

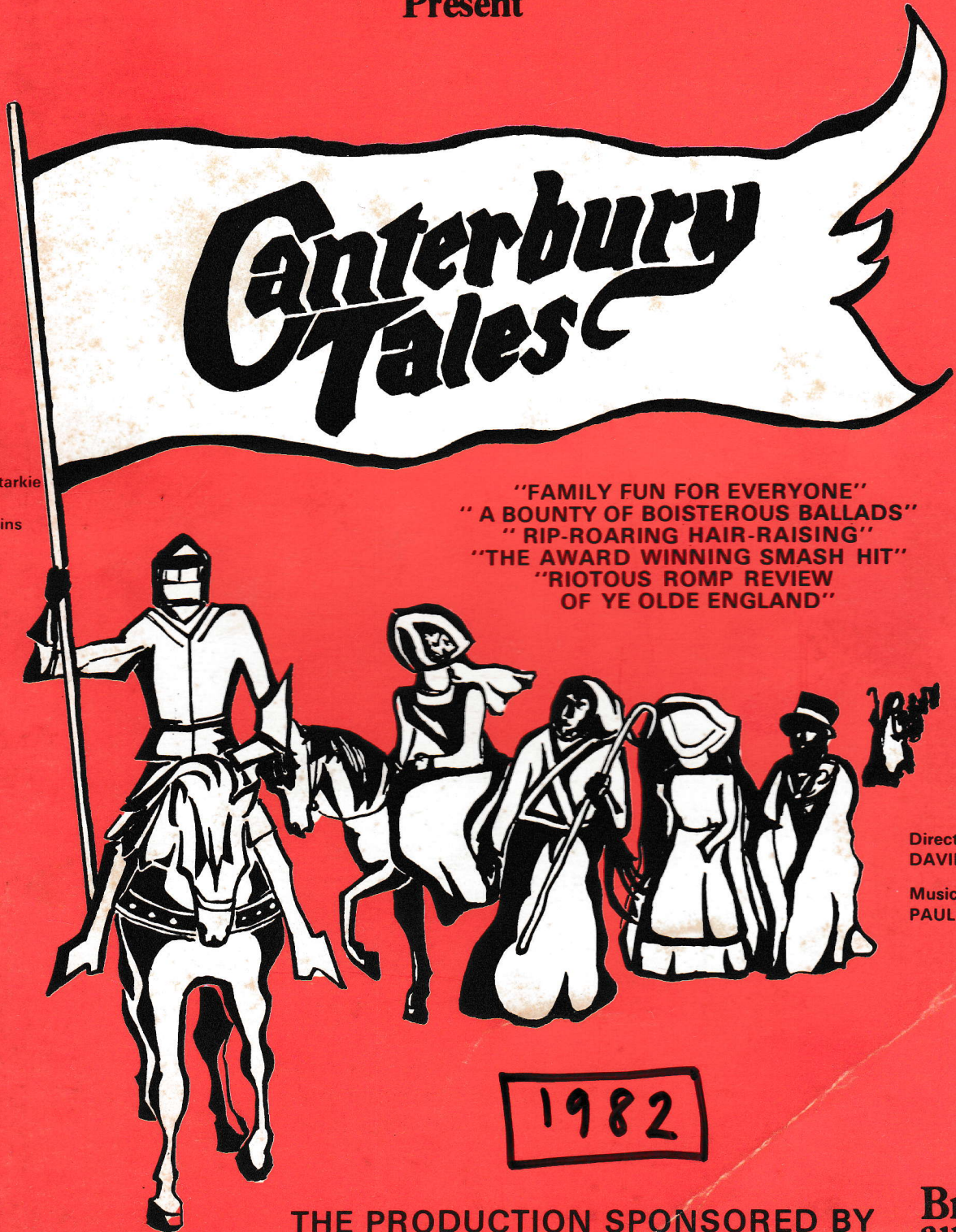
# ncp

Kenya National Theatre  
Nairobi City Players  
Present

# Canterbury Tales

Book & Lyrics  
by Coghill & Starkie  
Music  
by Hill & Hawkins

"FAMILY FUN FOR EVERYONE"  
"A BOUNTY OF BOISTEROUS BALLADS"  
"RIP-ROARING HAIR-RAISING"  
"THE AWARD WINNING SMASH HIT"  
"RITOUS ROMP REVIEW  
OF YE OLDE ENGLAND"



Directed by  
DAVID KELSEY

Musical Director:  
PAUL SMITH

1982

THE PRODUCTION SPONSORED BY

British  
airways



---

To be



or not to be



with  
**DATA  
CENTRE**

**EAST AFRICA'S LEADING  
COMPUTER BUREAU**

Caxton House Kenyatta Avenue  
P O Box 30286 Nairobi Kenya  
Telephone 333491 Four lines

---



Nairobi  City Players

Present

## CANTERBURY TALES

Book by Martin Starkie and Nevill Coghill

Music by Richard Hill & John Hawkins

(based on a translation by  
Nevill Coghill from CHAUCER)

Lyrics by Nevill Coghill

“Patterns in love; from simple country scandal  
To marriage matters — how a wife should handle A Husband, or a  
husband handle a wife, And all the problems of a married life”

**THE CANTERBURY TALES — 1387 — Geoffrey Chaucer**

A new production directed by **David Kelsey**

Musical direction with additional orchestral and choral arrangements

by

**Paul Smith**

Original designs conceived and executed by  
David Beglin

Original costumes designed and created by  
Roberta Post

Assitant to the director **Connie MacDonald**

at

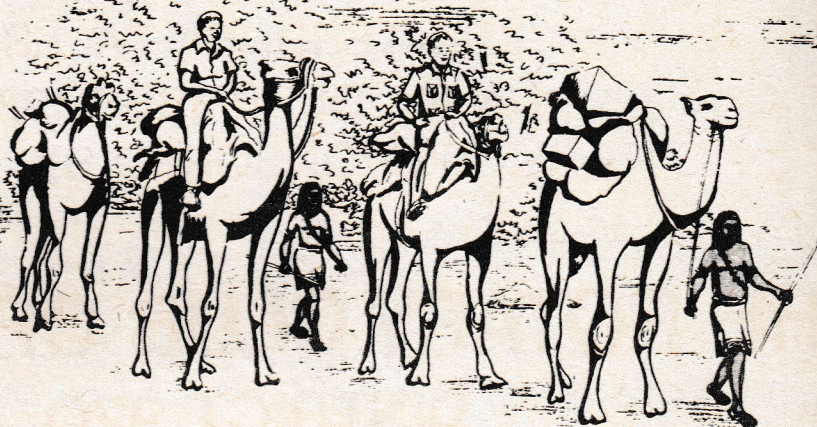
**THE KENYA NATIONAL THEATRE**

**8th to 22nd December 1982**



# Luxury Camel Safaris

only  
KSh. 4300/-

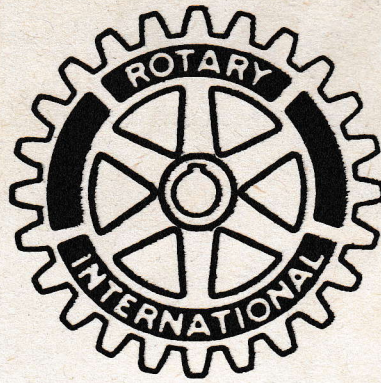


**Enjoy the most unique holiday of a lifetime.**



Contact:  
Kathy King  
Flamingo Travel Ltd.  
P.O. Box 45070  
NAIROBI.  
Tel: 331360 Tlx: 22314





THE CHARITY PREMIERE  
PERFORMANCE OF  
"CANTERBURY TALES"  
ON 8th DECEMBER 1982  
IS SPONSORED BY

**THE ROTARY CLUB OF NAIROBI  
DISTRICT 920**

THE PROCEEDS WILL BE DEVOTED TO PROJECTS  
IN AID OF  
THE HANDICAPPED CHILDREN OF KENYA

---

ADVERTISEMENT BY COURTESY OF:-



**International  
Computers  
(East Africa)  
Limited**



THE NEWEST QUALITY RESTAURANT

# EL PATIO



Its like  
a visit  
to Spain

Mezzanine Floor, Reinsurance Plaza  
Open for Lunch and dinner.

Closed on Sundays Telephone: 340114.

# K Kwality Hotel Ltd

"Wives of greatmen all remind us, How to  
greatness they did climb, Serve good food  
and leave behind us, Receipes from  
grandma's time."

**Kwality Hotel & Restaurant**  
**Home of real Indian food.**

**OPEN FOR LUNCH & DINNER**

**CLOSED ON MONDAYS**

**Tel. 720479.**



# GEOFFREY CHAUCER

Born 1304 (?) - Died 1400

*"Now I beg all those that listen to this treatise that if there be anything in it that pleases them, they thank Our Heavenly Father for it, from whom proceeds all understanding and goodness. And if there be anything that displeases them, I beg them to impute it to the fault of my want of ability, and not to my will, who would very gladly have done better if I had had the power"*

So the father of English comedy/drama concluded his telling of tales which he had carefully and faithfully chronicled from the pilgrims as they threaded their way to Canterbury in 1387.

Nearly six hundred years later, a retired Oxford University professor — Dr. Coghill — put the tales in modern English and soon afterwards they were retailed for a musical adaptation which opened at the Phoenix Theatre, London, where it triumphed for 8 consecutive years. It was voted in 1968 as the best English musical of the season and subsequently received a similar award in New York.

Professor Coghill confessed that he regarded his contribution as 'the greatest impudence'. "Translating a great author" he said, "may be excused on the ground that it is a form of criticism. The task of a critic is to give other people the joy of a new author. God knows you make mistakes, but you're trying to feel for the authentic voice of the genuine man."

In an article in 'The Times' the good Doctor goes further — "I felt daring when I did the translation, but I'm a believer in teaching people the easy way. If you start them on the grit of the original, they may never get to its beauty. Translating is like trying to pour yourself into an invisible glass so that you take the shape of your vessel and transmit the author's light and flavour."

"If Chaucer were living today he would have been interested in all problems of courtesy and manners. The true problem of a relationship between men and women is courtesy. One of things I notice in the 20th Century is the decline of manners, the decay of honour and what is noble and truthful. Good manners is Christianity applied to teacups and coffee spoons."

He added: "I think that manners were freer in Chaucer's day. We're just beginning to get over the hump of guilt, the deliberate barriers built up by the Victorians. I'm not knocking the Victorians, being one myself. But nowadays we feel guilty because we're kicking our grandmothers in the stomach. We feel naughty and nasty, while Chaucer was only naughty, NOT nasty. I think he had the healthiest imagination, while being one of the most wanton spirits who ever visited our planet."

"He was perfectly aware that sexual misbehaviour is perhaps the most comic, but not the most important of our sins. Pride, envy, sloth, avarice — we don't even call them sins today. People are even proud of being proud."

Dr Coghill thought that "Chaucer would have been shocked at some of the changes in past centuries because he was pious and gentle and we are essentially impious and violent."

Finally, the Doctor insists "It's not a sermon I'm preaching, it's an entertainment to tell people that despite present attitudes, forms of devotion, whatever our differences — we're all under God's umbrella."

(Selected and Published through "Times Publishing Company" 1967)

---

THE BRITISH COUNCIL, KENYATTA AVENUE, JANUARY 14TH 1983

## YOU, ME AND THE GATEPOST

### An Entertainment with David Kelsey

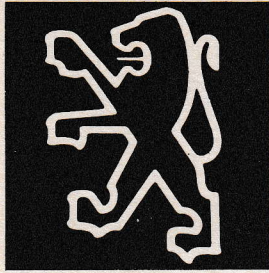
who takes an amusing look at the use of English language at home and abroad, especially in dramatic invention, through a series of writers, past and present, including some of his own scribblings.

In approximately two hours — with a refreshing break at half-time — he invites you to join him on a fanciful journey over Anglo-Saxon attitudes, the curiosities of English manners, and a small tour around the occasionally United Kingdom.

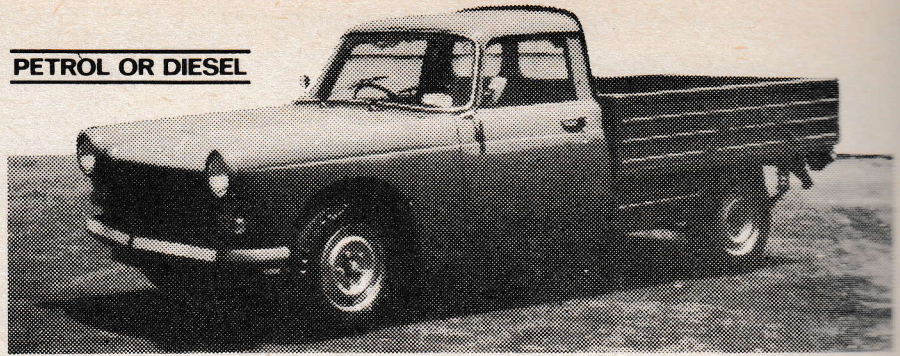
Musical accompaniment by Paul Smith at the Piano.

---





PETROL OR DIESEL



**Take your PICK from Peugeot**

The  
success story  
of the **404**  
**PEUGEOT**  
PICK-UP

PETROL OR DIESEL

is guaranteed  
to continue  
with the  
introduction  
of the  
**NEW 504**  
**PEUGEOT**  
PICK-UP

They've got  
**ALL**  
you want..

plus countrywide service and spares

Built by



Mombasa



**Marshalls**  
The Peugeot People

Marshalls (E.A.) Ltd, Harambee Avenue, P.O. Box 30366 Phone 28971/335216 Nairobi.

Branches at Nairobi, Mombasa, Nakuru, Eldoret, Kericho, Kitale, Kakamega, Nanyuki, Nyeri and Meru



---

## ABOUT THE DIRECTOR

DAVID KELSEY was born in Yorkshire, England. He trained for the theatre at the London Guildhall School of Music and Drama and then embarked on an acting career in leading repertory companies including the Bristol Old Vic, Nottingham and Oxford. He appeared in several plays in London, notably the original cast of "Robert & Elizabeth" at the Lyric Theatre with Keith Michell and John Clements.

In England he has a high reputation as a director and has held appointments with regional companies at Manchester, Cheltenham, Glasgow, and Canterbury, as well as visiting with guest productions at other repertory theatres. He is an energetic and inspiring man of the theatre with incredible enthusiasm. His work output is impressive. In four years as Director of the Marlowe Theatre, Canterbury he was responsible for staging over sixty plays and musicals. It was in fact in Canterbury where City Players' Chairman, Bryan Epsom first made contact with Mr. Kelsey and persuaded him to come out to Kenya in 1974 to direct "Godspell".

This is David Kelsey's third trip to Nairobi for a Nairobi City Players' production. Following "Godspell" he directed "Oliver" also in 1974, and in 1975 "The Masters" and the original musical "Genesis" in collaboration with Kendall Davies.

Since that time he has been directing plays and musicals in England at the Northcott Theatre, Exeter; Liverpool Playhouse; Northampton Royal Theatre; the Ludlow Shakespeare Festivals and in London, as well as making visits to Holland, Italy and France. Previously he has lectured and directed for many companies in South America, South East Asia, Australia, New Zealand and India. Last year he directed a musical for Broadway, New York, which he describes as his "baptism with fire". He says "working on a premiere American musical is like directing butterflies through traffic. It's the Mount Everest of Theatreland".

He is the author of a number of plays which have all been produced for the theatre or Television. He has also worked as an actor in both Television and Radio in England and in a number of European countries.

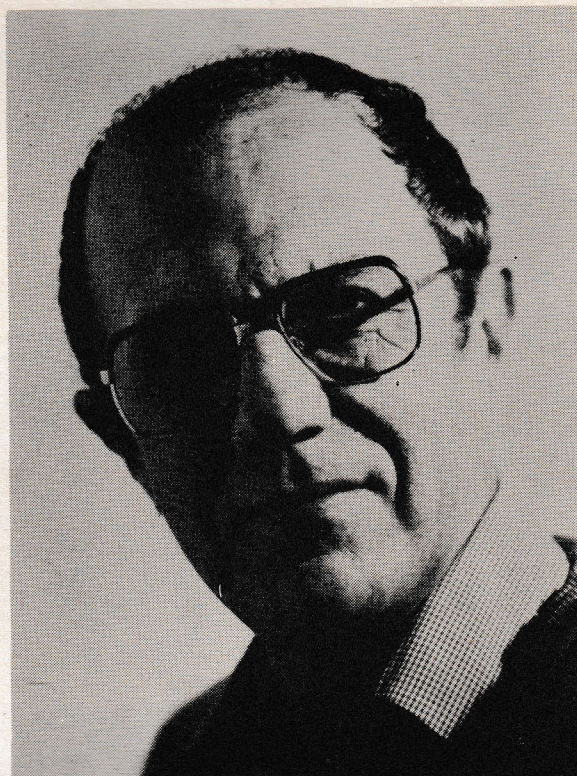
He is an adjudicator for the Royal Academy of Dramatic Art.

His main influence are the techniques outlined by Michael Chekhov, the Russian director in his book "To the Actor". He believes the theatre is a continually moving platform and actors must readjust to it. He wants to involve himself in all aspects of expression. In his paper "The Dramatic Image" he writes:

"Theatre is the most potent of all human expressions because it is like a fire — so much less predictable than artificial heat. That is why theatre is so consuming, dangerous, embalming, invigorating and powerful. Theatre is music and design, mimicry, wisdom and foolishness. It goes beyond any simple reasoning of the mind. It is an absurd yet absolute confirmation of our beliefs, part knowledge, part fantasy. It is the soul of our imagination". Mr. Kelsey adds "It provides me with the adrenalin I need to live by".

Nairobi City Players and the Nairobi theatregoing public are most grateful for British Airways sponsorship of the production in fly-ing David Kelsey to Nairobi.

---







East Africa Industries — where consumer needs come first.

## Our best products end up going down the drain

Building a strong, healthy nation depends as much on the right hygiene level as it does on the right kind of food.

It's a healthy sign when housewives in Kenya purchase, every week, over four million packs made by E.A.I.

To keep ahead, E.A.I. has to be first with new products most of the time.

That's why our development and training programme for the people required in a modern industrial society is second to none.

### East Africa Industries Limited

Manufacturers of household products such as Omo, Vim, Sunlight and specialist cleaning products for industry.

Personal care products including Lux, Rexona, Lifebuoy, Close Up and Carina.

Quality food products including Blue Band, Kimbo, Cowboy, Treetop and specialist products for the baking, confectionery and catering industry.





## ABOUT THE MUSICAL DIRECTOR

PAUL SMITH was born in Derby, England, in 1954. His initial ambition was to become a dental surgeon but he forsook the tooth for the tonic sol-fa after graduating at the Birmingham School of Music in piano, organ and orchestral composition.

The range of his professional work has encompassed big band shows, intimate cabaret and regional revivals of popular musical plays including "Oklahoma!", "The Desert Song", "My Fair Lady" and "Carousel". He has crossed the Atlantic on several occasions playing piano for celebrity entertainers on luxury cruises, eventually stopping off for six months in Miami, U.S.A., to play the Nite Spot Circuits. While in Florida he worked in Television and Radio programmes in a wide range of modern music including "Jazz to Joplin" — "Bach to Bacharach".

After a working holiday touring Spain with his own group, he settled down in London where, more recently, he has been involved playing in orchestras in the West End. He has also been Musical Adviser for a Contemporary Dance Company.

He was Musical Director a few months ago for David Kelsey's musical spoof of the 1930s "Cuckoo in Cloudland" which had a very successful try-out in a fringe London theatre. Nairobi City Players hope that this original musical by Mr. Kelsey will also be seen in Kenya and that Paul Smith will again act as M.D.

Paul Smith's attitude towards his work is summed up quite simply: "Music", he says, "all music, is my pleasure. It's a universal language and so far I've been able to travel free on ten fingers. If I'm lucky I might see even more of the world sitting on a piano stool"



**THOMAS WHITE BATTERIES LTD**

**THERE'S A  
HIT  
IN EVERY**

**WHITE  
BATTERY**

**P.O. Box 42707, Kampala Road.**

**Tele. 558651**



---

# You'll have no trouble with a Honda



## Doughty for Honda

**DOUGHTY**

LIMITED

P.O. Box 30336, NAIROBI

**HONDA DISTRIBUTORS**



The Motor Gallery, Haile Selassie Avenue, Nairobi, Phone 20272-3.

Uhuru Highway, Nairobi, Phone 555255/555406.

Doughty Ltd., Kilindini Road, P.O. Box 99607, Mombasa, Phone 26328/26329.

Doughty Ltd., Makasembo Road, P.O. Box 1259, Kisumu Phone 40812.

Marshalls (EA) Limited Branches at Nakuru, Eldoret, Kericho,  
Kitale, Nanyuki, Nyeri, Meru.

---



---

## THE PRODUCTION TEAM

Assistant Director  
Production Manager  
Assistant Stage Managers  
Extra Set Construction  
Assisted by:  
Set Design and Decor  
Assisted by:  
Stage Crew - Flying & Truckers

Sound Installation  
Lighting Design  
Lighting Operation  
Costume Design  
Wardrobe  
Costume Team

Properties Team

Publicity  
Programme  
Advertising Collection  
Programme Printer  
Poster Design  
Poster Screen  
Poster Distribution  
Photographs  
Rehearsal Pianist

— Connie MacDonald  
— Hugh Cowie  
— Ron West and Soline Pearson  
— Christopher Kuria  
Joseph Mwangi  
— David Beglin  
Debra Boschmann  
— Mike Taylor, Geoffrey Long, Keith Bell, Glen Goodman,  
Kenneth Kangwana, Gordon Cutts, Sasha Ronsky, Peter  
Keith Corke, Andrew Carr, Lorenzo Burba, Alan Hindley,  
Jeff Arnold.  
— Tony Bishop and Ken Latham  
— David Kelsey and Benny Goodman  
— Simon Fisher, Anthony Leigh and Simon Wambua  
— Roberta Post  
— Mary Epsom, Shirley Bishop, Nermin Ahmad, Jackie Holt.  
— Roberta Post, Shirley Bishop, Mary Epsom, Marie Latham,  
Nermin Ahmad, Rosemary Robbins, Catherine van Paag  
— Jane Jamon, Anne Lyon, Rosemary Robbins, Marie  
Latham, June Shaw, Denise White, Frances Cattermole,  
Joan Greene, Gail Porter, Jean Findlater, Nermin Ahmad,  
Roberta Post  
— Bryan Epsom  
— Marianne Heme  
— Joe Muriithi  
— Man Graphics  
— Ingrid Ronsky  
— Vogue Screen Print  
— Rurik Ronsky  
— Michael Handelman  
— Tracy Harmon

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

---



**PRODUCTION MANAGER**  
**HUGH COWIE**

**ACT I**

## **THE MILLER'S TALE**

Nicholas, an Oxford University student  
The carpenter, a confused old man  
Alison, his very young wife  
Absolon, unrequited swain and Parish clerk  
Gervase, a blacksmith  
Robin, a dullard servant  
Chapel maids from the village

Andre Buitemdag  
Benny Goodman  
Mireya Hyland  
Desmond Sandford  
John Strangways Dixon  
Grant Boshier  
Jackie Holt  
Ingrid Ronsky

## **THE PRIEST'S TALE**

Chanticleer, a handsome cock  
Pertelote, a hen, wife to Chanticleer  
The Fox  
Widow  
Her two daughters

Farmhands

Desmond Sandford  
Rosemary Kempzell  
Chris Marshall  
Audrey Harris  
Ingrid Ronsky  
Jackie Holt  
Josephine Moore  
Neil Halliday  
Grant Boshier  
David Gitau

## **THE STEWARD'S TALE**

Miller, a thief of corn and meal  
Miller's Wife, who married beneath her  
Molly, their daughter, a flighty piece  
Alan  
John) Two young Cambridge (University students  
A cooper

Jai Sengupta  
Audrey Harris  
Josephine Moore  
Andre Buitemdag  
Desmond Sandford  
David Gitau

# **CANTEBURY**

Directed by  
**DAVID NELSON**

Musical Director  
**PAUL SMITH**

## **THE PILGRIM**

THE HOST  
THE KNIGHT  
THE SQUIRE  
THE PRIEST  
THE COOK  
THE FRIAR  
THE MILLER  
THE STEWARD  
THE CLERK OF  
OXFORD  
THE MERCHANT  
GEOFFREY CHAUCER

### **WOMEN**

THE WIFE OF BATH  
THE PRIORRESS  
THE NUN

## **Various characters met**

played by

Shirley Corke  
David Gitau  
Audrey Harris  
Grant Boshier  
Jackie Holt

Mary Harmon

The action of The Pilgrim's Progress from "The Tabard" — the shire of Kent, to Canterbury Cathedral, (there to visit the shrine of St. Thomas Becket) —

During this journey, an annual event — which was shared by many pilgrims — many stories were told; half remembered legends subsequently recorded in Chaucer's journal.

For the most part they are rooted in Anglo-Saxon folk tradition and suggests some origin in the Northern Mediterranean.

It is significant that these stories are never blasphemous, and social structure of their time, and it may be said that the farcical comedy owes much to the earthborn rustic humour of the time ago.

P.O. BOX 49608, NAIROBI  
Cables: "ADCOM" NAIROBI

**LENS LIM**  
**OPHTHALMIC O**  
and  
**CONTACT - LENS C**



# EBURY TALES

Directed by  
**DAVID KELSEY**

Musical Director  
**PAUL SMITH**

## THE PILGRIMS

### MEN

David Jackson  
Rurik Ronsky  
Andre Buitemdag  
Kenneth Turner  
Chris Marshall  
John Strangways Dixon  
Jai Sengupta  
Benny Goodman

Desmond Sandford  
Bruce Hyland  
Hugh Cowie

### WOMEN

Mauréen Turner  
Carol Johnson  
Rosemary Kempzell

## Characters met on the journey

played by

Neil Halliday  
Kathy Harmon  
Ingrid Ronsky  
Josephine Moore  
Mireya Hyland

Mary Harmon

"The Tabard" — an alehouse in Southark, England — through there to visit the Holy Shrine of St. Thomas) takes place in 1387. which was shared by many kindred citizens for much of that remembered legends and fables, some religious, some secular, and Anglo-Saxon folk-lore, save the "The Merchant's Tale" which Mediterranean. er blasphemous, nor do they appear to conflict with the morals may be said that the flavour of our present day pantomime and from rustic humour which Chaucer found so infectious 600 years

**DIRECTOR'S NOTE**

**STAGE MANAGER**  
**CONNIE MACDONALD**

ACT II

## THE MERCHANT'S TALE

January, a rich and foolish old merchant  
Justinus, a blunt outspoken friend  
Placebo, a hard of hearing old friend  
May, a very young maid pressed into matrimony  
Damian, a passionate servant in love with May  
Plutu, King of the Underworld  
Proserpina, Queen of the Underworld  
Duenna, a lady in waiting from Spain  
Page-boy, another servant to January  
Bridesmaids

Attendants

Benny Goodman  
Kenneth Turner  
Bruce Hyland  
Ingrid Ronsky  
Andre Buitemdag  
David Jackson  
Carol Johnson  
Audrey Harris  
Grant Boshier  
Jackie Holt  
Mireya Hyland,  
Josephine Moore  
David Gitau  
Neil Halliday

## "As in King Arthur's days"

A musical reflection on love's dealings . . .  
Sung by an amorous Squire,  
and danced with a village maiden,

Andre Buitemdag  
Jackie Holt

## THE WIFE OF BATH'S TALE

King Arthur  
Queen Guenevere  
Young Knight  
Old Woman  
Executioner  
Guard  
Court Ladies

Rurik Ronsky  
Carol Johnson  
Desmond Sandford  
Shirley Corke  
Benny Goodman  
Bruce Hyland  
Jackie Holt,  
Mireya Hyland,  
Ingrid Ronsky,  
Rosemary Kempzell,  
Josephine Moore

# S LIMITED

## OLMIC OPTICIANS

and

## LENS CONSULTANTS

PHONE 23556 NAIROBI  
TELEX 22639 "ADCOM"



---

## THE ORCHESTRA

LEAD FIRST TRUMPET .....	CHARLES ALLEN
SECOND TRUMPET .....	YAKUB BARUA
TROMBONE .....	ANDREW MUSILA
GUITAR .....	DAVID HARRIS
BASS GUITAR .....	ALLAN PAUL
DRUMS .....	KEN ARUGA
ORGAN .....	BRIAN JENNINGS
ORCHESTRA CONVENED AND REHEARSED BY .....	CHARLES ALLEN

---

## 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:-

- 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.
- Towards the fulfilment of (a) above, to be unstinting in the cost of production, subject to the limit set by the Standing Committee.
- 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 95 productions including 34 full-scale musicals, mostly at the Kenya National Theatre.

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

Bryan Epsom (Chairman)	Benny Goodman (Executive Member)	Frank Edwards (Treasurer)
Ken Latham	Marianne Herne	Joe Muriithi
Rurik Ronsky	Jeff Arnold	Hugh Cowie
Peter Pearce	Frances Cattermole	Joan Greene

There is now an open membership on payment of an annual subscription

---

## THE KENYA NATIONAL THEATRE

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

---



# Try doing this with your average limousine



## **The Range Rover isn't your average cross-country vehicle**

Smooth 3,528 cc V8 engine gives a top speed of 140 kph. Adjustable seats with headrests, air conditioning, fully carpeted interior. Room for 16 cubic metres of luggage. Servo assisted brakes and steering, heated rear window, cigar lighter.

## **The Range Rover isn't your average luxury limousine**

Powerful V8 engine can tow 4000 kg. One-in-one climbing power, permanent 4-wheel drive. Full-width tailgate, room for 16 sheep inside. Steel box section chassis. 32 cm ground clearance, long travel suspension, self-levelling under load.

## **Big car comfort - cross country power**



### **THE COOPER MOTOR CORPORATION (KENYA) LIMITED**

Connaught House P O Box 30135 Nairobi Telephone 335043  
Range Rover sold and serviced by the Cooper Motor Corporation (K) Ltd.  
Branches in Mombasa, Kisumu, Nanyuki, Eldoret, Kitale, Nakuru and Nairobi.

# **Range Rover**



---

# JIM & JANE MWANGI

HUSBAND AND WIFE — JIM'S A PILOT AND JANE'S A NURSE

## OUR KIND OF PEOPLE




This is a typical Barclays customer story—we've only changed their names and their photograph.

The welfare of each and every individual passenger is Jim's business while the wellbeing of every patient is Jane's responsibility.

At Barclays it's our business and responsibility to give the best available service to every account holder banking with us.

Jim and Jane have banked with us for a number of years since they started working.

Both Jim and Jane are our kind of people, they enjoy the kind of service that has made Barclays a household name throughout Kenya.

We like to think we have helped shape the future for many of our customers with financial advice and many other customer services — the kind of service that persuaded Jim and Jane to make Barclays their bank. You can become one of our kind of people—see a Barclays Manager at your nearest  **BARCLAYS** branch.

---

# THEY'VE MADE BARCLAYS THEIR BANK

---



# ACKNOWLEDGEMENTS AND APPRECIATIONS

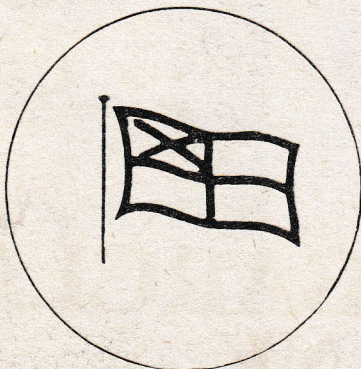
British Airways, Nairobi  
Greengates Kindergarten & Holiday School  
Loreto Convent Msongari  
Our Lady of Consolata Church  
Hartz & Bell  
Berger Paints Kenya Ltd.  
Theatre Arts '80 Ltd.  
The Nairobi Music Society  
Lavington Players  
Aisthorpe Timber Engineers  
Mr. & Mrs. R. Ronsky  
Mrs Denise White  
Crown Paints Ltd.  
Patti Ltd., Westlands  
Salon Jasmin, Karen  
Let's Go Travel  
Rotary Club of Nairobi  
Simba Security Ltd.  
Mohamed Kariuki of Man Graphics  
Our advertisers  
Thomas White Batteries Ltd.  
Mohamed Mukasa  
International Aeradio (EA) Ltd.

- for Mr. Kelsey's air ticket
- for rehearsal facilities
- for rehearsal facilities
- for loan of censer
- for assistance
- for painting theatre dressing rooms
- for loan of costumes & lighting equipment
- for loan of costumes
- for loan of costumes
- for set construction
- for Mr. Kelsey's accommodation
- for Mr. Smith's accommodation
- for wood preservatives
- for assistance with the costumes
- for assistance with the costumes
- for travel advice
- for organising Charity Premiere
- for security
- for assistance with the programme
- for their support
- for Mr. Smith's car battery
- for tuning the pianos
- for loan of radio equipment

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.

**DODWELL SHIPPING  
KENYA LTD.**

MOMBASA NAIROBI

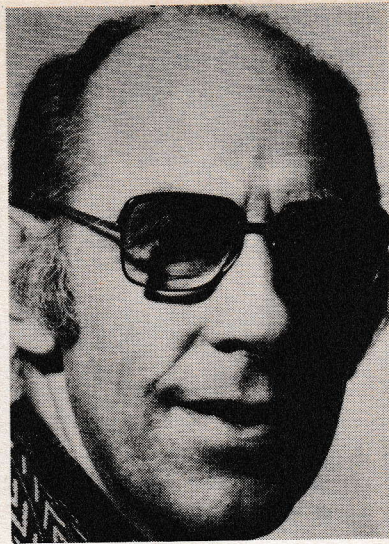


**THINK SHIPPING  
THINK DODWELL**





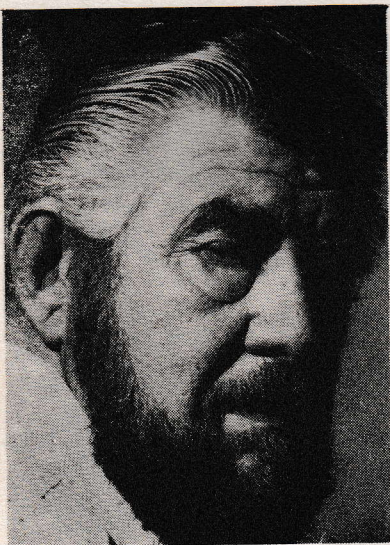
**Carol Johnson**



**Benny Goodman**



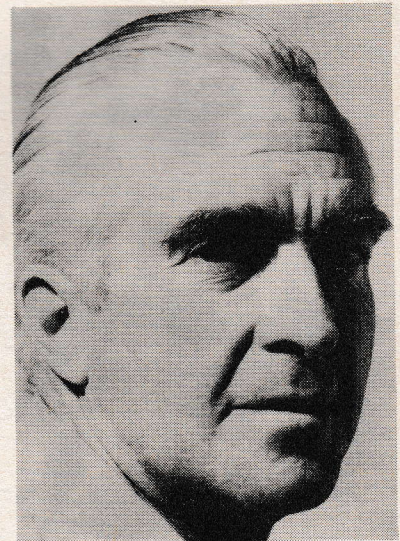
**Jackie Holt**



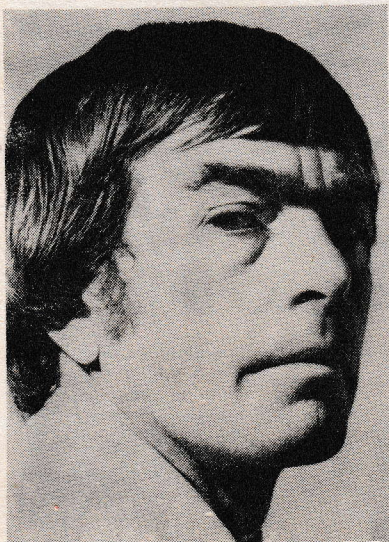
**Rurik Ronsky**



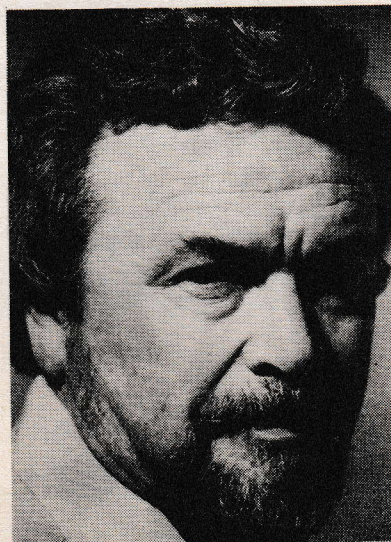
**Maureen Turner**



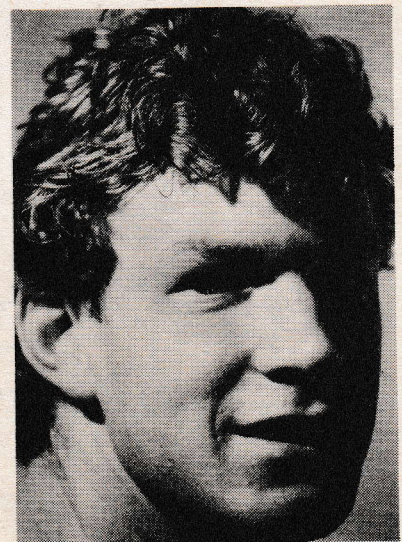
**Hugh Cowie**



**Desmond Sandford**

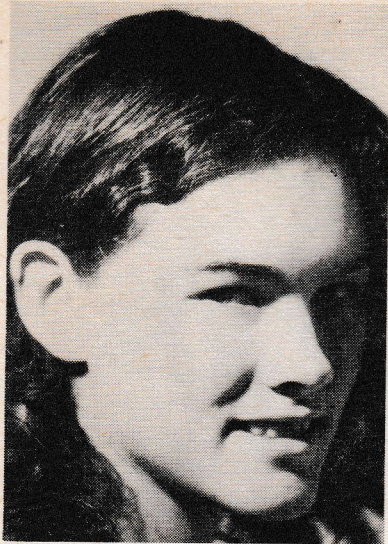


**Bruce Hyland**



**Andre Buitendag**





Mireya Hyland



David Jackson



Ingrid Ronsky

# Help yourself to Glucolin

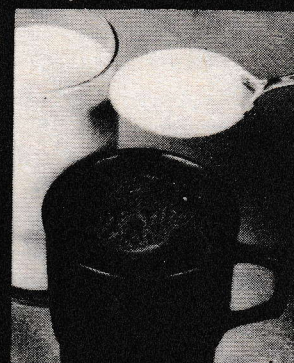


and you help yourself to energy and  
vitality by the spoonful

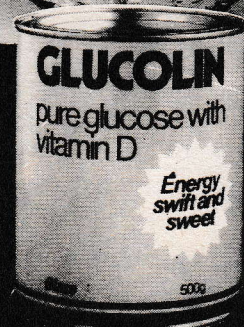
Active people need the energy  
Glucolin can give. Sportspeople need the strength  
Glucolin can give. Glucolin is pure glucose  
containing vitamin D. It's an ideal source  
of instant energy and vitality for all the family.



Add it to cereals...sweets...



and beverages...it adds taste.



Also available in a 250 g pack

Glucolin for family fitness

Glaxo



# LETTER FROM DAVID KELSEY, THE PRODUCER

Dear Theatre Patrons,

At the time of writing this letter the 'Canterbury Tales' company has yet one week to complete their rehearsals, so that as these words wing their way into the void I have no idea how well our efforts will fare. Nevertheless, here is a summary of the score card so far . . .

It is seven years since my last visit to Kenya. It was 'Genesis' 1975 when I said goodbye to friends and colleagues here and not very sure when, if ever, I would return. But I met Brian Epsom in London last August . . .

One of the factors which seduced this comeback was the English Winter Climate! I mean, of course, the chance of getting away from it. Another attraction was the beauty of Kenya — who can ever resist the view of The Rift — or even forget it! Then there was the chance to renew acquaintance with those who had helped to make my previous stays so enjoyable and rewarding. I am particularly grateful to The Ronsky Family who, over the years, have provided me with a wonderful home.

But I was also attracted again to Nairobi with the chance of working on 'Canterbury Tales'. For me it has a long association, and an affectionate one. Some years ago I lived in Canterbury during some of the happiest times of my life. The Cathedral, in which I directed a play in 1970 to celebrate The Thomas a Becket Festival, holds, for me, some of the most potent memories — the music, of course; but also with special friends and family association.

During these years, the early seventies, I was also resident director at The Marlowe Theatre (Christopher Marlowe's only memorial) in the city where he was born — Canterbury, in the shire of Kent.

It was during my 3 years of office at the theatre when I first met and worked with Jessie Evans — the original Wife of Bath in the first production of this show — who subsequently played it at The Phoenix Theatre for the duration of that incredible run of performances. I was not responsible for that premiere success but shared the enthusiasm of their first night which received such a glowing reception. But in 1978 I directed a revival, and again it was a joyous occasion and capped with the blessing of the original director and co-author Martin Starkie who made excellent comparison with his former production.

I have never been greatly superstitious. Odd things have, at certain times, caused me to stir and wonder at the amazing coincidences which appear blind to natural forces. However, not so long ago, I stood on the very space in Canterbury Cathedral where Becket was assassinated — close to the shrine, and made one of the most important decisions of my life. All I can tell you is that I left that magnificent towering monument and stepped into the sunshine of the Cathedral precincts, feeling free of anxiety, with a strength I have rarely experienced.

So here I am again bound up with another pilgrimage. This time I am greatly indebted to Hugh Cowie, our production manager, who has demonstrated a kind, firm — yet buoyant — navigation over some rough territory. He also got me to climb Mount Longonot in 45 minutes. He said it would toughen me up for the assault course of rehearsals. He was right.

I must also express thanks to my dear Connie MacDonald who has shown Yeoman strength and conducted proceedings with iron control. And sincere appreciation is also extended to Roberta Post for her costume supervision over designs and creative ideas, as indeed to David Beglin for evolving such a unique setting for this production.

The principle role of honour I must award to Paul Smith who, with only four weeks to go before the opening night, chucked up his Christmas contract in London to join us here, and has since added much needed muscle to the music.

Reasons of space prevent me from enlarging this list of devoted and energetic workers who have been so collaborative, so that I hope you will scan their names on another page. A director is only as good as his team and I have been very well served, but the purpose of these efforts runs deeper than one production; success is golden but something less than an accolade is no small bounty when it is measured with the theatre at large.

Nairobi City Players, over a quarter of a century, has chartered a daring, dramatic and adventurous course. They have surely earned their place in the fabric of cultural entertainment here in the capital, as well as the provinces, and along with the older established Donovan Maule Theatre, which has deservedly carved a name on the international theatrical map, demand an allegiance in order to maintain a fair compromise between the harsher realities of national confusions and our daily domestic routines.

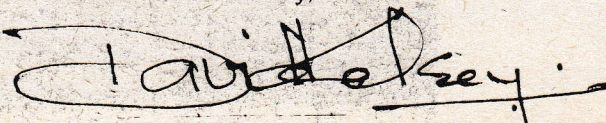
As a matter of fact, City Players — since October of this year — has widened their constitution to accommodate an open membership on an annual basis for all supporters. This, surely, will be a signal to all parties that this long-established institution is not a 'closed shop', but extends a welcome to all theatre-goers who wish to participate — on or off stage.

But the welcoming arm of drama extends even further. There are many groups in this city who strive to celebrate the mystery and mastery of music and language. It is the most vital aspect of any growing society. To ignore the process of self-expression is tantamount to cultural suicide, and if we are to survive the complexities of the next century it is even more necessary to nourish a platform on which living human behaviour can exist.

For me, the beauty of the theatre lies in the struggle with what appears to be the insurmountable, the grasp at the inaccessible and the occasional splendour of the unpredictable.

May you continue to share that experience, next year, and the next,

Yours sincerely,



Guest Director



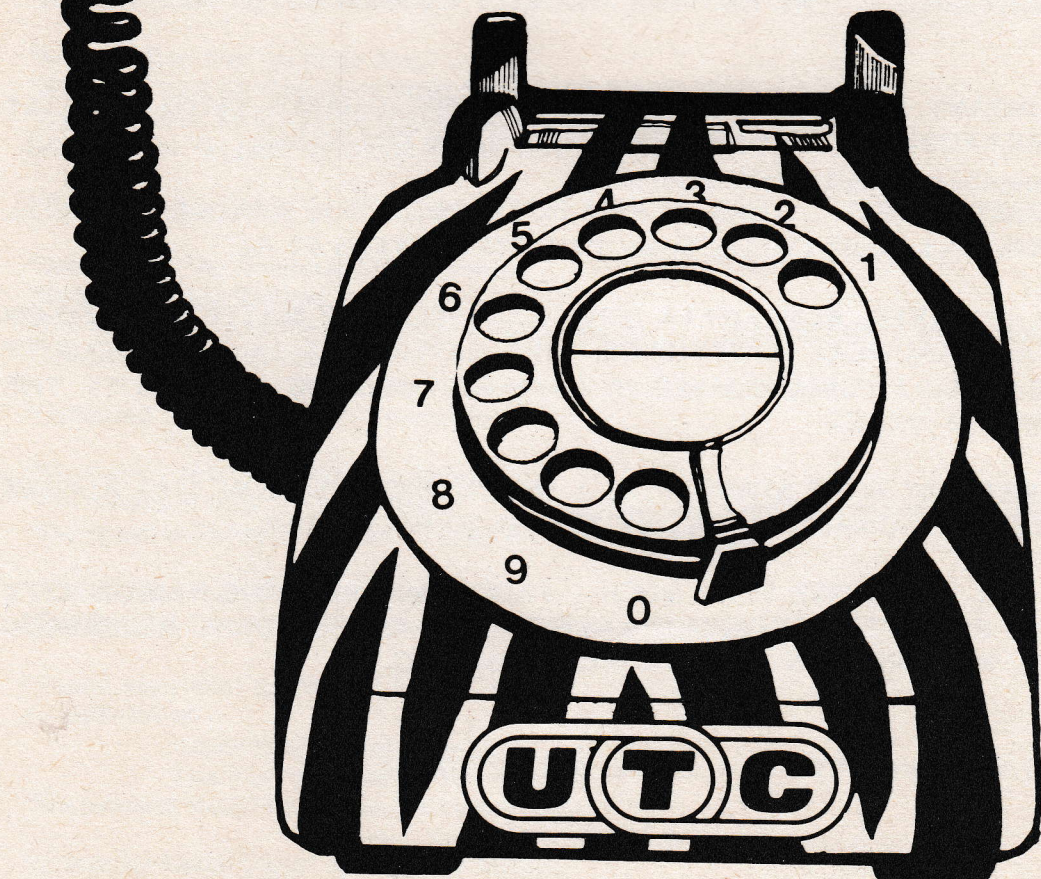


## The Safari and Car-hire PHONE

UTC NAIROBI: 331960  
UTC MOMBASA: 316333/316235/316791  
UTC MALINDI: 40/69

Car hire offices at  
Jomo Kenyatta International Airport Nairobi  
and Moi International Airport Mombasa.

- Sightseeing and Excursions
- Tours and Safaris
- Hertz Rent a Car
- Self Drive Camping Safaris



United Touring Company Ltd. Travel House, Muindi Mbingu Street,  
P.O. Box 42196, NAIROBI Phone 331960, Cables "Overtourco", Telex 22228.



---

# **SIMBA SECURITY LIMITED**

CHEPKERIO ROAD  
OFF LUSAKA ROAD  
INDUSTRIAL AREA, NAIROBI.



P.O. Box 14631  
NAIROBI, KENYA

TELEPHONE: 558294  
558516

**FOR SECURITY COVER ON INDUSTRIAL,  
COMMERCIAL AND PRIVATE PREMISES.**

---

**WE PROVIDE SECURITY GUARDS**

OUR COMPANY IS CONCERNED WITH PROVIDING GUARDS (WITH A LITTLE CASH CARRYING FOR THOSE CLIENTS WHO HAVE THE NEED).

WE ARE NOT INVESTIGATORS, ALARM INSTALLERS, DOG HANDLERS, PARCEL TRANSPORTERS, DEBT COLLECTORS, PROCESS SERVERS ET AL.

WE CAN, HOWEVER, ALSO OFFER ADVICE ON SECURITY MATTERS BASED ON PERSONAL PRACTICAL EXPERIENCE. THIS EXPERIENCE IN THE SECURITY GUARDS FIELD IS UNSURPASSED IN NAIROBI, COVERING, AS IT DOES, THE PAST TWELVE YEARS.

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!

---



## PAST PRODUCTIONS

### BY NAIROBI CITY PLAYERS

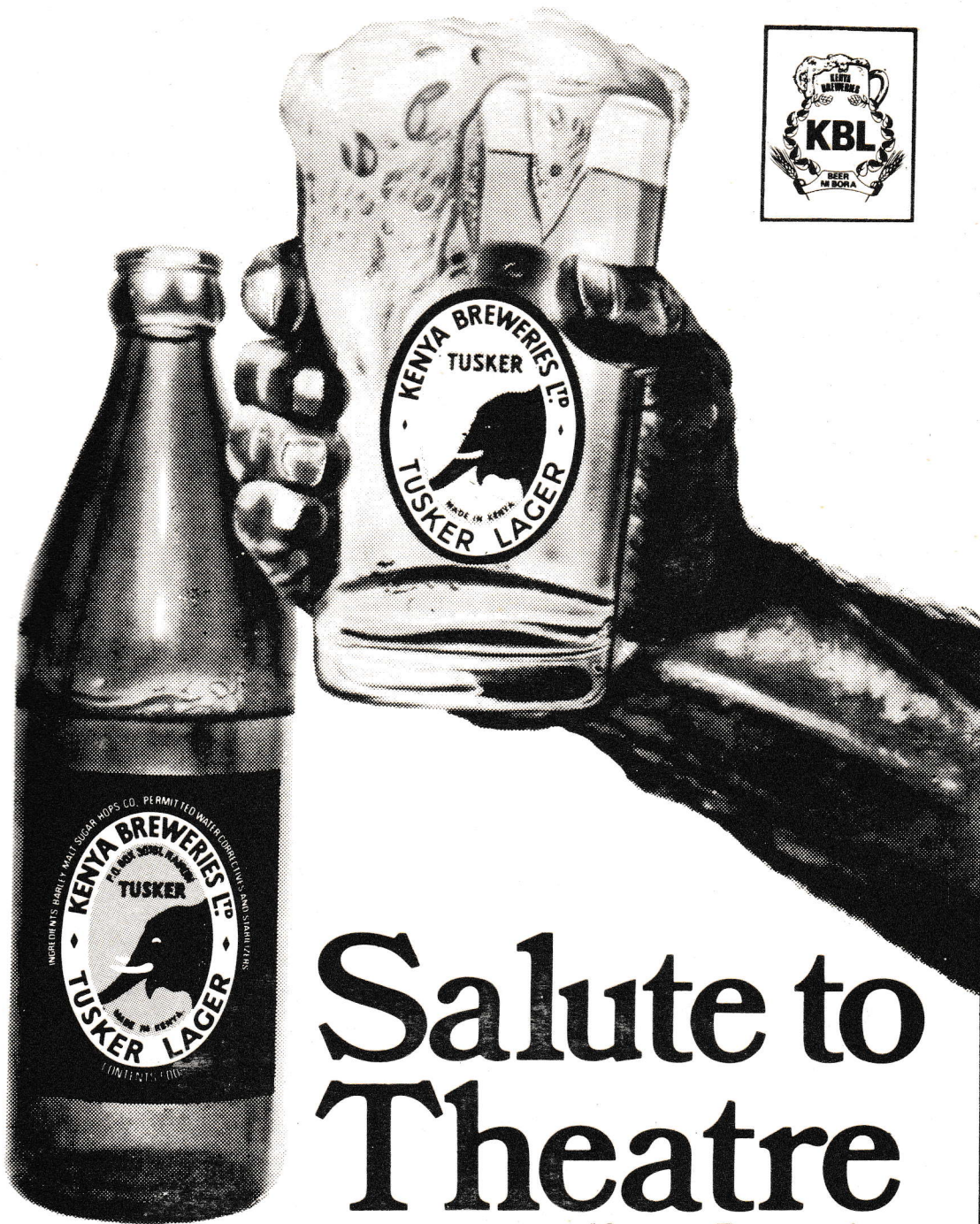
- 1956 "The Love of Four Colonels" by Peter Ustinov.
- 1957 "The Man Who Came to Dinner" by Moss Hart and George S. Kaufman.  
"Ring Round The Moon" by Jean Anouilh.  
"Payment Deferred" by Jeffrey Dell.
- 1958 "Romanoff and Juliet" by Peter Ustinov.  
"Two Gentlemen of Soho" by A.P. Herbert. (Winning 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.
- 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 & 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  
"Crown Matrimonial" by Royce Ryton  
"Toad of Toad Hall" by A.A. Milne
- 1981 "The Lady of the Camellias" by Alexandre Dumas  
"Savoy Knights" by David Horlock
- 1982 "The Fantasticks" by Tom Jones & Harvey Schmidt



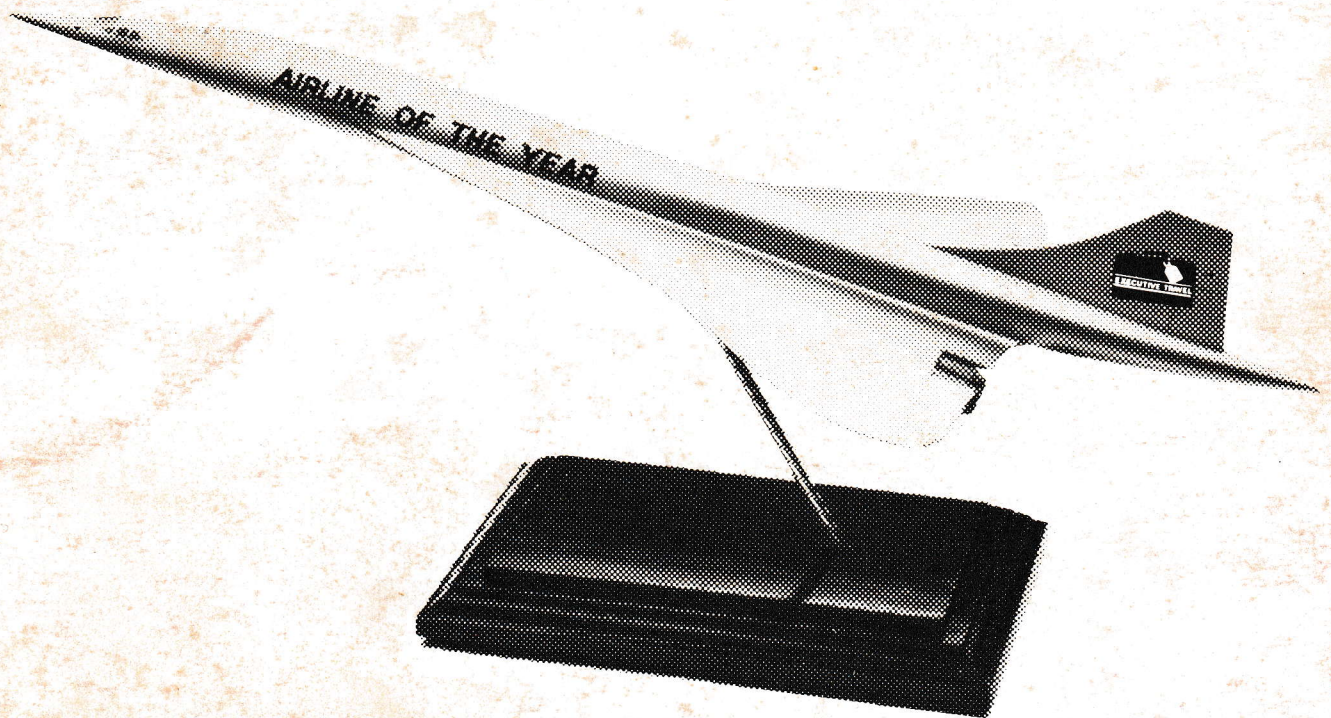


# Salute to Theatre

Kenya Breweries



# We've just taken delivery of a new plane.



British Airways: Winner of the 1982 Airline of the Year Award.  
Runners up: Swissair and Lufthansa.

As voted by the readers of Executive Travel Magazine.

**British  
airways**