



English director for Players' show
 The cast of *Stepping Out* with Swissair area manager Walter Kiener (centre). The Swiss airline once again helped the Nairobi City Players by bringing director Gerry Tebbut from England to direct the play. Mr Tebbut, who is an associate director of the Wolsey Theatre in Ipswich, specialises in dance and choreography. He will return to Nairobi in September to direct another show.

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Vibrant works made 'Sisi kwa Sisi' show a success

By WAKANYOTE
 The "Sisi kwa Sisi" show at the Goethe Institut, featuring Kang'ara wa Njambi and Kahare Miano ended on July 12. It lived up to our expectations of the duo and those who could not go surely missed something.

Kang'ara is undoubtedly among the most technically accomplished artists around. He is among the few and ever-decreasing number of young artists who has the discipline for figure drawing as a basic essential of the trade. It is from this solid platform that he takes leaps and bounds to his committed avenues, capturing the faces and rippling muscles of men and women in full combat with the man-polluted world we live in.

Kang'ara and Miano share a deep commitment to the struggle of the Mau Mau fighters who keep emerging from their work as portraits of whiffs of a national guilty conscience as in Miano's "Uchungu wa Wimbo".



Miano's work is characterised by variety. He can get down to the nitty gritty of detail too, when it comes to his faces, but more often than not he chooses to tread the shadowy roads of his characters who emerge from their chiaroscuro world out to the be-draggled monochromatic world of the wood cut.

From the blocky wood figures, Miano will let his bind with the ease and poetry of the tiny fluffy seed in the wind to weave a variety of light musical notes that bring the faces and music of the old to life. His near-abstract "Miti va Gede" in watercolour

pencils represents the one extreme of this dance while "Wimbo" is on the opposite scale.

The work of display represents the duo's 80s' with Miano displaying a steady working relationship with his material while Kang'ara comes out like a whirlwind that wells into a typhoon of watercolours in 1990.

Beginning with the whirling brush of "Baharini" and "Miujiya", Kang'ara's shimmering watercolours revisit the old familiar roots (complete with the dog of "Nionyeshe Mwangaza") but with a generosity of spirit that allows for some rotund faces and more and more of an earlier "Cheka Naye".

Kang'ara's is a happier, more rosy world than even the 1989 purple, blue, red and green chalk pastels that hit you pleasantly on the retina. But the women are still the societal pivot, complete with pylon-type reins of determination. Kang'ara and Miano are still positively celebrating these.



Growing impact of mime

By EVA NDAVU
 Opiyo Okach's *Faces from a Diary* entertained audiences at the French Cultural Centre this week. This follows closely his success at the Jua Jazz Company's revue, *Jazzle*, where Okach nearly stole the show.

The idea of the diary is to transcend time; in it are memories of yesterday as well as today's anticipations and tomorrow's appointments. Okach sets out to use the metaphor of the traveller to explore different places, people and times, but like the clown, he gets distracted by all manner of wayside curiosities.

Faces includes the sketches "Creation", "Battle of Strength", "Future Man" and an interpretation of the classical work "Rose". This show is a preview premier of work Okach is developing for Mime Theatre Company's project for the second half of 1990.

Opiyo Okach fuses mime and clown traditions in performances that are technically precise, emotionally poignant and often comical. He first studied mime at the French Cultural Centre in 1987 and later took mime movement sessions by Big Wheel Theatre Company at the University of Nairobi.

He is currently teaching mime at the International School of Kenya and will be conducting a mime studio at the Kenya Conservatoire of Music in August.