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NAIROBI CITY PLAYERS PRESENT

# The BARBER of SEVILLE

by ROSSINI



With Soloists from the Vienna  
& Graz Opera Companies.

Directed by — THOMAS TARJAN  
Musical Director — WOLFGANG BOZIC

KENYA NATIONAL THEATRE



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Proudly Present

**THE BARBER OF SEVILLE**  
by  
**GIOACCHINO ROSSINI**

Directed by  
**DR THOMAS TARJAN**

Musical Director  
**WOLFGANG BOZIC**

Chorus Master  
**TONY DAVIES**

Orchestra Rehearsal Conductor  
**JEFF ROBINSON**

with  
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VIENNA STATE OPERA COMPANIES**

at  
**THE KENYA NATIONAL THEATRE**  
From 28th July to 12th August 1978



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## ABOUT THE SHOW

### THE STORY

The scene is just before dawn in a square in Seville in Spain in the late 18th century, outside the house of Dr Bartolo, guardian of Rosina. Fiorello, servant to Count Almaviva, enters leading a group of musicians and followed shortly by the Count, who is in love with Rosina, although they have never met. The Count almost manages to serenade his love but the musicians are too noisy and Rosina does not appear (*Piano, pianissimo*). The Barber, Figaro, appears proclaiming the many services he offers besides barbering (*Largo al factotum*) - he will, it seems, fix anything for anybody.

The Count enlists his aid to court Rosina. Apparently Figaro already knows Dr Bartolo and his family well. Rosina, then Bartolo, appear on the balcony and the Count and Figaro hastily hide. Rosina contrives to drop a letter for the Count in which she says his persistent attentions intrigue her and asks his name and station; she adds that Bartolo - whom she calls a tyrant - keeps her virtually a prisoner, but she will try to escape. She then goes back into the house. The others overhear Bartolo's intention to marry his ward himself and that Don Basilio, Rosina's music master, is to make the arrangements.

At Figaro's suggestion the Count serenades Rosina (*Se il mio nome saper*), who indicates her pleasure. The two then plan how the Count may enter Bartolo's house and meet Rosina (*All'idea di quel metallo*) by disguising him as a soldier billeted there. The Count leaves, and Figaro enters the house. Rosina thinks tenderly of her suitor (*Una voce poco fa*).

Figaro greets Rosina and starts to put his plan into action, but has to hide as Bartolo returns. Later Don Basilio, the music master, arrives and tells Bartolo that Rosina's lover is Count Almaviva, and the two plan to circulate a scandalous rumour about him (*La calunnia e un venticello*). All this is overheard by Figaro, who then tells Rosina of her guardian's intention of marrying her, which horrifies her. He also takes the opportunity to tell her how much the Count - whose name he does not mention - loves her (*Dunque io son... tu non m'inganni!*). He promises to deliver a letter to the Count.

Bartolo knows Rosina and Figaro have been talking and is suspicious. He warns her not to try any tricks (*A un dottor della mia sorte*). Marzelline, the old housemaid, opens the door to the Count, dressed as a cavalryman (*Ehi di cosa*) and bringing a billeting order. Rosina delightedly recognises him, but Bartolo, getting increasingly angry, tries to get rid of him. They are still arguing when Figaro reappears. With a loud knock on the door an officer and soldiers enter to arrest the Count, who manages to persuade them not to do so (*Freddo ed immobile*). A great commotion follows (*Ma Signor* and *Mi par d'essere con la testa*).

Bartolo is alone bewailing his fate (*Ma vedi il mio destino*) when the Count returns disguised as a music teacher, and tries to ingratiate himself (*Pace e gioia sia con voi*), explaining that he is Don Alonso, a pupil sent to teach Rosina because Basilio is ill. He then tricks Bartolo by pretending he has found a letter from Rosina to the Count (in fact the letter he received from her), and suggests he (as Don Alonso) should show it to Rosina, saying he got it from the Count's mistress who had been shown it as a joke. Bartolo is delighted with this scandalous suggestion and calls in Rosina and introduces her to her new teacher (whom she at once recognises). Alonso plays, Rosina sings, and Bartolo dozes (*Controun con che accento amore*). Bartolo is charmed and praises Rosina (*Quando mi sei vicina*). Figaro enters and takes full credit from Bartolo for having quered Almaviva's pitch, and then insists on staying him. Basilio enters and it looks as though the Count will be exposed. Figaro and the Count desperately try to persuade him that he really is very ill and should go to bed. After the Count has given him a purse as a bribe he agrees to go and they bid him farewell (*Buona sera, mio signore*).

While Figaro distracts Bartolo's attention, the Count tells Rosina of his plan for her to escape at midnight, but Bartolo discovers nearly all and flies into a rage (*La testa vi gira*) and the others all leave hastily. He sends for Basilio and orders Marzelline to guard the door. She complains about her master and all the crazy goings-on in the house (*Vecchiotto cerca moglie*). Bartolo returns with Basilio, who tells him he did not know Don Alonso, so the Doctor then calls Rosina and triumphantly produces her letter to the Count which, he says, her lover left with his mistress. She is aghast, but of course has never known him as Almaviva, only by the name Lindoro with which he signed his love letters.

After thunder Figaro and the Count appear, cloaked, to rescue Rosina. She objects at first but the name muddle is soon sorted out and she is enraptured (*Ah! qual colpo inaspettato!*). They prepare to escape but - too late! - someone is coming and the ladder has been taken away (*Zitti, zitti, piano, piano*). Basilio enters with a notary carrying a document, obviously intending to marry Rosina to Bartolo. Figaro quickly turns the tables and, threatened by the Count's pistol, Basilio agrees to witness the marriage of Rosina and the Count. No sooner is the document signed than Bartolo enters with an officer and soldiers, but too late. Everyone - except Bartolo - congratulates them (*Amore e fede eterna*) and so the story ends.

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## THE DIRECTOR



THOMAS TARJAN

*Born in Hungary, he studied music in Budapest, taking political economy as a second subject. He won several prizes at international singing festivals and was subsequently engaged by a number of Hungarian companies, foremost among them being the operetta theatre in Budapest. He also appeared with the Budapest State Opera. Thereafter he went to Switzerland and Germany. In 1969 he joined the Graz Opera House and since 1971 has been its Administrator. He has made guest appearances in many European countries in concert, opera, operetta and on television and radio. He appeared in Nairobi as Eisenstein in Die Fledermaus in 1975 and Basilio in The Marriage of Figaro in 1976. In 1977 he took the part of Danilo in The Merry Widow. In this performance he directs The Barber of Seville and sings the part of Count Almaviva.*

## THE MUSICAL DIRECTOR



WOLFGANG BOZIC

*Born in Graz, Austria, he studied piano and conducting in Graz, Salzburg and Rome, obtaining several awards and diplomas. He has conducted orchestral works as well as opera and operetta, given concert performances as a pianist and accompanied Lieder singers. His operatic repertoire includes most of the classical operas but he is also keenly interested in more modern works. He recently conducted Benjamin Britten's Death in Venice. Since 1970 he has been Conductor at the Graz Opera. He has made a number of very successful visits to Nairobi. In 1976 he conducted The Marriage of Figaro. Last year he was the Musical Director for The Merry Widow.*

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**DORIT HANAK**

*Dorit Hanak was born in Baden, near Vienna, and she studied at the Vienna Music Academy. She is under contract with the Graz Opera House, but makes guest appearances at the Vienna State Opera and the Vienna Volksoper. She has also sung at the famous Glyndebourne Festival in England, the Aix-en-Provence Festival in France and the Flanders Festival in Belgium. She has toured the United States of America. Miss Hanak has made numerous television appearances in Austria, Germany and France, and for the BBC in England.*



**GOTTFRIED HORNIK**

*Gottfried Hornik was born in Vienna and received his musical training in that most musical of cities. From 1965 to 1977 he was with the Graz Opera. Since 1977 he has been under contract with the Vienna State Opera. He has made guest appearances at La Scala in Milan and in Barcelona, Lisbon, Tehran, Munich, Leipzig and Nuremberg. He has also sung in many concerts and Lieder evenings in Austria and other countries. Since 1973 he has taught as a Professor at the School for Music and Performing Arts in Graz. He visited Nairobi previously to sing the role of Count Almaviva in The Marriage of Figaro.*



**THE VISITING SOLOISTS**

**FRIEDEMANN HANKE**

*Friedemann Hanke was born in Upper Silesia. In addition to his musical training he has also undertaken acting studies. He makes regular appearances at the Graz Opera where he is under contract. He has also played in many European Festivals, and particularly in Germany. He has given numerous concert performances for the Vienna Concert Theatre and throughout Europe, including television appearances. He is a recording artist of both classical and modern music.*



**ROBERT GRANZER**

*Robert Granzer was born in Vienna and studied music in that city. He spent 16 years in Salzburg during which time he made many guest appearances in Austrian and German cities, including the famous Salzburg Festival, Lubek and Munich. Since 1974 he has been a regular member of the Vienna Volksoper. He has toured in South America and in the Far East. He visited Nairobi three years ago to sing in Die Fladertmaus.*



**ERNI TÖGL**

*Erni Tögl was born in Graz. A contralto singer, Miss Tögl has been with the Graz Opera since 1972 and has made guest appearances in Linz, Innsbruck, Luxembourg, Mallorca, Barcelona and Hungary. She has a diploma from the School of Music and Performing Arts in Graz.*





## SOLOISTS



**EIRWYN CHARLES**

*Eirwyn Charles was born in Wales. In 1957 he commenced his musical studies with Maestro Ferrando Carpi at the Conservatoire de Geneve, following which he joined the Sadlers Wells Opera Company. While there he was 'discovered' by Frau F. Wagner, the granddaughter of Richard Wagner, whose scholarship to Bayreuth he won outright against singers from all over Britain. At Bayreuth he familiarized himself with Wagnerian opera and sang most of the main bass roles in Germany and elsewhere. He has appeared many times on television. Ill health has caused a temporary break in his operatic career, hence his arrival in the warmer climate of Kenya. He hopes to return to the operatic scene in the next two years.*



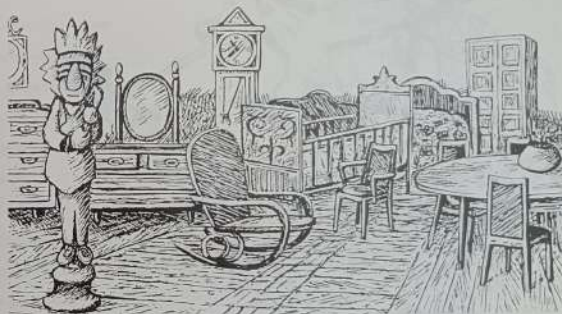
**FREDDY GROSS**

*Freddy Gross arrived in Kenya in 1952. He met Oswald Fisher in 1953, and as a result of this meeting he subsequently took part in most Fisher productions, amongst them Dear Charles, Harvey, My Three Angels, Mountain Air and The Sleeping Prince which, in 1957, was his last appearance until the arrival of the first Austrian Opera team in 1975 when he was mobilized to play the part of the jailer, Frash, and again last year as Njegus in The Merry Widow. Besides his various business interests F. H. Gross opened the first Austrian Consulate in East Africa in 1958, and to this day remains attached to the Embassy as Hon. Consul-General.*

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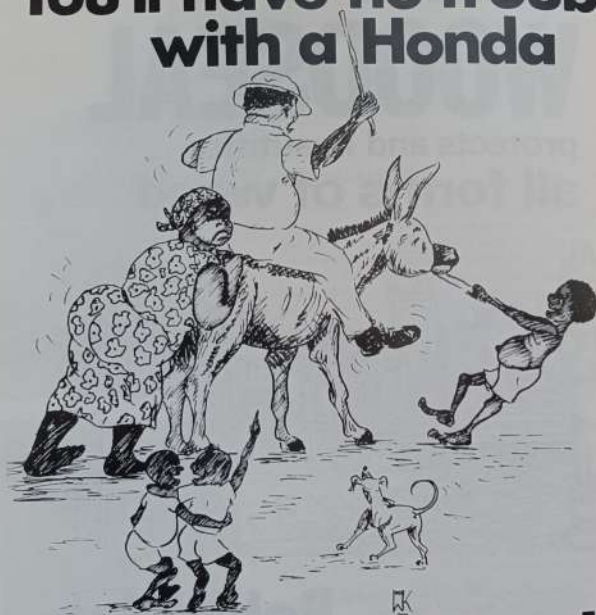
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**THE PRODUCTION TEAM**

Stage Manager .....	CONNIE MacDONALD
Assistant Stage Managers .....	GWYNNE PALMER, JAMES PEEL
Production Manager .....	NICK DONNE, KEN TURNER
Production Assistants .....	FIONA BRENNAN, MARIANNE HERNE MARILYN KUSCHEL
Stage Crew and Set Painting .....	RICHARD BRAUND, FIONA BRENNAN, MARLEEN DOCHERTY, JEAN DURIE, BRENDA, GAIL and GLEN GOODMAN, AILEEN HUTTON, CAROLA McINTYRE, MIKE and LYNN NOEL, TONY WOODWARD, JEREMY, RICHARD and JULIA BISHOP, DAVID TUCKER, ROBERT KURIA NGANGA IVOR MAYNARD
Construction Manager .....	
Set Construction .....	KENYA NATIONAL THEATRE
Lighting Design .....	THEATRICAL ENTERPRISES (K) LTD
Lighting Operation .....	AILEEN HUTTON, JASON MWAI
Set Design .....	JULIET WATKINSON
Sound .....	PETER DAVIES
Costumes .....	GRAZ OPERA COMPANY and NAIROBI CITY PLAYERS
Costume Alterations .....	BARBARA MAYNARD, SHIRLEY BISHOP, EVELYN KALIBALA, MARY EPSOM
Properties .....	VICKI UDALL, PENNY LENNOX
Front of House and Flowers .....	LIZ WARD and ASSISTANTS
Poster Design .....	JULIET WATKINSON
Poster Screen .....	VOGUE SCREEN PRINT
Publicity .....	BRYAN EPSOM
Programme .....	MARIANNE HERNE and JOAN GREENE
Photographs .....	AILEEN HUTTON
Translator .....	MARILYN KUSCHEL
Orchestra Liaison .....	MARGARET SHARMAN

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



# THE BARBER OF SEVILLE

Directed by  
DR THOMAS TARJAN

Musical Director  
DR WOLFGANG BOZIC

Production Manager  
KEN TURNER

Production Assistant  
FIONA BRENNAN

Stage Manager  
CONNIE MACDONALD

Chorus Master  
TONY DAVIES

Orchestra Rehearsal Conductor  
JEFF ROBINSON

Set Design  
JULIET WATKINSON

## CAST

Count Almaviva.....	THOMAS TARJAN (Graz Opera)
Dr Bartolo.....	ROBERT GRANZER (Vienna State Opera)
Rosina.....	DORIT HANAK (Graz Opera)
Figaro — The Barber.....	GOTTFRIED HORNIK (Vienna State Opera)
Basilio.....	FRIEDEMANN HANKE (Graz Opera)
Marzelline.....	ERNI TÖGL (Graz Opera)
Fiorello.....	EIRWYN CHARLES
An Officer.....	RAY WATKINSON
A Notary.....	ROBERT KINGSTON DAVIES
Town Clerk (and Commentator).....	FREDDY GROSS

### MEN OF THE CHORUS

OTOJOKE ADOLU  
MIKE CRAIG  
ROBERT KINGSTON DAVIES  
KEN LATHAM  
MICHAEL NUNN  
REG ROBINSON

### MEN OF THE CHORUS

BILL WATKINSON  
EIRWYN CHARLES  
BARRY LENNOX  
PAUL ROBINSON  
MIKE ROMANCIA  
RAY WATKINSON

## SYNOPSIS OF SCENES

The Time: 1780

ACT I		ACT II	
Scene 1	A square in Seville in Spain	Scene 1	A room in the house of Dr Bartolo
Scene 2	A room in the house of Dr Bartolo.	Scene 2	A square in Seville
	<i>INTERVAL</i>	Scene 3	A room in the house of Dr Bartolo.

## ORCHESTRA

CONDUCTOR.....	WOLFGANG BOZIC
REHEARSAL CONDUCTOR.....	JEFF ROBINSON
VIOLINS.....	PETER MCGOWAN, GRAHAM PYATT, DEBBIE JEALOUSE, LORNA BARBOUR, APOLLO MUSOKE, MIKE KLIGERMAN, ROBIN SAYERS
VIOLAS.....	PETER ARMITAGE, TRACEY HARMON
CELLOS.....	LAURIE WAYBURN, SYLVIA HARMON
BASS.....	MARGARET SHARMAN
FLUTES.....	JOAN DOWNING, SALLEY BUNNEY
OBOE.....	BRIAN THORNE
CLARINETS.....	JEANETTE KASSAM, MARILYN AUCUTT
BASSOON.....	LEO COLE
TRUMPETS.....	BARRY CRAWFORD, PATRICE KIKUYU
HORNS.....	HANS EGERUPP, FRED MUCHIRI
CLASSICAL GUITAR.....	MIKE KLIGERMAN
TIMPANI.....	MARTHA KING
HARPSICHORD.....	WOLFGANG BOZIC

The Nairobi City Players wish to thank Margaret Sharman, Convenor, Nairobi Orchestra; Kathleen Watkinson for her invaluable assistance as rehearsal pianist; and Karen Thorne for her assistance during orchestra rehearsals.

### SCHUBERT CONCERT

A Schubert Concert will be held at the Kenya National theatre at 8.30 pm on Sunday 6th August, presented by the Kenya Conservatoire of Music, the Austrian Embassy, and the Nairobi City Players. This concert, to mark the 150th year since the death of Schubert, will feature all of the soloists from Austria taking part in *The Barber of Seville* and will be conducted by Dr Wolfgang Bozic, the Musical Director of the Opera.

## MUSICAL NUMBERS

### ACT I

#### The Overture

1. Introduction and Canzone
2. Cavatina — *Largo al factotum*
3. Duet — *Ah, ah! che bella vita*
4. Cavatina — *Una voce poco fa*
5. Aria — *La columbia*
6. Aria — *A un dottor della mia sorte*
7. Finale — *Fermi tutti. Niun si mova*

The Orchestra  
Fiorello, Count Almaviva and Chorus  
Figaro  
Figaro and Almaviva  
Rosina  
Basilio  
Dr Bartolo  
Figaro, Rosina, Marzelline, Almaviva  
Basilio, Bartolo, Officer and Chorus.

The Orchestra for *The Barber of Seville* is led by two young symphony players invited to visit Nairobi by the Nairobi City Players.



GRAHAM PYATT

PETER MCGOWAN

Graham Pyatt (above, left) is with the Royal Philharmonic Orchestra. This year he has played a season at the Royal Festival Hall, concerts at the Royal Albert Hall, and has toured with the Orchestra in concerts throughout the United Kingdom and overseas. He has made many BBC radio and television performances with the Orchestra and recording sessions under its main conductor, Airtel Dorati, with soloists including Yehudi Menuhin and Paul Tortelier. He will be touring Scandinavia with the LPO in September this year. He has an ARCM Diploma from the Royal College of Music, London.

Peter McGowan (above, right) was a Junior Exhibitioner to the Guildhall School of Music and Drama. He then became the Leader of the Ealing Youth Orchestra. In 1977 he won a place at the Royal College of Music where he studied the violin with Carl Pini and composition with Stephen Dodgson. Since leaving the Royal College of Music he has been working as a freelance symphonic musician in London and has played with the following leading orchestras — The Philharmonia Orchestra, The London Sinfonietta, The Tilford Bach Orchestra, The Royal Ballet, The Canadian National Ballet (on tour in Europe) and The European Philharmonic Orchestra (Brussels).

### ACT II

1. Duet — *Pace e gioia sia con voi* Almaviva and Bartolo
2. Aria — *Contro un cor che accende amore* Rosina
3. Arietta — *Quando mi sei vicina* Bartolo
4. Quintet — *Don Basilio—Cosa veggio!* Rosina, Almaviva, Figaro, Bartolo, Basilio
5. Thunderstorm The Orchestra
6. Trio — *Ah! quel colpo inaspettato* Rosina, Figaro, Almaviva
7. Finale — *Fermi tutti. Eccoli qua* Rosina, Figaro, Almaviva, Basilio, Bartolo, Marzelline, Officer and Chorus



### THE GRAZ OPERA HOUSE

In the year 1677 the first opera ensemble, an Italian acting group, appeared in Graz and thus opened the first chapter of the history of opera in Graz.

It was through the great efforts of the citizens of Graz that in 1899 the Graz Opera House, then known as the *Stadt Theater* (City Theatre), was constructed. The Opera House opened on 16th September 1899 with Schiller's *William Tell* as its first production.

It did not take long before this stage became famous as a starting place for talent and finally became known throughout the world.

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## PAST PRODUCTIONS CONTINUED

- 1966 "A View From the Bridge" by Arthur Miller.  
"The Man Who Came to Dinner" (revival) by Moss Hart and George S. Kaufman.
- 1967 "Twelve Angry Men" by Reginald Rose.  
A Double Bill of—  
"Lunch Hour" by John Mortimer.  
"One Way Pendulum" by N.F. Simpson.  
"The Sound of Music" by Rodgers and Hammerstein.
- 1968 "A Streetcar Named Desire" by Tennessee Williams.  
"Guys and Dolls" by Frank Loesser, Jo Swerling and Abe Burrows.  
"My Fair Lady" by Alan Jay Lerner and Frederick Loewe.
- 1969 "The Affair" by Ronald Millar.  
"How to Succeed in Business Without Really Trying" by Frank Loesser and Abe Burrows.  
"After the Fall" by Arthur Miller.  
"Kiss Me Kate" by Cole Porter and Bella & Sam Spewack.
- 1970 "The Magistrate" by Sir Arthur Wing Pinero.  
A Double Bill of—  
"The Dock Brief" by John Mortimer.  
"The Real Inspector Hound" by Tom Stoppard.  
"The Lion and the Jewel" by Wole Soyinka.  
(In association with the National Theatre Company of Kenya)  
"The Pyjama Game" by Richard Adler, Jerry Ross, George Abbot and Richard Bissell.
- 1971 "Hadrian VII" by Peter Luke.  
"Fiddler on the Roof" by Joseph Stein, Jerry Boch and Sheldon Harnick.  
"Kismet" by Robert Wright, George Forrest, Charles Lederer and Luther Davies.
- 1972 "Under Milk Wood" by Dylan Thomas.  
"Salad Days" by Julian Slade and Dorothy Reynolds.  
"Saint Joan" by George Bernard Shaw.  
"Hellow, Dolly!" by Michael Stewart and Jerry Herman.
- 1973 "Conduct Unbecoming" by Barry England.  
"Man of La Mancha" by Dale Wasserman, Mitch Leigh and Joe Darion.  
"A Voyage Round My Father" by John Mortimer.
- 1974 "Minstrels 1974" by Benny Goodman.  
"Everything in the Garden" by Giles Cooper.  
"Godspell" by John Michael Tebelak and Stephen Schwartz.  
"The Rainmaker" by N. Richard Nash.  
"Oliver" by Lionel Bart.
- 1975 "Minstrels 1975" by Benny Goodman.  
"The Masters" by Ronald Millar (based on book by C.P. Snow).  
"Genesis" by David Kelsey, Kendal Davics and Charles Bound.  
"An Inspector Calls" by J.B. Priestley.  
"Another Opening" by Benny Goodman.
- 1976 "Hostile Witness" by Jack Roffey.  
"Cabaret" by Fred Ebb and John Kander.  
"A Funny Thing Happened on the way to the Forum" by Stephen Sondheim, Larry Gelbart and Burt Shevelove.
- 1977 A "Trio" Season of productions including: -  
"The Man in the Glass Booth" by Robert Shaw.  
"The Fantasticks" by Tom Jones and Harvey Schmidt.  
"The Desperate Hours" by Joseph Hayes.  
"The Merry Widow" by Franz Lehar.  
"The King and I" by Rodgers and Hammerstein.

## ACKNOWLEDGEMENTS AND APPRECIATIONS

THE GRAZ OPERA COMPANY.....for costumes  
SWISSAIR.....for transport  
680 HOTEL.....for accommodation  
JACARANDA SCHOOL.....for rehearsal facilities  
THE AUSTRIAN EMBASSY.....for their assistance  
SIMBA SECURITY.....for security  
OUR ADVERTISERS.....for their support  
DR & MRS HUGH de GLANVILLE.....for assistance with the programme  
McMILLAN MEMORIAL LIBRARY.....for loan of furniture  
DOMINIC LARRÉ.....for loan of harpsichord

*The Nairobi City Players wish to acknowledge all those persons and organizations 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 84 productions including 28 full-scale musicals, mostly at the Kenya National Theatre.

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

Bryan Epsom (Chairman)  
Benny Goodman (Executive Member)

Rurik Ronsky  
Ken Latham  
Arthur Docherty  
Tony Bishop

Gordon Purcell (Treasurer)  
Brenda Goodman (Secretary)

Peter Pearce  
Vic Francis  
Brian Daborn

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