

nep NAIROBI CITY PLAYERS

PRESENTS

The African and World Amateur Premiere

of

B R I A N F R I E L ' S
**DANCING
AT LUGHNASA**

WINNER OF THREE TONY AWARDS

Directed by: Gerry McCrudden



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Swissair Swiss care

St. James's Great





BRYAN EPSOM

Chairman: Nairobi City Players
1956 to 1993

A TRIBUTE

This production of "Dancing at Lughnasa" is dedicated to the memory of Bryan Epsom, a man of theatre in every respect. In our sadness at his passing we will remember gladly his wonderful contribution to the theatre, which has touched all ages and all races in this vibrant community in which we live.

There are few men who have worked as tirelessly and for so many years to maintain the highest traditions of amateur theatre here in Nairobi. Bryan had a "vision" way back in 1956, of an amateur group dedicated to producing plays of the highest standard. With four like-minded friends, the group known as Nairobi City Players was formed and throughout the following years, right up until his death, Bryan was committed to maintaining those standards.

For nearly forty years he was the driving force behind a company of players who gave Nairobi audiences musicals, straight plays and pantomimes which lived up to the original aim of the group. There were also travelling revues, taking the same quality production further afield than the National Theatre.

From the first production in 1956, "The Love of Four Colonels", Bryan drew on the finest amateur talent that Nairobi could offer. During the last twenty years he spiced the company with visiting professional artistes and directors to inspire and strengthen the local players. Many returned again and again to become personal friends of the Epsom family and firm lovers of Kenya.

As producer and company manager Bryan had few equals. But he was a fine actor too, with the ability to get inside a character and turn in a complete performance. His last stage role was as Juror No 3, the racially biased thug of a delivery service man in N.C.P.'s brilliant production of "Twelve Angry Men".

Bryan has been Master of Ceremonies for Olde Tyme Music Hall and taken part in revues himself. And at all times he was busy with publicity for future productions, Box Office management and attending to arrangements for visiting professionals.

It was this dedicated man of theatre who was impressed upon that pantomime was missing from our Christmas fare and from 1984, with "Cinderella", N.C.P.'s first (and coincidentally last year's production of the same name was his last pantomime) Nairobi City Players have established a firm hold on to the exciting lead up to the Christmas period.

Perhaps the greatest contribution Bryan made to Kenya, through the Nairobi City Players, has been to elevate the productions in our National Theatre to a standard worthy of that name. As manager, producer, director and actor he will be remembered for a tradition of excellence. His standards were exacting, his determination to see things thorough and formidable.

Bryan Epsom will be sorely missed. The greatest tribute that Nairobi City Players will pay to his memory is the Group's desire and will to continue those same traditions of excellence he formed so long ago.

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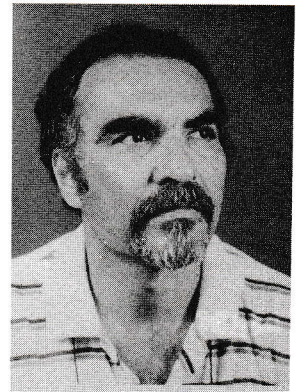
**NAIROBI CITY PLAYERS
THE MANAGEMENT COMMITTEE**



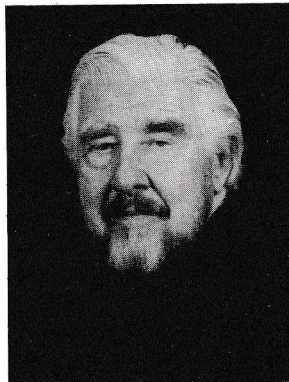
FRANCES CATTERMOLÉ
Chairperson



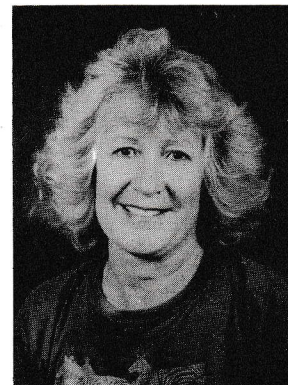
**CHARLOTTE SJOSTROM
FLANAGAN**
Executive Member



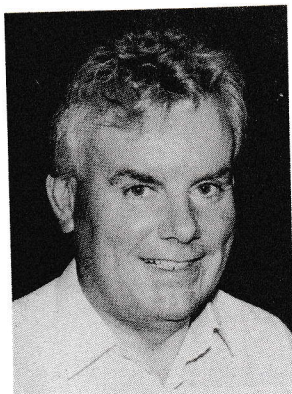
RAJ THAKAR
Business Manager



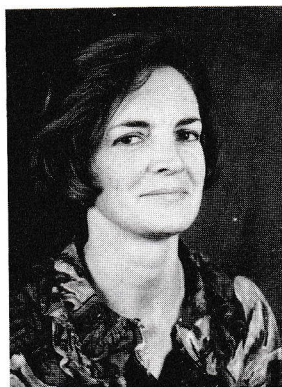
RURIK RONSKY
Member



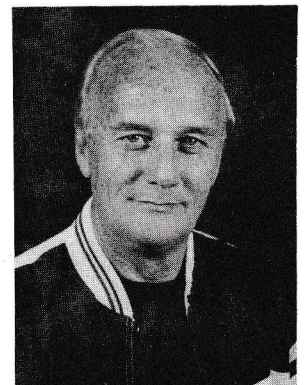
JENNY DUNNET
Member



GERRY McCRUDDEN
Member



JANE CORFIELD
Secretary



ROY LAWRENCE
Member

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&
DISCOVER IRELAND IN '94**



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INCLUDING ONE FOR
YOU**



FORWARD



FRANCES CATTERMOLE
Chairperson

It is not often that amateur groups even in Europe are allowed the privileges of presenting new productions that are being performed on the professional stage before a five year time span has elapsed; so it is with great pride and pleasure that Nairobi City Players is able to present The African and World Amateur Premiere of "Dancing at Lughnasa". Here, a special note of thanks goes to the Abbey Theatre, Dublin, where this play was first performed and Brian Friel for allowing us this wonderful opportunity.

We believe that Gerry McCrudden, the Director, has with his very talented cast been able to put together the right feeling and compassion needed to portray this very poignant play. The play is based on the lives of five sisters living together in a drab existence lightened by music and the magic of harvest time as memories of a young boy. It is an interlude during the summer of laughter, dancing and togetherness before things happen to change their lives forever.

So, welcome and let the spirit move you.

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Nairobi City Players'

production of

Brian Friel's play
"Dancing at Lughnasa".

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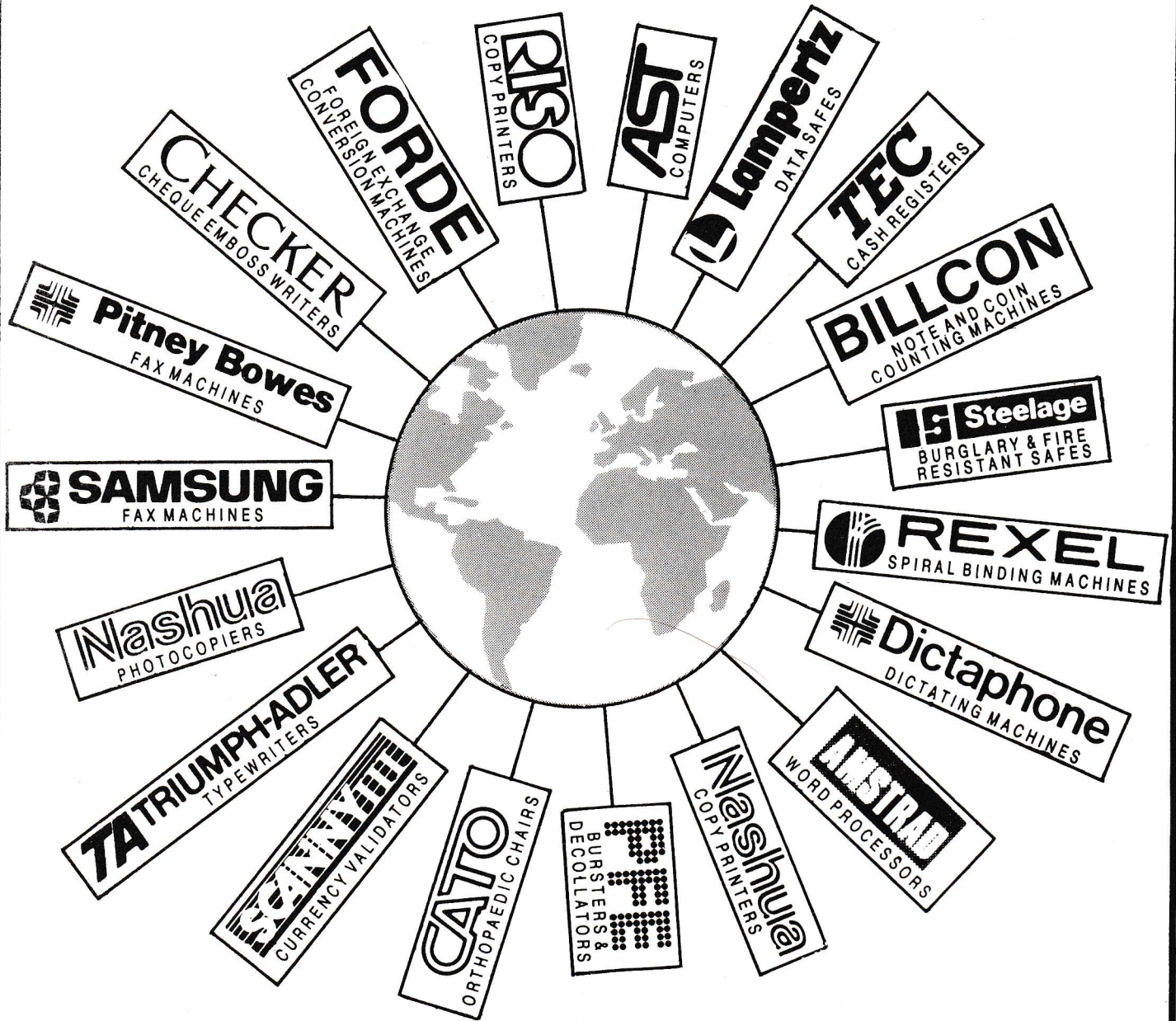
It is a pleasure to have a world amateur premiere of Dancing At Lughnasa performed in Nairobi for the period around St. Patrick's Day. Dancing At Lughnasa is one of a number of recent stage productions and films which have won audiences worldwide to the re-birth of Irish theatre.

After it's run at the Abbey Theatre, Dublin it moved to the West End, and then to Broadway where it won wide appeal. It was immediately acclaimed a great success. Irish drama is not familiar to Nairobi audiences and Nairobi City Players and the Director, Gerry McCrudden are to be congratulated for their courage in introducing one of the most recent Irish plays, such as Dancing At Lughnasa, as an amateur production.

We hope that it will bring pleasure and appreciation of our own form of theatre to the Nairobi stage as it has done elsewhere.

J T O'BRIEN
HONORARY CONSUL OF IRELAND - NAIROBI

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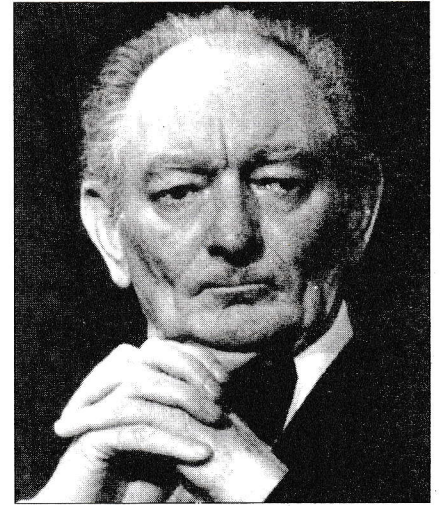
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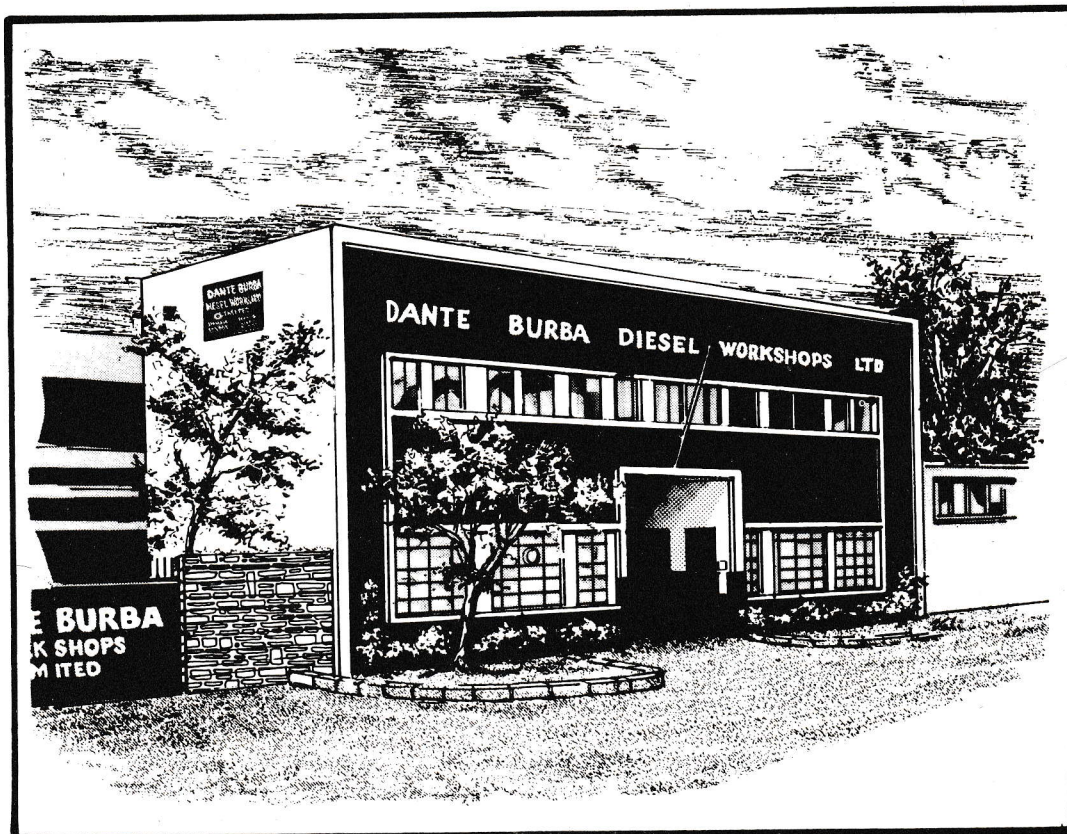
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Brian Friel



- 1929 Born in Omagh, Co. Tyrone.
1939 Family moves to Derry City.
1950 Begins writing short stories. Contract with the New Yorker magazine.
1954 Marriage to Anne Morrison. Five children - four daughters, one son.
1958 First radio plays produced by BBC Belfast.
1962 THE ENEMY WITHIN produced at the Abbey Theatre (then at the Queen's), Dublin; first collection of short stories, THE SAUCER OF LARKS.
1963 Spends six months with Tyrone Guthrie at the new Guthrie Theater, Minneapolis, USA.
1964 PHILADELPHIA, HERE I COME! produced at the Gaiety Theatre, Dublin. (Helen Hayes Theater, New York, 1965; Lyric Theatre, London 1967).
1966 Second collection of short stories, THE GOLD IN THE SEA. THE LOVES OF CASS MAGUIRE opens at the Helen Hayes Theater, New York (Abbey Theatre, Dublin 1967).
1967 LOVERS, Gate Theatre, Dublin (Lincoln Center, New York, 1968; Fortune Theatre, London, 1968).
1968 CRYSTAL AND FOX, Gaiety Theatre, Dublin. (Mark Taper Forum, Los Angeles, 1968).
1969 THE MUNDY SCHEME, Olympia Theatre, Dublin. (Royale Theater, New York, 1969).
1971 THE GENTLE ISLAND, Olympia Theatre, Dublin (Peacock Theatre, 1989).
1973 THE FREEDOM OF THE CITY, Royal Court Theatre, London. (Abbey Theatre, Dublin, 1973; Alvin Theater, New York, 1974).
1975 VOLUNTEERS, Abbey Theatre, Dublin.
1977 LIVING QUARTERS, Abbey Theatre, Dublin.
1979 ARISTOCRATS, Abbey Theatre, Dublin (Hampstead Theatre, London, 1988; Manhattan Theater Club, New York, 1989; Gate Theatre, Dublin, 1990). FAITH HEALER, Longacre Theater, New York (Abbey Theatre, Dublin 1980; Royal Court, London 1981).
1980 Co-founder with Stephen Rea of Field Day Theatre Company. TRANSLATIONS, its first production opens in Derry (Hampstead Theatre, London, 1981; National Theatre's Lyttleton Theatre, 1981; Manhattan Theater Club, New York 1981).
1981 Translation of THREE SISTERS opens in Derry; (visits Royal Court).
1982 THE COMMUNICATION CORD opens in Derry; Gaiety Theatre, Dublin; (Hampstead Theatre, London, 1983).
1986 Editor of THE LAST OF THE NAME, reminiscences of a Donegal weaver.
1987 Adaptation of Turgenev's novel FATHERS AND SONS opens at the National Lyttleton Theatre (Long Wharf Theater, USA, 1988; Gate Theatre, Dublin, 1988).
1988 MAKING HISTORY, opens in Derry (visits National's Cottesloe Theatre; Gaiety Theatre, Dublin).
1989 BBC Radio devotes a six-play season to Friel, the first living playwright to be so distinguished.
1990 DANCING AT LUGHNASA opens at the Abbey Theatre, Dublin; Royal National Theatre (Lyttleton). FAITH HEALER, Abbey Theatre, Dublin.
1991 DANCING AT LUGHNASA opens at the Phoenix, London in March, DANCING AT LUGHNASA opens at the Plymouth Theater, New York in October, DANCING AT LUGHNASA transfers to the Garrick in London in December, THE LONDON VERTIGO opens at the Andrews Lane Theatre, Dublin. DANCING AT LUGHNASA wins TONYS for Best Play, Best Director and Best Featured Actress.
1992 FAITH HEALER opens at the Royal Court Theatre, London. DANCING AT LUGHNASA starts tour of Britain. PHILADELPHIA HERE I COME revived by King's Head Theatre, London and then transfers to Wyndham's Theatre in London's West End. A MONTH IN THE COUNTRY opens at the Gate Theatre, Dublin.
1992/93 DANCING AT LUGHNASA Australia.
1993 World Premiere of WONDERFUL TENNESSEE, Abbey Theatre, 30 June.



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The Lughnasa Festival

Throughout the whole of Ireland and in parts of Great Britain and France a festival celebrating the beginning of harvest was held every year in early August. In Ireland that festival was called Lughnasa after Lugh, the pagan god, who once more provided the rich crops. (Lugh's counterpart was the Gaulish god whom Ceasar called Mercury and bears many resemblances to the Greek god Hermes). Even as late as 1962, when Maire MacNeill first published her definitive study of Lughnasa, she claimed, "We have found the survival of Lughnasa at a hundred and ninety-five sites in Ireland Lughnasa was celebrated until recently on ninety-five heights and by ten lakes and five river banks". Mountain tops were favourite venues, a journey that sometimes took hours to make (e.g. Croagh Patrick). And wells, river banks and lakes were usually chosen as sacred venues for primal rites.

The festival rites varied from place to place and from generation to generation. The sacrifice of animals seems to have disappeared early in the evolution of

the festivities on this island. But many elements remained constant throughout the centuries. There was always a solemn first cutting of the corn or wheat which the head of the family or chief man of the community would offer to Lugh. "From the Hebrides", MacNeill tells us, "there is the impressive and detailed description of the father's ceremonial reaping of the first sheaf, his waving it thrice above the head, the chant said while doing so in which a blessing is invoked and protection sought from the ills which threaten the crops." In Scotland, too, cakes for each of the family was made from the hastily winnowed and ground grain; and in Ireland, where potatoes had taken the place of bread as the main food, a special meal of the first digging was eaten on La Lughnasa, the first day of the festival.

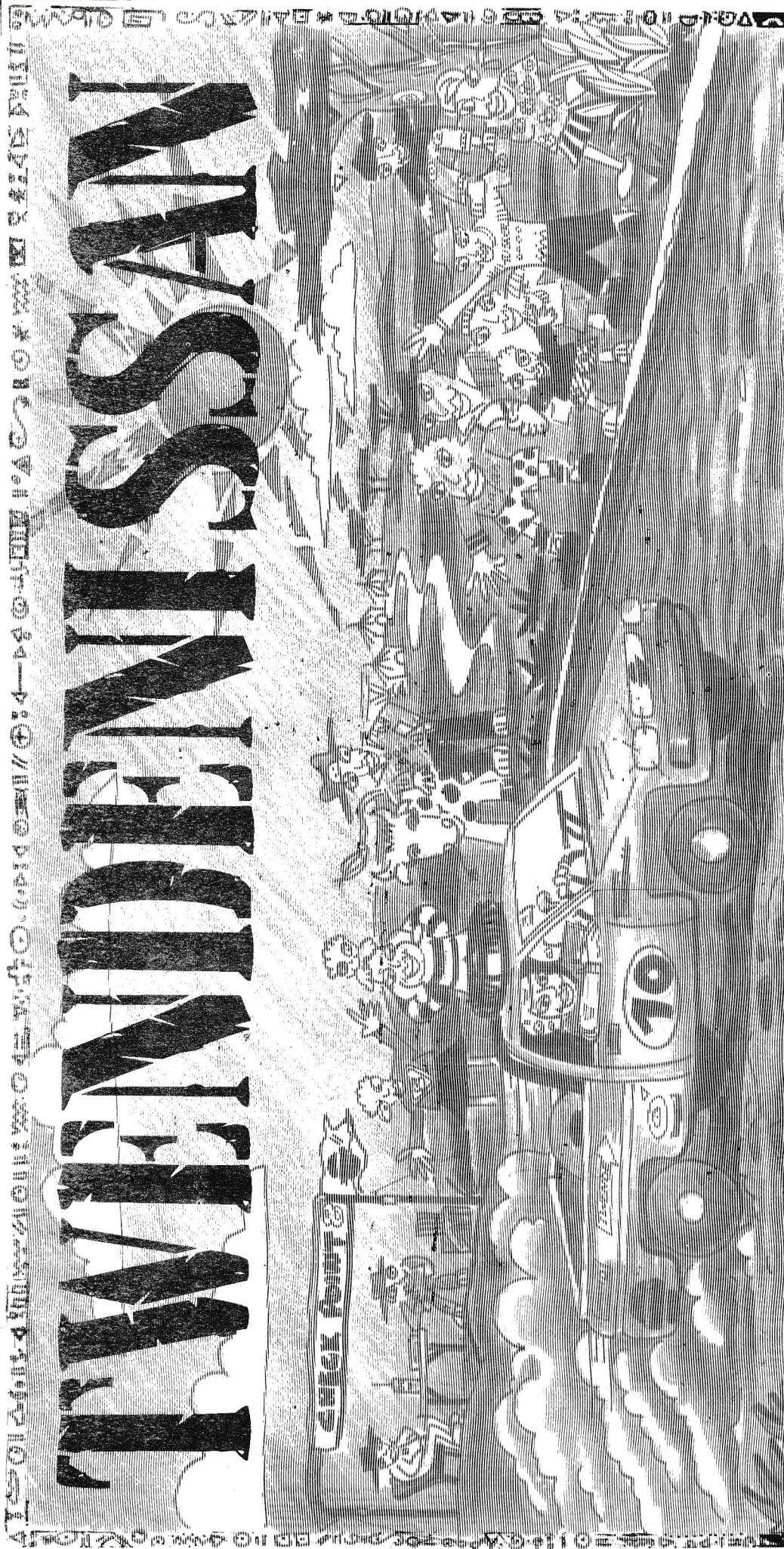
In return for this hill-top offerings Lugh gave his people another kind of first-fruit, the small dark blue bilberries growing wild on the hillside. No Lughnasa custom has been more lasting than the picking of bilberries and they were looked on as an earnest of the earth's fruitfulness and the bounty of the deity; and it was important that everyone should eat them and that some should be brought home to the old and weak who were not able to climb the hill.

But in all the records and recollections of the Lughnasa festivities in this country, dancing is the most prominent and most persistent element. In Kerry, for example, the best dancing couple was chosen from the hill-tops of Drung Hill and Cnoc na d'Tobar. Lughnasa dancing competitions were held, too, on the Playback mountain in Co. Leitrim, on the Blackstairs in Wexford and on Slieve Bloom between Leix and Offaly. And at Ganiamore (Gainmhe) in Co. Donegal the prize for the the best male dancer was his choice of bride from among all the female contestants.

The Lughnasa festival was so important in the lives of the people and so involved with their notions of welfare that Christianity had to adopt it or permit it to survive. " It could not crush it as it may have crushed observances at the other quarterly feasts, " MacNeill says. " It succeeded in turning the most important assemblies into Christian devotions but in taking them over it took over inevitably some of the old stories altered only in making a saint, not a god, the people's champion. If - as seems certain from our survey - it left a great number unconverted to Christian devotion, it succeeded in suppressing specifically pagan customs. "



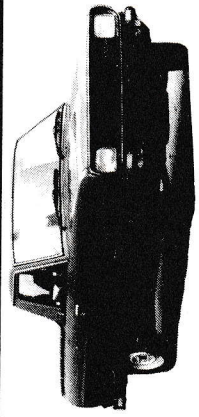
Dancing on the pier, Bandon, Co. Kerry. Photo by Maurice Curtin 1935. By kind permission of the Department of Irish Folklore, University College Dublin.



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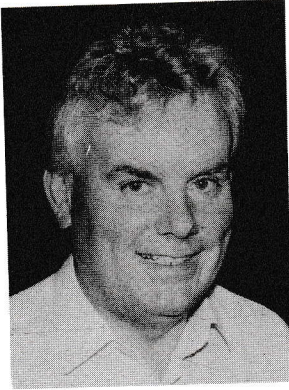
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FROM THE DIRECTOR'S DESK



GERRY McCRUDDEN

The International reputation of " Dancing at Lughnasa " intrigued me. I wanted to know why such a play had captivated the imagination and the hearts of theatre audiences all over the world. When I saw the West End production a few years back I understood why. It made me determined to stage the play here so that Kenyan audiences could also have the opportunity to see it. So I was delighted when NCP was given the go-ahead to stage the African Premiere. Incidentally, we were also the first amateur company in the world to be granted the Performing Rights. So a Double honour for us.

" Dancing at Lughnasa " - pronounced " Loo - na - sa - " is said to be one of the best plays to come from the pen of Irish playwright Brian Friel. He has captured so well the lives of the five Mundy sisters as they go about their everyday chores in the Donegal of the 1930s. In the first act, his carefully crafted writing sets out before us the mundane tasks which are the stuff of the sisters' lives. There are other forces at work however. The slow and deliberate movement which opens the play may seem an uneventful start. But the play moves on to produce some memorable theatrical moments.

Brian Friel evokes not simply the interior landscape of a group of human beings trapped in their domestic situation, but the wider landscape, interior and exterior, Christian and pagan of which they are nonetheless a part.

I hope you are as moved by the spirit of the Play as I was and trust that you feel we have done justice to it. We hope Bryan Epsom would have liked it too, as it is to his memory that we dedicate it.



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*Best wishes to
Nairobi City Players
on the staging of
"Dancing at Lughnasa"*

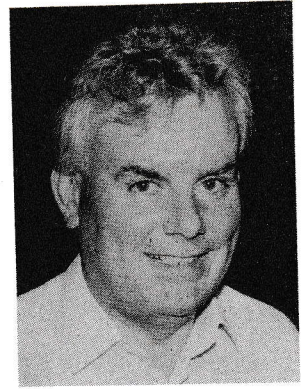
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GERRY McCRUDDEN

Director

A PROFILE

Since arriving in Kenya in 1991 Gerry McCrudden has appeared regularly with the NCP, Phoenix Theatre, Braeburn Theatre and at the Norfolk. He is a member of the NCP Management Committee.

Gerry first became involved in theatre at school in Belfast. He received a number of awards at the Belfast Music and Drama Festival which only served to encourage him further. One of the first plays he appeared in was the Irish translation of " The Business of Good Government " or, as it is called in the Irish language, " Gnaithe an Dea-Rialtais " by John Arden. Gerry's gaelic skills never went much beyond the counting stage. So he had to learn the three - act play phonetically. He says he did service neither to the language nor to the play. This memory still provides him with the stuff of nightmares, even after all this years.

Gerry is a member of the British High Commission staff and his job has brought him to all parts of the world. He has tread the boards in UK, Saigon, Bahrain, Mexico City and Barbados. A claim to fame was his staging of the first and, given the reception, probably the last Old Time Music Hall on the remote island of Trishan Da Cunha !

Over the years Gerry has acted in a wide variety of parts. He has tended to be cast in the more friendly and amusing roles. However, the part he enjoyed the most was the psychopathic killer Harry Roat in " Wait Until Dark ". Better than therapy any day, he says.

As the years overtake him, Gerry would like to spend more time directing plays but would not be averse to the odd part now and again.

Gerry was awarded the MBE in this New Year Honours List.



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DANCING AT LUGHNASA
BY
BRIAN FRIEL

at

THE NATIONAL THEATRE NAIROBI

9TH - 19TH MARCH 1994

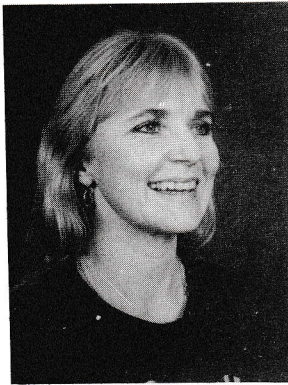
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CHOREOGRAPHERS:



CHARLOTTE SJOSTROM
FLANAGAN

Charlotte studied dance in Scandinavia, running a Jazz dance school in Norway, performing in dance Troups in Sweden and Denmark. She obtained her Bsc in Physiotherapy from Denmark and worked as R.P.T in the Middle East and U.S.A., where she also produced and directed several dance shows and multimedia shows for theatre groups and workshops.

Finding a way to incorporate body/mind expression in the healing process of the individual, she studied dance/ movement Psychotherapy, receiving her MCAT from the Laban Centre in London, U.K.

She has been involved in the Nairobi theatre scene since she came to Kenya with her husband in 1990. She considers that her two most creative productions so far are her two sons - Sebastian who is five and Anders who is two years old.

This is Charlotte's seventh show with NCP, the last one being "Cinderella".

Maria's dancing days began in her home town of Sligo in the North-West of Ireland.

A pupil of the well-known County Fermanagh champion Irish dancer and musician, John McDermott, she competed in solo, figure and ceili dancing competitions, at Feiseanna all over Ireland, from the age of 5 until she was 21. During summer months, from the age of 10, she danced four nights a week at "Irish nights" in various hotels around Sligo and Donegal. She was Ireland's Connaught Champion title holder in 1979. She was one of two dancers selected to represent Irish dancers from her home town, at the official signing of the town twinning charter, in France, between Sligo and Crozon, Brittany. She sat the examinations of the Irish Dancing Commission, in Dublin; qualified as an Irish Dancing teacher and opened her own School of Irish Dancing in Sligo.

As a result of her achievements in Irish dancing, from the age of 15, Maria was asked to choreograph variety shows, by local amateur groups, for national competitions. She was successful in waltzing competitions and consequently for a short while took classes at the Tinneney School of Ballroom Dancing in Sligo and also took part in Mary MacDonagh's Tap Dancing Classes.

Maria's main interest is, undoubtedly, in dancing rather than acting. However, in "Dancing at Lughnasa" she combines both in playing the part of Chris.



MARIA CUNNINGHAM



B R I A N F R I E L ' S
DANCING
AT LUGHNASA

Kate	MARGARET CURRAN
Maggie	JENNY DUNNET
Agnes	BRIDGET KING
Rose	FINOLA DONOHOE
Chris	MARIA CUNNINGHAM
Michael	MATTHEW WYATT
Jack	JOE O'BRIEN
Gerry	MARK INGALL

Time:

Act 1 - a warm day in early August 1936
Act 2 - three weeks later

Place:

The home of the Mundy family, two miles outside the village of Ballybeg, County Donegal, Ireland.

There will be one interval of fifteen minutes

Director	GERRY McCRUDDEN
Choreographers	CHARLOTTE SJOSTROM FLANAGAN MARIA CUNNINGHAM
Business Manager	RAJ THAKAR
Stage Director	FRANCES CATTERMOLE

Stage Crew	LES CARDILLO DON FERGUSON ROY LAWERENCE DAMIAN McCRUDDEN SASHA RONSKY ROB DUGAND
Lighting	JOHN FREEMAN NEIL DAVIDSON
Properties	DOREEN McGOWAN JACQUI MASON JENNY DUNNET
Set Design	GERRY McCRUDDEN
Set Construction	CHRIS MECK DANIEL MBUGUA JOSPHAT WAITHAKA
Sound	THOMAS BESH
Sound Track Recording	THE ABBEY THEATRE, DUBLIN
Costumes	LESLEY MULLAN ELEANORA ZUCHELLI
Make-up	ELEANORA ZUCHELLI
Programme	RAJ THAKAR
Advertising	CLEO O'REILLY
Rehearsal Prompt	DENIS WHITE
Front of House	MANNY SIDNICK

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Capolinea

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THE CAST:



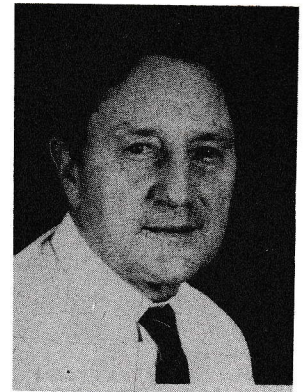
MATTHEW WYATT
" Michael "

Born and brought up in Southern England, Matthew came to Nairobi in February 1993. He has previously appeared on stage in " The Royal Hunt of the Sun ", " Sweeny Todd ", " Penny for a Song ", " The Fire Raisers " and as The Common Man in " A Man for all Seasons ". He has been " resting " since his definitive 1989 portrayal of Hullabaloo the Bear with the Hullabaloo street performers in Leeds.

Matthew works for the Overseas Development Administration, coordinating the British aid programme to Kenya. His other interests include getting to know Kenya, playing most sports badly and lazing around on the beach.

Joe started his stage career at the age of five as lead tambourine in the kindergarten school production of " Goldilocks ". Thereafter, he became a participant in school drama ranging from Shakespeare to Gilbert & Sullivan. After graduation he joined the West Hampstead Players, London. He came to Kenya in 1961 and spent most of his time ' in the bush ' until he was persuaded by his wife, to join her in the Ruiru Amateur Dramatic Society. There followed a series of revues as actor, director and producer, all of which were so much fun that he was compelled to return to amateur acting.

Nairobi audiences have seen him in more serious roles in " The Business of Murder " " Twelve Angry Men " " Robinson Crusoe " for Nairobi City Players and " Roar like a Dove " for the Phoenix Players.



JOE O'BRIEN

" Jack "

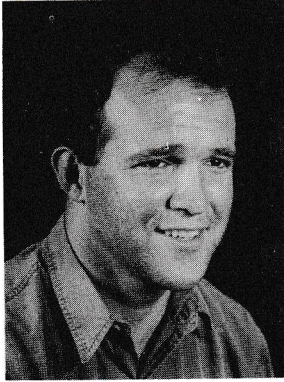
Welcome to

"Dancing at Lughnasa"



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THE CAST: (CONTINUED)



MARK INGALL
" Gerry "

Mark is Head of Sciences at Kenton College here in Nairobi. He first took to the stage at this theatre two years ago when he was plucked from the chorus line to be "Riff" in Nairobi City Players production of "West Side Story". He has also appeared here for the N.C.P as the "King of the Rats" in "Dick Whittington" and as "Annie Hard-up" one of Cinderella's ugly sisters in "Cinderella".

Mark has also had major roles at the Phoenix Theatre and with the United Freelance Artistes at the French Cultural Centre.

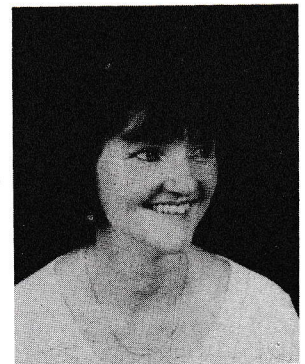
Most recently, Mark completed filming a supporting role in the feature film "The Ascent", which was shot on Mount Kenya with Ben Cross (Chariots of Fire) and Rachel Ward (The Thorn Birds).

Maria comes from Sligo in the North-West of Ireland, not far from Donegal where "Dancing at Lughnasa" is set. In Sligo, she took part in various musical productions by the Sligo Drama Circle and the Sligo Fun Company including Oklahoma, Oliver, The Boyfriend, The Sound of Music, Grease and the Wiz.

Having come to Kenya in February 1987, Maria soon discovered Nairobi City Players and her first performance with the group came only three months later. In their production of "Old Time Music Hall" she introduced Irish "tribal" dancing to Nairobi audiences and displayed her tap-dancing ability. This production was also seen by audiences in Nakuru, Eldoret, Mombasa and various clubs around Nairobi. The following year she was on stage again in "How to Succeed in Business Without Really Trying"

Apart from "Dancing at Lughnasa" Maria's only other speaking part was in "Stepping Out" in 1990 in which she played "Dorothy", the character who had difficulty, but finally succeeded, in mastering the art of tap-dancing. Her most recent performance with the group was in the 1992 Christmas pantomime "Dick Whittington", where she was seen as the dancing sailor. She was joined in that same production by her two children, Grace (11) and Stephen (10) who both have been members of the children's chorus in three NCP Christmas pantomimes so far. Her youngest daughter, Clare (5) is eagerly awaiting the opportunity to be on stage for more than the children's song-sheet number in the pantomimes. Maria's husband, Gerry, has also been involved with NCP in the past as a member of the backstage crew.

Maria is an Administrative Assistant with the United Nations Environment Programme.



MARIA CUNNINGHAM
" Chris "



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Nature's Choice



THE CAST: (CONTINUED)



JENNY DUNNET

" Maggie "

Jenny Dunnet comes from a theatrical family in Dorset, England. She has appeared in many productions in the UK, including Principal Girl and Principal Boy in Pantomimes. One of her most successful productions in England was as "Judith Bliss" in Noel Coward's "Hay Fever".

While in Cairo her productions in dinner-theatre included "Billy Liar", "Tomb with a View", "Someone Waiting", "Absurd Person Singular", "The Wizard of Oz" and many revues.

Now back in Nairobi after twenty three years, she has appeared in " Half-way up the Tree " for Phoenix Players and "Hedda Gabler", "Fiddler on the Roof", "Habeas Corpus", "Cabaret Magic" and in Pantomimes for Nairobi City Players.

Born in Turnbridge Wells, England, Bridget first trod the boards at school disguised as a Badger and later as a Bishop in St. Joan - after which there was a long gap in her theatrical career!

Living for 11yrs in Lesotho she again took to the stage, initially as set designer, and later dressed in a rather lively fur coat and armed with a screwdriver she was "Maggie" in 'Outside Edge' by Richard Harris. Having raised a laugh or two, the following two years she was cast as The Dame in the pantomimes "Sleeping Beauty" and "Davy Crocket".

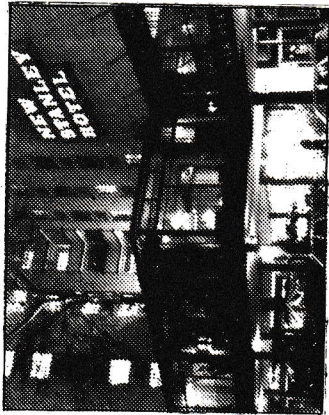
A former potter, art teacher and photographic journalist, Bridget has had two and a half years in Nairobi as Managing Editor for the publisher "Jacaranda Designs". This is her Kenyan stage debut. She has two daughters, one in England and the other presently in Australia.



BRIDGET A.C KING

" Agnes "

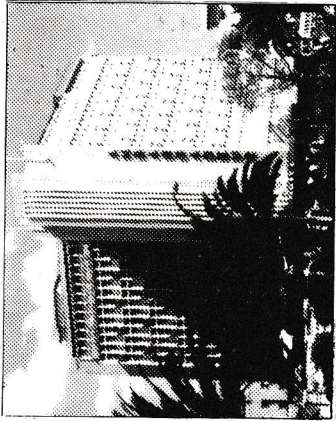
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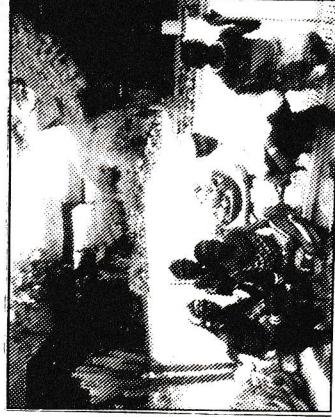
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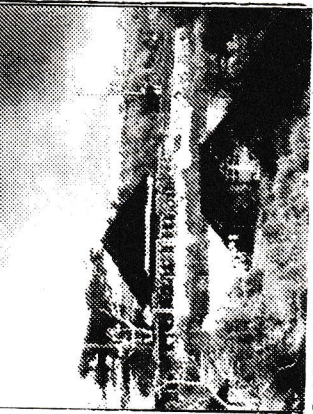
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SAROVA SHABA Shaba

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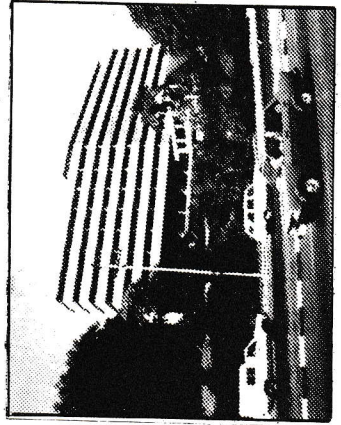


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THE CAST: (CONTINUED)



FINOLA DONOHOE
" Rose "

Finola Donohoe was born in Dublin, and studied music for ten years in the Royal Irish Academy of Music (R.I.A.M.). By 1970 she was playing the piano for various musical societies around the city. She first appeared on stage as "Victoria" in the "Gondoliers" in 1971. She played in a number of productions of a leading musical and dramatic society in Dublin.

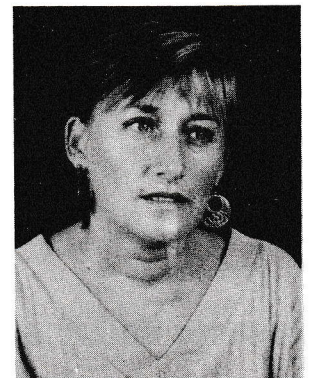
From 1979 onwards she was also Musical Director of the Society's Christmas Pantomime and for the Aer Lingus Musical Society's tour to Tokyo where they performed for one month.

In 1983, Finola moved to Antigua, West Indies where she first became Musical Director, then a producer of two well known musicals. On return to Ireland in 1988, she continued working in the theatre until she came to Kenya in 1990

Margaret Curran was born in Tramore, County Waterford, Ireland and is a Speech and Drama teacher who studied with the London Academy of Music and Dramatic Art (LAMDA) and the Leinster School of Music and Drama, Dublin. Margaret was a member of several Drama Groups in Ireland including the Waterford Dramatic Society, and the Strand Players and Tallaght Theatre Groups in Dublin.

Margaret has acted in many productions including The Glass Menagerie, Kennedy's Children, I Do Not Like Thee Doctor Fell, Wanted One Body, The Patrick Pearse Motel, Shadow of a Gunman, Big Maggie, The Factory Girls and The Silver Wedding. She also acted in two other plays written by Lughnasa author, Friel, including Lovers and Aristocrats.

Margaret arrived from Ireland ten months ago and this is her first appearance on stage in Kenya.



MARGARET CURRAN
" Kate "

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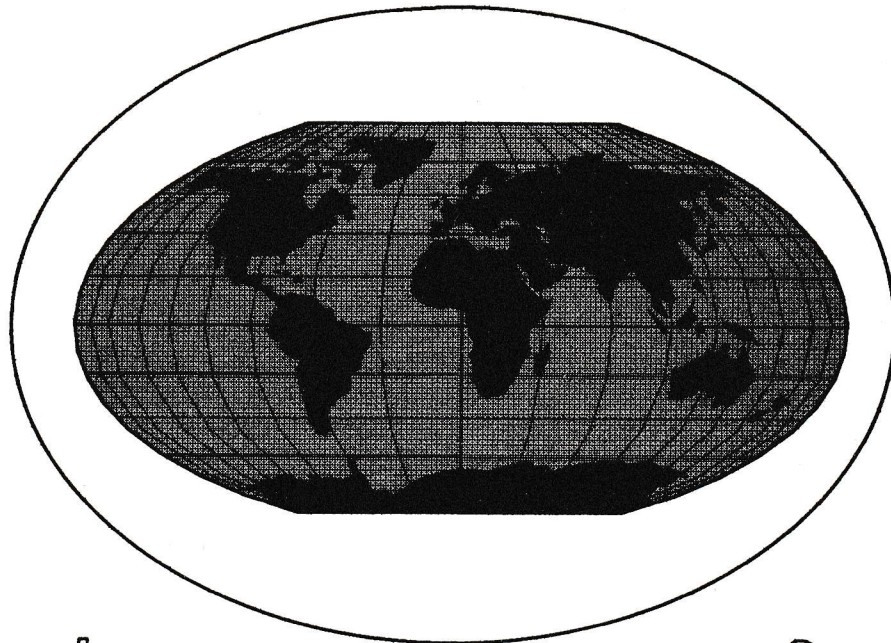


**NAIROBI CITY PLAYERS
PREVIOUS PRODUCTIONS**

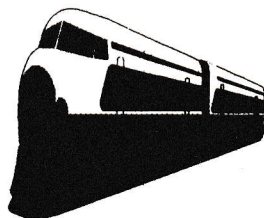
- 1956 "The Love of Four Colonels"
- 1957 "The Man Who Came to Dinner"
"Ring Round The Moon"
"Payment Deferred"
"Will any Gentleman"
- 1958 "Romanoff and Juliet"
"Two Gentlemen of Soho"
(Winning Entry Kenya Drama Festival, 1958)
"Carrington V.C."
"Will any Gentleman"
- 1959 "Rope"
"You Can't Take It With You"
"The Paragon"
- 1960 "The Diary of Anne Frank"
"Six Characters In Search of An Author"
"A Farrago" Comprising
"The Proposal"
"Uneasy Lies The Head....."
"Red Peppers"
- 1961 "The King and I"
"The Caine Mutiny Court Martial"
"The House by the Lake"
"The Bespoke Overcoat"
(Winning Entry Kenya Drama Festival, 1961)
"The Hole"
(Drama Festival Entry, 1961)
- 1962 "Ceasar and Cleopatra"
"The Long and the Short and the Tall"
"Men Without Shadows"
(Placed Third Winning Entry Kenya Drama
Festival, 1962)
"No Fixed Abode"
(Drama Festival Entry, 1962)
- 1963 "See How They Run"
"Annie Get Your Gun"
"Irma La Douce"
Excerpts from "St Joan"
(Placed Second Winning Entry Kenya Drama
Festival, 1963)
"The Resounding Tinkle"
(Drama Festival Entry, 1963)
- 1964 "South Pacific"
"Rose"
"The Valiant"
(Winning Entry Kenya Drama Festival 1964)
"The Scar"
(Placed Third Winning Entry Kenya Drama
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"Oklahoma!"

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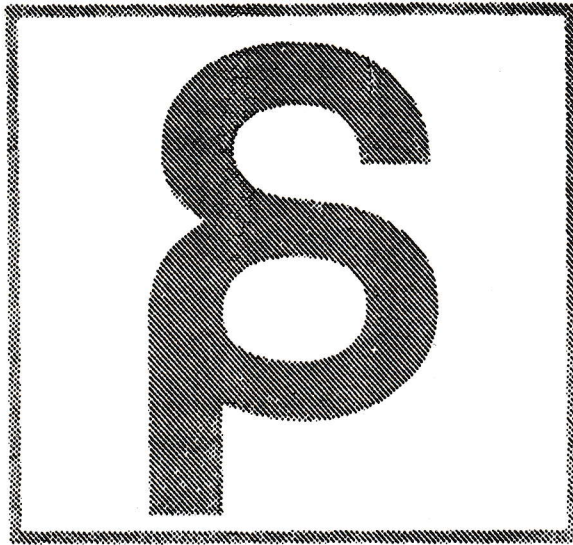
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**NAIROBI CITY PLAYERS
PREVIOUS PRODUCTIONS (CONTINUED)**

- 1965 "The Country wife"
"The Duchess of Malfi"
"(Placed joint Third Winning Entry Kenya
Drama Festival, 1965)
"The Wizard of Oz"
- 1966 "A View From The Bridge"
The Man Who Came to Dinner"
- 1967 "Twelve Angry Men"
A Double Bill of -
 "Lunch Hour"
 "Our Way Pendulum"
"The Sound Of Music"
- 1968 "A Streetcar Named Desire"
"Guys and Dolls"
"My Fair Lady"
- 1969 "The Affair"
"How to Succeed in Business Without Really
Trying"
"After the Fall"
"Kiss Me Kate"
- 1970 "The Magistrate"
A Double Bill of
 "The Dock Brief"
 "The Real Inspector Hound"
"The Lion and the Jewel"
"The Pyjama Game"
- 1971 "Hadrian VII"
"Fiddler on the Roof"
"Kismet"
- 1972 "Under Milk Wood"
"Salad Days"
"Saint Joan"
"Hello, Dolly!"
- 1973 "Conduct Unbecoming"
"Man of La Mancha"
"A Voyage Round My Father"
- 1974 "Minstrels 1974"
"Everything in the Garden"
"Godspell"
"The Rainmaker"
"Oliver"
- 1975 "Minstrels 1975"
"The Masters"
"Genesis"
"An Inspector Calls"
"Another Opening"
- 1976 "Hostile Witness"
"Cabaret"
"A Funny Thing Happened on the way to the Fo-
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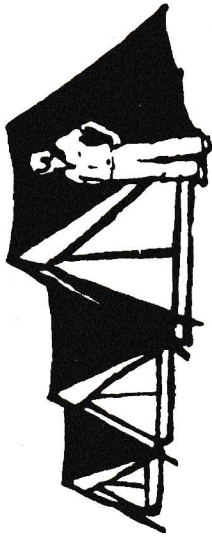
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**NAIROBI CITY PLAYERS
PREVIOUS PRODUCTIONS (CONTINUED)**

- 1977 A "Trio" Season of Productions including -
 "The Man in the Glass Booth"
 "The Fantasticks"
 "The Desperate Hours"
 "The Merry Widow"
 "The King & I"
- 1978 "Minstrels 1978"
 "The Barber of Seville"
 "Oklahoma!"
- 1979 "The Pirates of Penzance"
 "Guys and Dolls"
- 1980 "Side by Side by Sondheim"
 "H.M.S. Pinafore"
 "Crown Matrimonial"
 "Toad of Toad Hall"
- 1981 "The Lady of Camellias"
 "Savoy Knights"
- 1982 "The Fantasticks"
 "Canterbury Tales"
- 1983 "Happy as a Sandbag"
- 1984 "The Gondoliers"
 (with Nairobi Music Society)
 "Cinderella"
- 1985 "Alladin"
- 1986 "Annie"
 "Jack and the Beanstalk"
- 1987 "Old Time Music Hall"
 "The Business of Murder"
 "Mother Goose"
- 1988 "How to Succeed in Business Without Really
 Trying"
- 1989 "Godspell"
 "Twelve Angry Men"
 "Robinson Crusoe"
- 1990 "Stepping Out "
 "Sleeping Beauty"
- 1991 "Fiddler on the Roof"
 "Ali Baba and the Forty Thieves"
- 1992 "Habeas Corpus"
 "West Side Story"
 "Dick Whittington"
- 1993 "Cabaret Magic"
 "Cinderella"
- 1994 "Dancing at Lughnasa"

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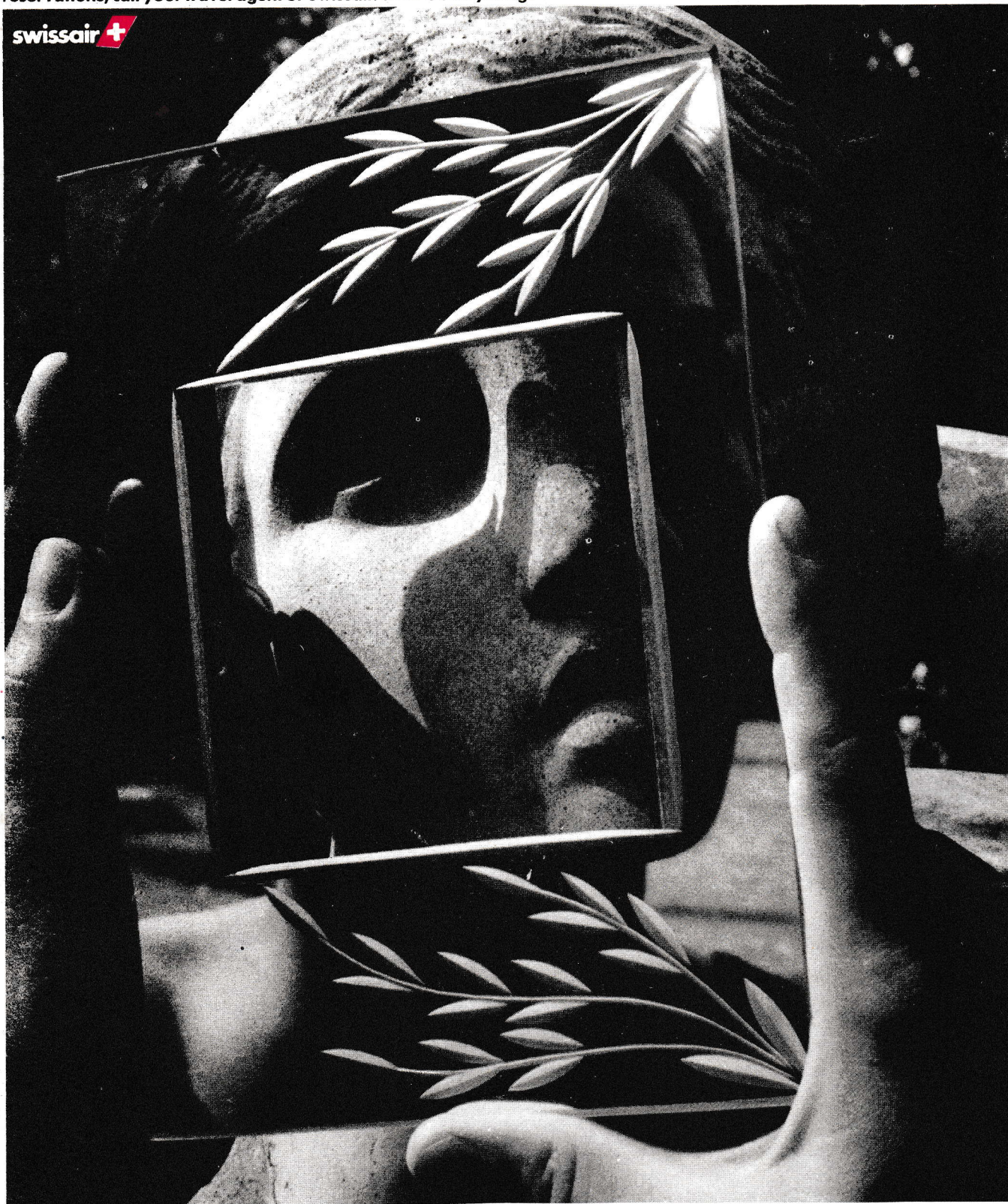
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