

KENYA NATIONAL THEATRE

NAIROBI CITY PLAYERS

Present

BARRY MARTIN

Starring from London's West End
in

THE WORLD FAMOUS MUSICAL

Fiddler on the Roof

Directed and
Choreographed
by

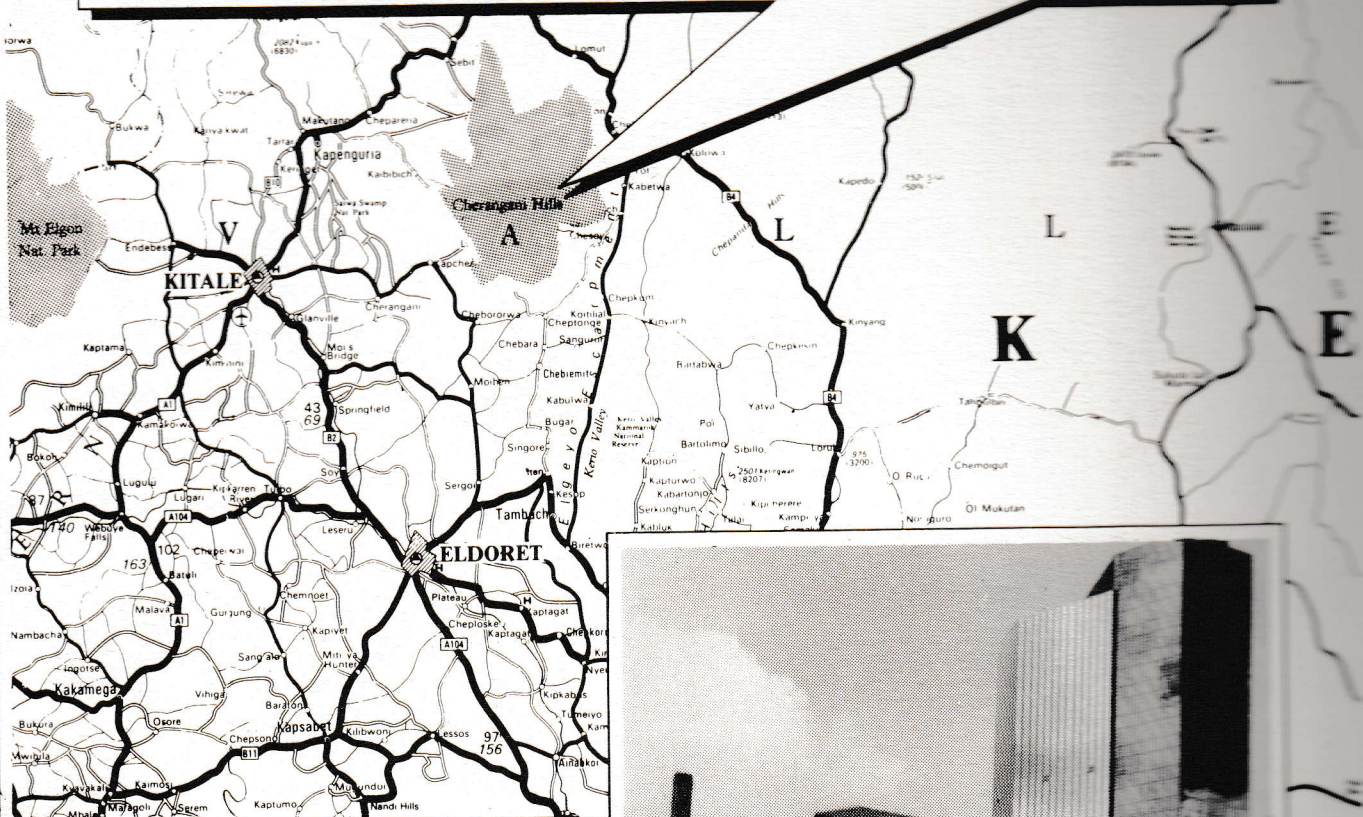
LARRY OAKS

Musical Director:
SIMON HUNT

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KENYA NATIONAL THEATRE

Nairobi City Players

Present

The World Famous Musical

**Fiddler
on the
Roof**

(Based on Sholem Aleichem stories by special permission of Arnold Perl)

Book by: **JOSEPH STEIN**

Music by: **JERRY BOCK**

Lyrics by: **SHELDON HARNICK**

Produced on the New York Stage by: **HAROLD PRICE**

Original New York Stage Produced Directed and Choreographed by:
JEROME ROBBINS

Director & Choreographer

LARRY OAKS

Assistant to the Director

CHARLOTTE SJOSTROM-FLANAGAN

Musical Director

SIMON HUNT

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ABOUT THE SHOW

The action takes place in the village of Anatevka, an impoverished Jewish community in Tsarist Russia. We are introduced first to Tevye, the Dairyman, a devout, humorous man, who has raised five daughters with the aid of quotations from the Scriptures, most of which he invents himself. Tevye tells how the community, wresting a precarious living from the soil, derives its strength and character from the age old laws of **"Tradition"**.

In Tevye's home, Golde his wife and his five daughters are preparing for the Sabbath. Yente, the matchmaker, arrives to tell Golde that the village's wealthiest citizen, Lazar-Wolf, a middle aged widower, wants to marry their eldest daughter, Tzeitel. Golde is delighted with the match, despite the fact that Lazar-Wolf is as old as Tevye, himself. Tzeitel, already in love with the poor tailor Motel Kamzoil, can only guess at what Yente proposes. Together with her sisters, Hodel and Chava, Tzeitel dreams of the prospect of marriage as they sing **"Matchmaker, Matchmaker"**.

Tevye, meanwhile, struggles home for the Sabbath dinner, obliged to pull his own cart as his horse has lost a shoe. Undaunted he sings of what he would do were he blessed with money, **"If I Were a Rich man"**. He meets Perchik, a poor student from Kiev, with determined and radical ideas of his own, who agrees to teach Tevye's daughters in return for his keep. Once at home, surrounded by their loved ones and their new guest, Tevye and Golde lead the family circle in the tender and hunting **"Sabbath Prayer"**.

Later Tevye meets Lazar-Wolf at the village inn and is persuaded, against his better judgement, to agree to the marriage. While celebrating the betrothal with their friends and several Russian neighbours in the joyous toast **"To Life"**, they are interrupted by the entrance of the Russian Constable, who informs them that orders have come for a demonstration to be held soon against the Jews of the district.

The next day Tzeitel is told of the plan for her marriage to Lazar and, in tears, begs Tevye not to insist on the match. They are interrupted by the arrival of Motel and together the young people reveal their secret betrothal. Though shocked at their disrespect of the tradition that the father should choose his daughter's husband. Tevye, realising their love is true, eventually gives them his blessing. An incredulous Motel sings ecstatically of his new found, God-given courage in **"Miracle of Miracles"**.

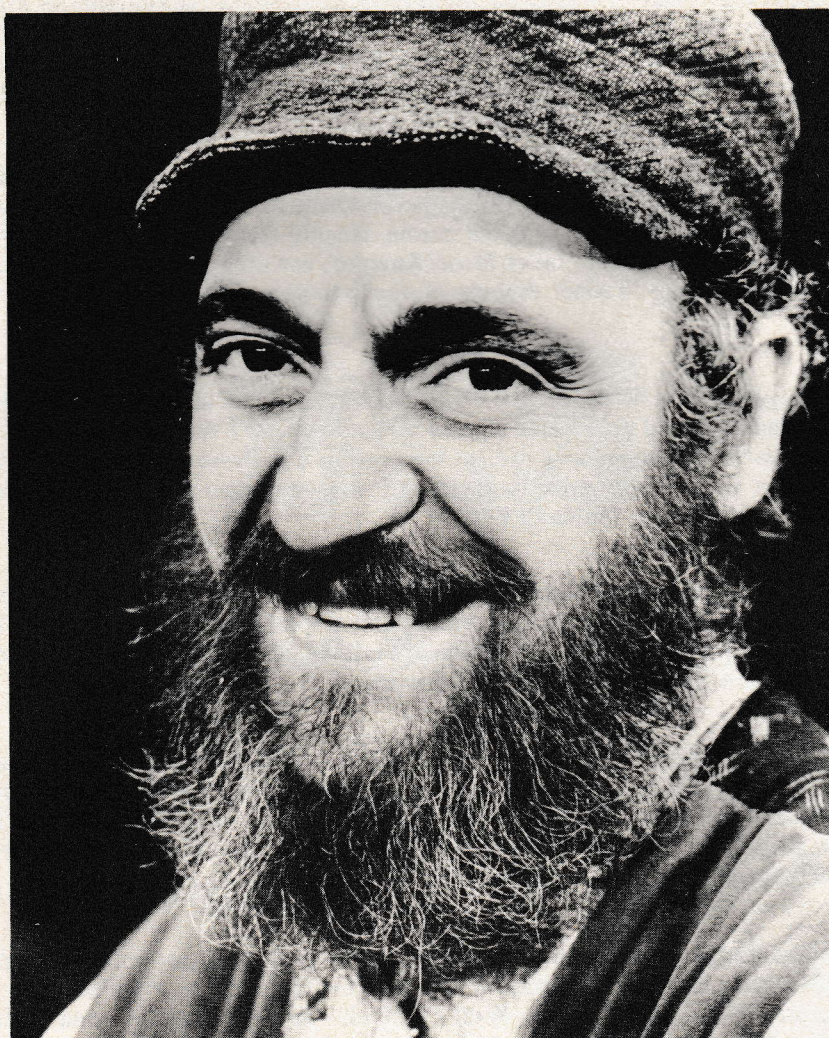
Tevye must now tell Golde what has happened to their plans. His ready imagination, prompted by a due respect for her biting tongue, leads him to choose the middle of the night for the purpose. Pretending to have woken from a nightmare, he tells her how Fruma-Sarah, Lazar-Wolf's first wife, and her own Grandma Tzeitel, long since dead, have appeared to him in a dream. Reduced to terror in the **Dream Sequence**, Golde willingly agrees that Motel is the man for Tzeitel, **"The Tailor Motel Kamzoil"**.

The wedding to Motel and Tzeitel is a joyous traditional event **"Sunrise, Sunset"**, but at the height of the celebration Russian demonstrators arrive, bent on destroying Jewish property. They smash up the wedding feast. A stunned Tevye has no suitable quotation and can only look to God for an explanation.

As Act Two opens Motel and Tzeitel have been happily married for two months but outside Anatevka trouble is spreading and Perchik decides he must join the revolutionaries in their struggle against the Tzar. Before he leaves he asks Hodel to marry him and she consents. **"Now I Have Everything"**. Tevye, once more unable to resist the pleading in a daughter's eyes, reluctantly gives them his blessing. Seeing two of his daughters marry for love prompts Tevye to wonder whether his own workaday relationship with Golde might not be based on love too. **"Do You Love Me"**.

But now the safe and ordered world of Anatevka begins to disintegrate. Perchik is arrested and sent into exile in Siberia. Hodel at once feels she must join him and marry him there and tells her father, in a moving farewell at the railway station, that she can only be happy with the man she loves. **"Far From The Home I Love"**.

Then falls the final blow. An edict decrees that Jewish families must leave within three days. Even Tevye, whose third daughter, Chava, has married the Russian, Fyedka cannot be spared. As they put together their few belongings, the villagers mourn for the sorry little place which familiarity and herdship shared has made their home. **"Anatevka"**. The curtain falls as they begin their long journey to start new lives in Poland, the Holy Land, America . . .



BARRY MARTIN "Tevye"

Barry Martin's career in the theatre stretches back virtually unbroken for more than forty years with his first West End appearance at the London Casino in 1949. Trained as a singer with the celebrated teacher Dudley Marcus, his first taste of theatre came when serving with the Royal Air Force Entertainment Unit when he played alongside Peter Sellers, Dick Emery and and Tony Hancock, all to achieve enormous successes in radio, television and films. On demobilisation from the R.A.F. Barry formed a jazz quintet with famous pianist Stan Tracey and toured Britain and the Continent.

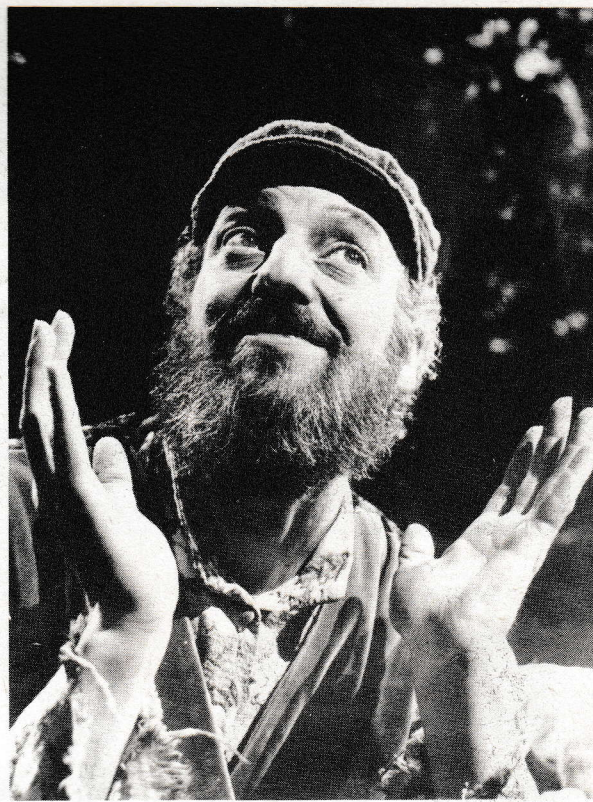
For twenty years since his West End debut Barry had a distinguished career as singer and actor throughout Great Britain and America. He played leading roles at Wyndhams Theatre, the Windmill Theatre, the Lyric Theatre and the Palace Theatre, all in London's West End. In 1969 he took over the role of "Tevye" from Jewish actor Topol at Her Majesty's Theatre and played no less than 500 performances in the part over the years 1969/ 1970/ 1971, certainly a very high spot in his career. He plays the same role tonight.

As well as appearing in Revue and touring in Variety, Barry has sung with Sadler's Wells Opera, played in straight plays (such as "The Mousetrap" at St. Martin's Theatre) as well as making numerous appearance as a principal in many major London productions and in repertory theatres throughout the U.K. He has made many appearances in Films and Television and his services as a character actor are in considerable demand. Pantomime is one of Barry's specialities. He has played in Cabaret in many well known places including the Savoy Hotel, the Stork Club, Astor and the Pigalle.

With such enormous talent an actor such as Barry Martin is rarely out of work or, to use the professional theatre term, "resting". This is why Nairobi City Players are delighted to have persuaded him to come to Nairobi to play the lead in this production.



"Golde, his Wife"
ELEANOR STEVENS



"Tevye, the Milkman"
BARRY MARTIN



"Tzeitel"
RUTH SHERWIN



"Hodel"
LOIS MUTUA



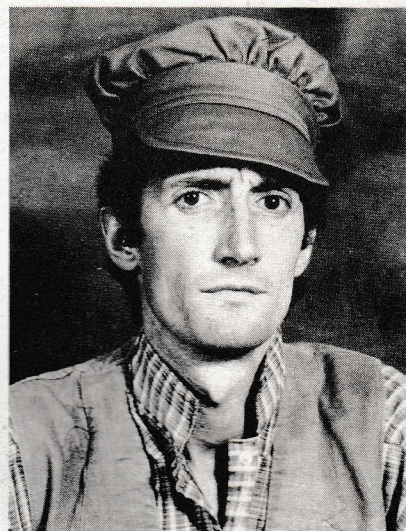
"Chava"
RHIANN DUNETT



"Fyedka, a Russian"
ROBIN LARSSON



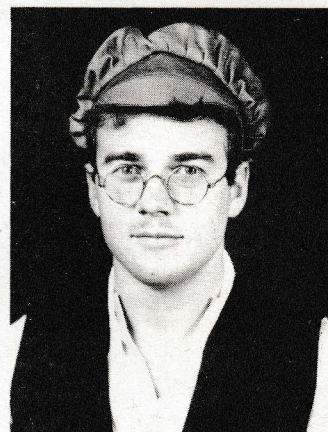
"Yente, the Matchmaker"
YVONNE LEE



"Perchik, the Student"
NIGEL KYNASTON



"Lazar-Wolff, the Butcher"
STEPHEN MEACHER



"Motel, the Tailor"
JIM PYWELL



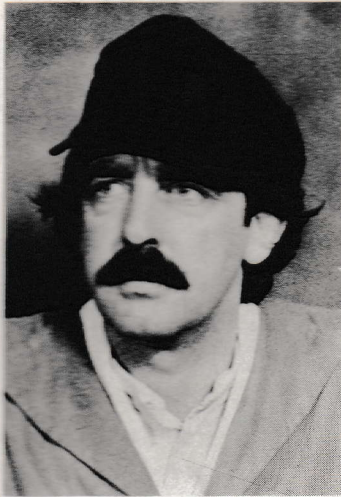
"Shprintze"
NIKKI STEVENS



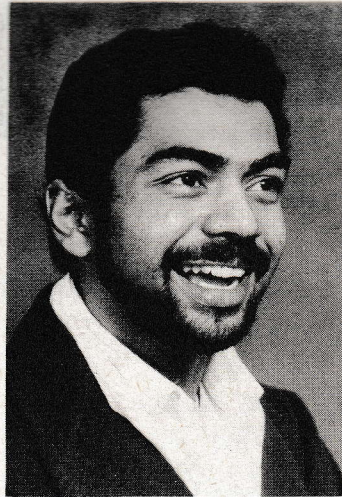
"The Fiddler"
MARK SHERIDAN



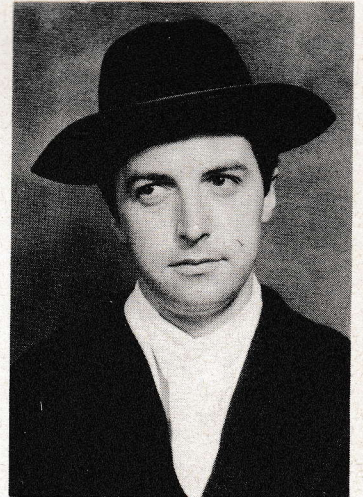
"Bielke"
NATASHA TUNDO



"Avram, the Bookseller"
BUZZ SHARP



"Mendel, his Son"
SHABBIR HUSSEIN



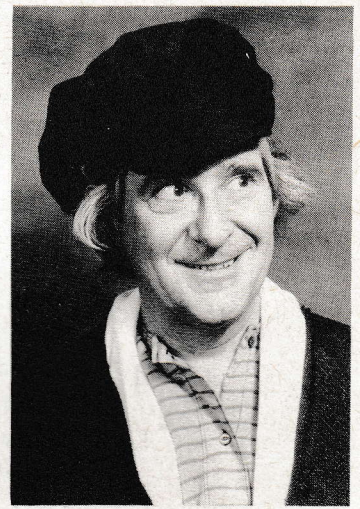
"Rabbi"
LESLIE CARDILLO



"Constable"
ALLAUDIN QURESHI



"Grandma Tzeitel"
VICKI LOPOW



"Mordcha, the Innkeeper"
MIK MAGNUSSEN



"Shaindel, Motel's Mother"
DENISE WHITE



"Fruma-Sarah"
WENDY PENROSE



"Nachum, the Beggar"
AGOLA ODERA

Fiddler on

CAST

Tevye, the Milkman
Golde, his Wife

Tzeitel
Hodel
Chava his Daughters
Shprintze
Bielke

Yente, the Matchmaker
Motel, the Tailor
Perchik, the Student
Lazar-Wolff, the Butcher
Fyedka, a Russian
Mordcha, the Innkeeper
Rabbi
Mendel, his Son
Avram the Bookseller
Nachum, the Beggar
Constable
Grandma Tzeitel
Fruma-Sarah
Shaindel, Motel's Mother
Sasha, a Russian
and
The Fiddler

BARRY MARTIN
ELEANOR STEVENS

RUTH SHERWIN
LOIS MUTUA
RHIANN DUNNETT
NIKKI STEVENS
NATASHA TUNDO

YVONNE LEE
JIM PYWELL
NIGEL KYNASTON
STEPHEN MEACHER
ROBIN LARSSON
MIK MAGNUSSEN
LESLIE CARDILLO
SHABBIR HUSSEIN
BUZZ SHARP
AGOLA ODERA
ALLAUDIN QURESHI
VICKI LOPOW
WENDY PENROSE
DENISE WHITE
ADRIAN RATCLIFF

MARK SHERWIN

Stage Manager
FRANCES CATTERMOLLE

Director & Choreographer
LARRY O'NEILL

Assistant to the Director
CHARLOTTE SJOSTROM

r on the Roof

CAST

Galina
Surcha
Fredel
Rivka
Katerina
Anna
Tatiana
Berille
Tania
Katja
Kensia
Petruschka
Mirala
Natasha
Tamara
Nadia
Hershe/ Bottle Dancer
Rurik, the Shoemaker
Schmeril/ Bottle Dancer
Ivan, Cymbal & Clarinet
Player/ Russian
Igor/ Bottle Dancer
Mishca, a Russian
Yussel, the Hatmaker
Label/ Bottle Dancer
Rimsky, a Russian
Boris, the Bagel Man
Yakov, the Fishmonger/ Russian

THE VILLAGERS

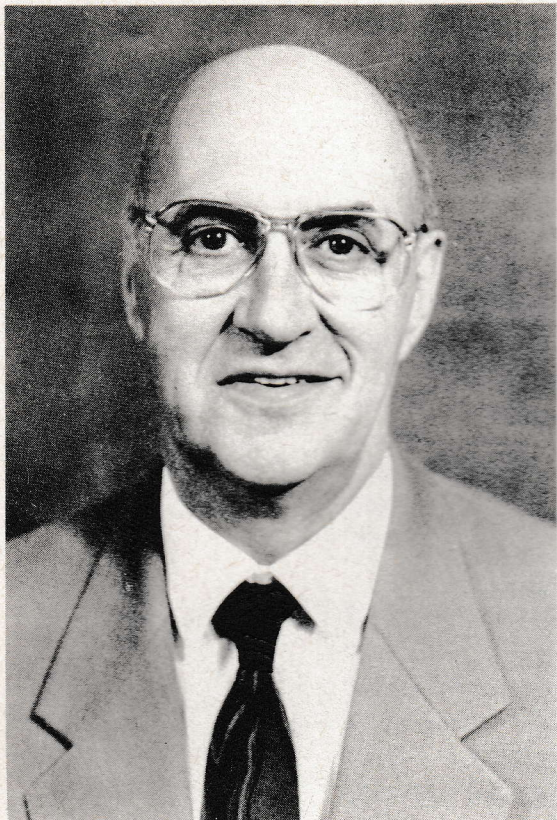
SHIRLEY BISHOP
NAZ COCKER
JENNY DUNNETT
CATHERINE GUEST
SHEILA LOBO
RUTH LEIGH
NARELLE McNAUGHTON
MERIEL McLEAN
CARLA MARTYRES
MARY McLEAN
LAURA MEACHER
ANGELA ROBINSON
SUSAN SPOERER
MUDASIA VIHENDA
MARIA WEBZELL
VASESSA WADE
MARTIN ANYOLI
HAMID COCKER
CLIVE GLOVER

MUCHUGIA MACHUA
TITUS MUTANDA
BENSON MUROKI
GEOFFREY MUKOTA
DAVID ODERO
HAROLD ODHIAMBO
PETER PAYNE
KENNETH TAUBEI

Director & Choreographer
HARRY OAKS

Musical Director
SIMON HUNT

Assistant to the Director
E SJOSTROM-FLANAGAN



LARRY OAKS-Director and Choreographer

Larry Oaks was born into a Jersey farming family. At a critical time in his milking career he was seized with the desire to become a dancer. He trained at the Joan Davis Stage School and worked in theatre, television and cabaret in London for about five years.

His career in the theatre has embraced a tremendous variety of positions. From his dancing successes he went on to become choreographer for many stage and television productions as well as films. He then entered the field of direction combined with choreography.

Larry has been associated with the hit musical "Oliver" since it opened in London in 1960, following which he either staged or directed productions in New York, Los Angeles, Toronto, Tel Aviv, Amsterdam, Dublin, Copenhagen and the British National Tour. During this time he staged "The Prime of Miss Jean Brodie" starring Vanessa Redgrave, "Waters of the Moon" with Ingrid Bergman and Dame Wendy Hiller and "The Bed Before Yesterday" with Joan Plowright. He also arranged some choreography for Celia Johnson, Paul Schofield, Ian McShane and Mai Zetterling for A.T.V's Play of the Month series. He has directed "Guys and Dolls" in Greek, worked extensively on a number of productions in Denmark and Norway. He was Resident Director of "Billy" starring Michael Crawford at Drury Lane.

Cameron Mackintosh, producer of "Les Miserables", "Phantom of the Opera" "Miss Saigon", and many other smash hit musicals, and who once worked for Larry as an assistant stage manager, asked him to be Resident Director of "My Fair Lady", starring Tony Britten, Liz

Robertson and Anna Neagle, and then to direct a production of "Oliver" with Roy Hudd. Larry directed the Toronto and National Tour of "Side by Side by Sondheim" for Cameron Mackintosh and then was Resident Director of "Follies" starring Julia McKenzie, Diana Rigg, Daniel Massey and David Healy for the Mackintosh management. Earlier this year he worked on a new show entitled "Just So" which is based on the Rudyard Kipling stories. It "tried out" at the Tricycle Theatre and Mackintosh plans to open it in the U.S.A. in the Autumn. Larry has recently spent 18 months as Resident Director of "Anything Goes" starring Elaine Paige and Bernard Cribbins.

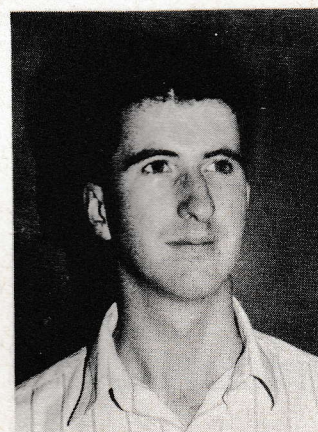
Larry is certainly no stranger to Nairobi. He has directed and choreographed seven previous productions for Nairobi City Players — "Fiddler on the Roof" and "Kismet" (1971), "Hello, Dolly!" (1972), "Man of La Mancha" (1973), "Side by Side by Sondheim" (1980), "Annie" and "Jack and the Beanstalk" (1986). Shortly after the run end for this production he will be directing "Annie" in Oslo.

He has given up milking cows.

SIMON HUNT-Musical Director

Simon Hunt arrived in Nairobi last year to take up a post as Music Teacher at the Nairobi Academy. In the United Kingdom he has had considerable experience as Musical Director of various productions including "Toad of Toad Hall", "Oh, What a Lovely War!" and "Salad Days" as well as putting together his own musical productions whilst at college. Simon is also a talented musician playing piano and trumpet. He has also conducted choirs and orchestras and appeared regularly as a piano accompanist.

Since arriving in Nairobi Simon has played a very active part in the musical life of the city, playing in the Nairobi Orchestra and in various concerts and recitals for the Nairobi Music Society. Last Christmas he was the M.D. of Nairobi City Players' pantomime, "Sleeping Beauty".



SYNOPSIS OF SCENES

THE PLACE: Anatevka, a small village in Russia.

THE TIME: 1905, on the eve of the Russian Revolutionary period.

ACT ONE

Prologue

- Scene 1: Kitchen in Tevye's House.
- Scene 2: Exterior of Tevye's House.
- Scene 3: Interior of Tevye's House.
- Scene 3A: On the way to the Inn.
- Scene 4: The Inn
- Scene 5: Street outside the Inn.
- Scene 6: On a bench outside Tevye's House
- Scene 7: Tevye's Bedroom.
- Scene 8: Village Street and Motel's Tailor Shop
- Scene 9: The Wedding

INTERVAL

ACT TWO

Prologue

- Scene 1: Exterior of Tevye's House.
- Scene 2: Village Street.
- Scene 3: Exterior of Railway Station.
- Scene 4: Village Street.
- Scene 5: Motel's Tailor Shop.
- Scene 6: Somewhere on the outskirts of the village.
- Scene 7: Outside the Barn.
- Scene 8: Outside Tevye's House.

Epilogue.

MUSICAL NUMBERS

ACT 1

"TRADITION"	Tevye and the Villagers
"MATCHMAKER, MATCHMAKER"	Tzeitel, Hodel and Chava
"IF I WERE A RICH MAN"	Tevye
"SABBATH PRAYER"	Tevye, Golde and the Villagers
"TO LIFE"	Tevye, Lazar, Mischa and Men
"MIRACLE OF MIRACLES"	Motel
"THE TAILOR, MOTEL KAMZOIL" (THE DREAM)	Tevye, Golde, Grandma Tzeitel, Fruma-Sarah and the Villagers
"SUNRISE, SUNSET"	Tevye, Golde, Perchik, Hodel and the Villagers
"BOTTLE DANCE"	The Bottle Dancers
"WEDDING DANCE"	The Villagers

ACT II

"NOW I HAVE EVERYTHING"	Perchik and Hodel
"DO YOU LOVE ME?"	Tevye and Golde
"I JUST HEARD" (THE RUMOUR)	Yente and the Villagers
"FAR FROM THE HOME I LOVE"	Hodel
"ANATEVKA"	Tevye, Golde, Yente, Lazar, Mendel and Avram
"EPILOGUE"	Entire Company

THE MUSICIANS

MUSICAL DIRECTOR — SIMON HUNT

Flute	DANIELLE POTTER
Oboe/Cor Anglais	TREVOR WALSHAW
Clarinet	ROS WILSON
Violin	JUDITH BRENNAN
Trumpet	PATRICE KIKUYU
Piano	ASSIE MELVIN
Keyboard	HELEN WATTS
Keyboard (Bass)	KIM KWI YEON
Percussion	ROBIN MASON

The Production Team

Stage Manager	Frances Cattermole
Assistant Stage Managers	Rob Dugand, Sasha Ronsky, Simon Young
Stage Crew	Daniel Mbugua, Josphat Muhu, Ellam Kisala, Daniel Lutah
Lighting	Neil Davidson, Jason Mwai
Follow Spot Operators	Ingrid Dugand, Jenny Sharp
Properties	Jackie Guest, Moira Turner, Katrina Tilley, Chris Meck
Set Construction by	"Pop" Aisthorpe of Aisthorpe Timber Engineers Ltd.
Scenic Artist Painters	David Marrian Nerelle McNaughton, Jenny Dunnett, Ruth Sherwin, Mark Sherwin, Angela Robinson, Abby Robinson, Robin Larsson, Mary McLean, Kenneth Taubei, Rhiann Dunnett, Susan Spoerer, Muchuga Machua, Mudasia Vihenda
Sound	Jim Turner, Colin D'Souza
Costume Designer Costume Team	Alies van der Linden Anthea Glanfield, Marion Mackenzie
Tailoring	La Born Exquise
Front of House Manager	Joan Greene
Publicity	Bryan Epsom
Programme	Bryan Epsom
Programme Printing	Man Graphics Ltd.
Photographs	Roger Athaide of Foto-Unique

Acknowledgements

Swissair	For Airline Tickets
Greengates School	for Rehearsal Facilities
Mary and Bryan Epsom	for Director's accommodation
Denise White	for Barry Martin's accommodation
Assanands	for Sound Equipment
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Nairobi City Players wish to gratefully acknowledge all those persons who so willingly gave assistance after this programme went to press.

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NAIROBI CITY PLAYERS AND THE KENYA NATIONAL THEATRE

In 1956, John Ebdon and Donald Whittle (both ex-professional actors), the late Noreen Antrobus and Bryan Epsom, all dedicated thespians, met and decided to form an "acting group" to be known as "The Nairobi City Players". The Constitution of this new group was unusual for an amateur society as the main aims and objects were stated as follows:

- (a) Regularly to present theatrical productions of a good dramatic and artistic standard by utilising and coordinating the best available acting talent, directors, set designers and technical stage assistants in Kenya.
- (b) Towards the fulfilment of (a) above, to be unstinting in the cost of productions, subject to the budget limits set by the Standing Committee.
- (c) To take all necessary steps to encourage drama and to improve the facilities available for theatrical productions.

The City Players, despite vastly changed circumstances affecting theatre in Kenya since their inception, have adhered faithfully to these aims and the presented well over 100 productions, including many fullscale musicals, mostly at the Kenya National Theatre.

In fact, this year marks the 34th year of N.C.P's association with the Kenya National Theatre which the group affectionately regards its home ground. Since 1956, the rentals paid by N.C.P. have formed a major contribution to the Kenya National Theatre's revenues; in addition the group has given donations from time to time to assist the Theatre. Apart from this, N.C.P. has made substantial contributions to a number of worthy charities by way of Charity Premieres and also gifts in cash and kind.

Over the years many talented people have made major contributions to the work of the group, working in all fields of theatrical enterprise. Their remarkable endeavours have resulted in a high standard of production of which this group is understandably proud. Some of the highlights of our 34 year history are as follows:

Among the musicals were: "The King and I" (1961). This was revived in 1977, sixteen years later with the original leads Peter Pearce and Dulcie Artwill, known as the Bangkok Pensioners for the latter production. "Annie Get Your Gun" (1963), "Irma La Douce" (1963), "South Pacific" (1964), "Oklahoma" (1964) Revived in 1978, "The Sound of Music" (1967), "Guys and Dolls" (1968) Revived in 1979, "My Fair Lady" (1968), "Kiss Me Kate" (1969), "Fiddler on the Roof" (1971), "Hello, Dolly" (1972), "Man of La Mancha" (1973), "Godspell" (1974) Revived with Gerry Tebbutt's sparkling production last year, "Cabaret" (1976), "The Merry Widow" (1977) "Side by Side by Sondheim" (1980) "Canterbury Tales" (1982) "Annie" (1986) and "How to Succeed in Business Without Really Trying" (1988)

Gilbert & Sullivan works have also been presented - "The Pirates of Penzance" (1979), "H.M.S. Pinafore" (1980) and "The Gondoliers" (1984) with Nairobi Music Society. In recent years the group has presented pantomime at Christmas with "Cinderella" (1984), "Aladdin" (1985) "Jack and the Beanstalk" (1986), "Mother Goose" (1987), "Robinson Crusoe" (1989) and "Sleeping Beauty" (1990). Travelling revues have also been a popular part of our programme with "Minstrels" (1974), (1975) and (1978), "Savoy Knights" (1981) and "Happy as a Sandbag" (1983).

Particularly successful plays offered by the group were "The Love of Four Colonels" (our first production in 1956), "Ring Round the Moon" (1957), "The Diary of Anne Frank" (1960), "Ross" (1964), "A View from the Bridge" (1966), "The Affair" (1969), "Hadrian VII" (1971), "Conduct Unbecoming" (1973), "The Masters" (1975), "Hostile Witness" (1976) "Crown Matrimonial" (1980), "The Business of Murder" (1987) and "Twelve Angry Men" the late Nigel Slade's brilliant production last year.

Over the last twenty or so years Nairobi City Players have followed a policy of "importing" professional directors, choreographers, actors, singers and musicians. These have included—directors Larry Oaks, David Kelsey, Robert Robinson, Gerry Tebbutt, Fernand Monast, Geoffrey Braun, Jon Tarlton, Leo Kharibian and Larry Drew — actors Hope Jackman, Jenny Logan, Lynne Williamson, Tony Rickell, Christina Artemis, David Middleton, Gaynor Miles, Garth Bandell, Olivia Breeze and Sid Livingstone, and for the productions of "The Merry Widow" and "The Barber of Seville", director, musical director, soloists and musicians from the Vienna Volksoper and the Opernhaus Graz.

This policy of strengthening local talent with visiting professionals has been fully justified, we feel, by the ambitious productions we have been able to stage, and has certainly raised standards.

Bryan Epsom

The little pick-up with big potential.



The Nissan 1200 pick-up.

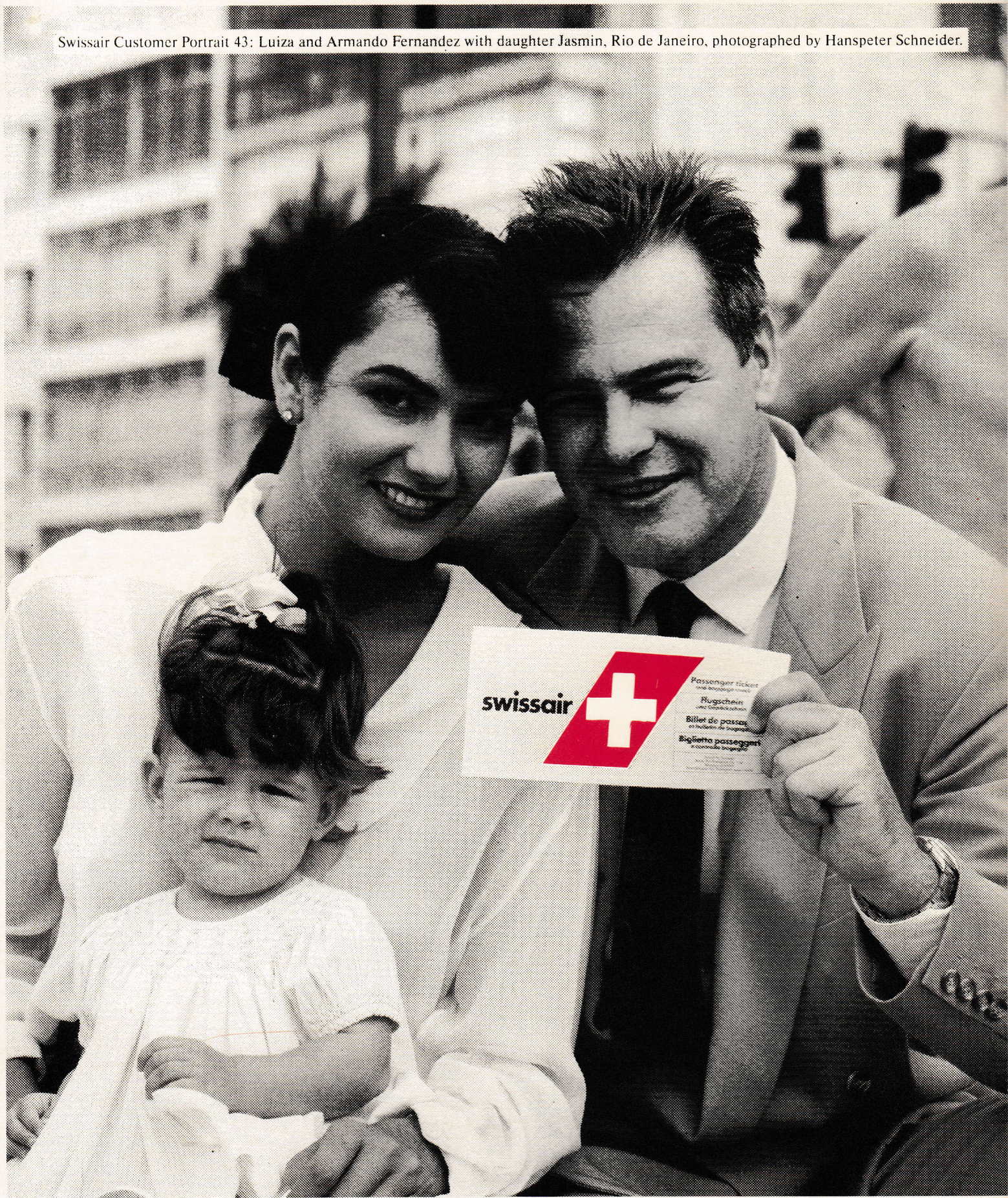
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However, this rugged little vehicle's biggest potential lies in its fuel economy. The Nissan 1200 pick-up has averaged a remarkable 62.7 M.P.G. in economy trials. Consider also that it's a winner of National Rallies and it's Kenya's most versatile vehicle.

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→ D.T. Dobie ←

Swissair Customer Portrait 43: Luiza and Armando Fernandez with daughter Jasmin, Rio de Janeiro, photographed by Hanspeter Schneider.



Feel like guests rather than just passengers on Swissair. Enjoy not only the warm and friendly ambiance on board but also the courtesy and thoughtfulness of the Swissair staff. Attribute this to a personal involvement which extends beyond service. Call it the true philosophy of air travel.