthur Seymour Sullivan prized his now forgotten 'serious music', and was hurt when Dame Ethel Smyth told him his masterpiece was *The Mikado*. Sir William Schwenck Gilbert persisted in writing serious, non-musical plays, and was particularly attached to an unsuccessful verse tragedy called *Broken Hearts*. Yet it was only when the two men (totally different in temperament and never on terms of personal intimacy) fused their gifts that they found immortality in the theatre. Their success began at the Royalty Theatre, London, on March 25th, 1875, when *Trial by Jury* was produced. Richard D'Oyly Carte was already

associated with Gilbert & Sullivan in this production but it was not until six years later that he opened his own newly-built Savoy Theatre and so brought in the terms 'Savoy Operas'. 'Operetta' is today a better name for deliberate British counterpart of Offenbach's operettas, at that time popular in London as well as in Paris. The young Bernard Shaw found Sullivan 'unexpectedly churchy after Offenbach'.



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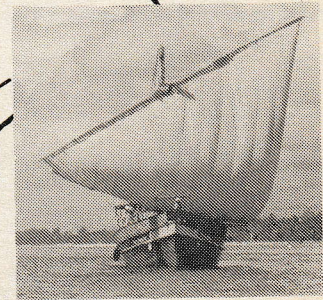
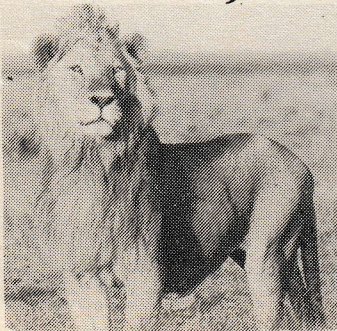
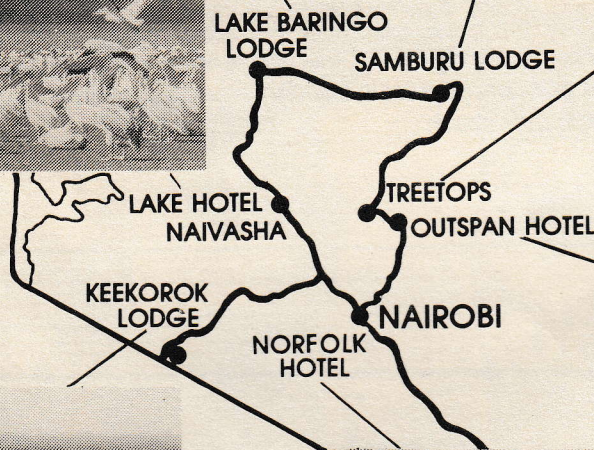
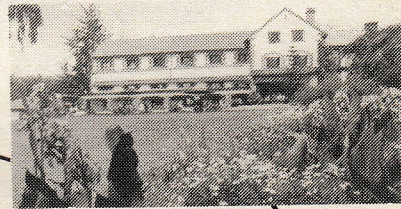
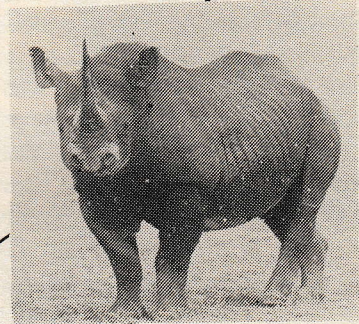


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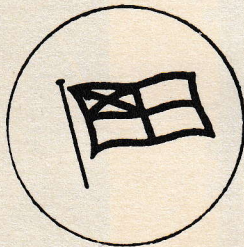


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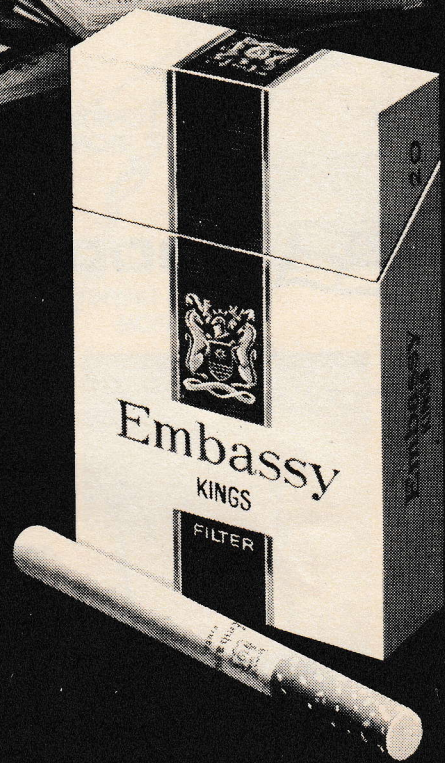
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# Acknowledgements

Bob Morgan of G.S.U. Training School	— for Dress Swords
Fred Jordon of Railway Museum	— for Ship's Bell
Brian Hawkins of K.R.A. Rifle Club	— for Telescope
Donovan Maule Theatre	— for Handcuffs
Music Society	— for Cloak
Greengates Kindergarten & Holiday School	— for rehearsal facilities
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Nairobi Round Table No. 21	— for organising the Charity Premiere
Andy Crok	— (Mombasa) ..... for shipswheel

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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## 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 89 productions including 32 full-scale musicals, mostly at the Kenya National Theatre.

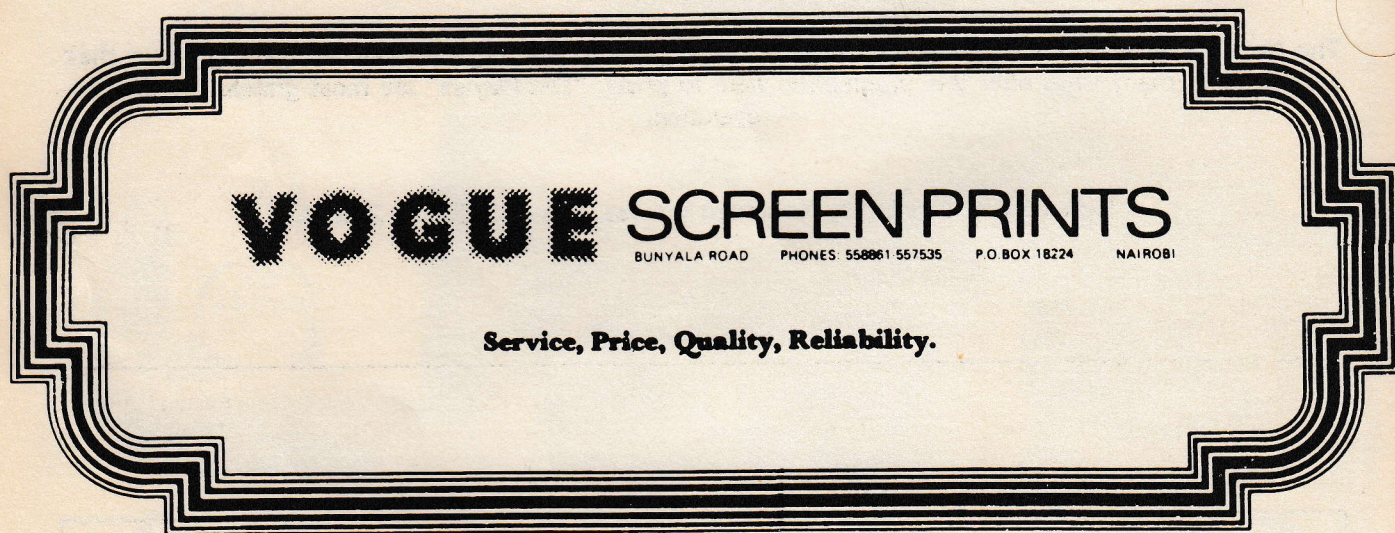
The Nairobi City Players under the esteemed patronage of the Hon. Charles Njonjo, EGH, MP, are controlled by a Standing Committee as follows:-

Bryan Epsom (Chairman)  
Brenda Goodman (Secretary)  
Ken Latham  
Rurik Ronsky  
Peter Pearce

Gordon Purcell (Treasurer)  
Benny Goodman (Executive Member)  
Ivor Maynard  
Ken Turner  
Marianne Herne

Tony Bishop  
Jeff Arnold  
Frank Edwards  
Joe Muriithi  
Carol Johnson

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



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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.



## 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. (Winning Entry Kenya Drama Festival, 1958)  
"Two Gentlemen of Soho" by A.P. Herbert.  
"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.
- 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.



Past Productions continued

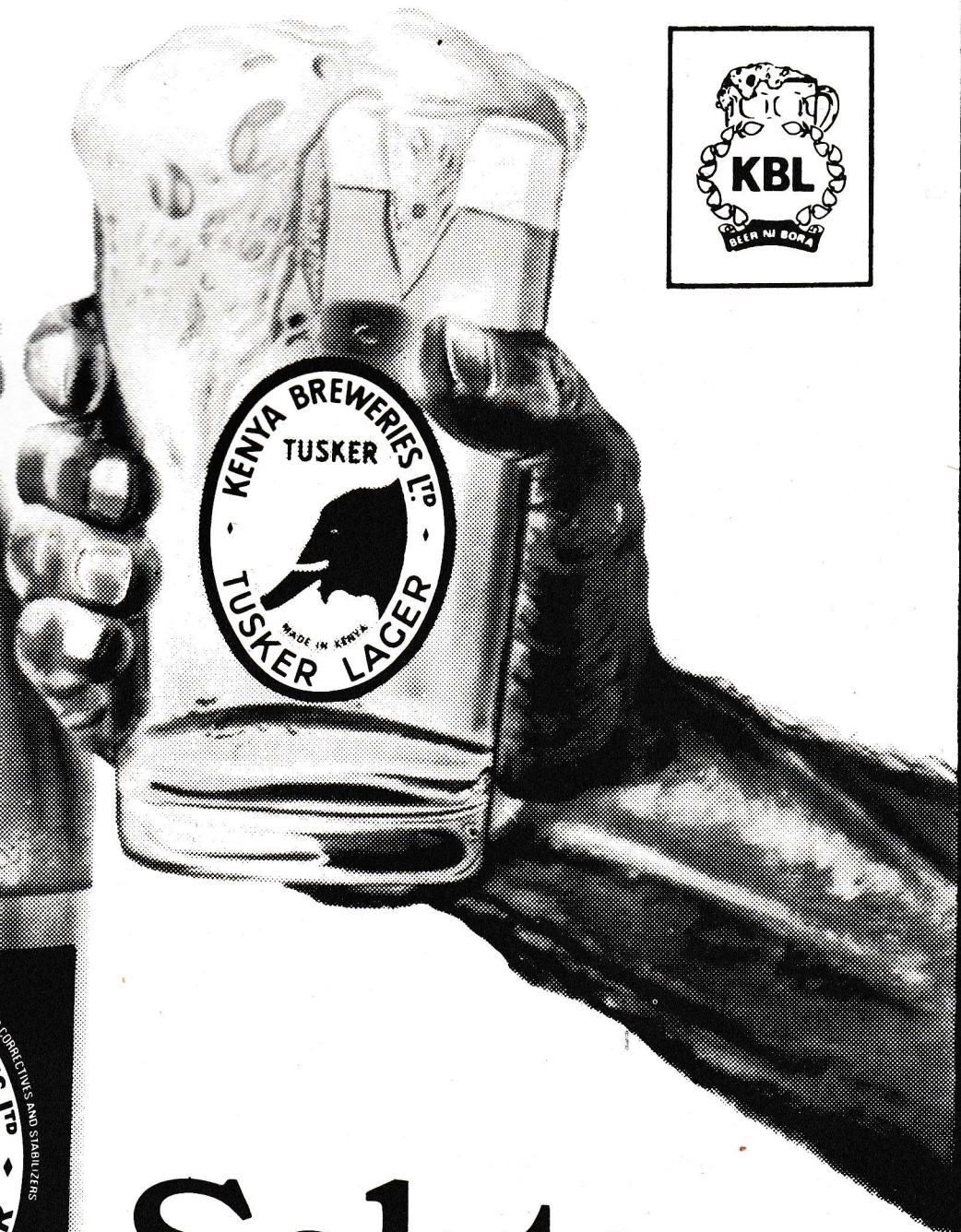
- 1969 "The Affair" by Ronald Millar.  
 "How to Succeed in Business Without Really Trying" by Frank Loesser and Abe Burrows.  
 "After the Fall" by Arthur Miller.  
 "Kiss Me Kate" by Cole Porter and Bella & Sam Spewack.
- 1970 "The Magistrate" by Sir Arthur Wing Pinero.  
 A Double Bill of—  
     "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  
 "Guys and Dolls" by Frank Loesser

1980 "Side by Side by Sondheim" by Stephen Sondheim  
 H.M.S. Pinafore by Gilbert and Sullivan  
 Brown Measure by Roger Rees  
 "Tomb of Tom Hall" by

(91)

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