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Nairobi **ncp** City Players

IN THEIR 21st ANNIVERSARY YEAR
PROUDLY PRESENT
THE TRIO SEASON OF PRODUCTIONS

"THE MAN IN THE GLASS BOOTH"

by ROBERT SHAW

Directed by ROBERT ROBINSON and BRIAN CARTER

AT THE KENYA NATIONAL THEATRE

17th — 26th MARCH, 1977.

"THE FANTASTICKS"

By TOM JONES and HARVEY SCHMIDT

Directed by BENNY GOODMAN

AT THE FRENCH CULTURAL CENTRE

24th MARCH TO 9th APRIL, 1977.

"THE DESPERATE HOURS"

By JOSEPH HAYES

WITH AN ALL-AFRICAN CAST

Directed by BRIAN CARTER and ROBERT ROBINSON

AT THE KENYA NATIONAL THEATRE

14th TO 23rd APRIL, 1977.

ABOUT THE PLAY

To prevent a future crime you must understand a past crime.

To understand a past crime you must investigate honestly and thoroughly the crime itself, the victim, and the criminal.

"THE MAN IN THE GLASS BOOTH" is an attempt to understand the crime of murder committed by Adolf Hitler's Nazi Government against six million human beings of the Hebrew faith. This attempt is necessary because genocide is not yet beyond the pale.

Because it is an honest and thorough attempt to understand, and because there is good and evil in all of us, "THE MAN IN THE GLASS BOOTH" does not depict Hitler as totally evil, nor the Jewish people as totally saint-like. If it did we would not believe it because it would not ring true.

And it is only by making every human being caught up in that horrible crime believable, will we begin to understand why it happened.

Then we can begin the fight to make sure it never happens again.

ROBERT ROBINSON.

ABOUT THE DIRECTOR

Robert Robinson was born in Montreal, Canada. He became interested in the Theatre at an early age, and by the time he was seventeen he was a professional actor working mostly in radio. He was in the very first season of the Shakespeare Festival at Stratford, Ontario, directed by Tyrone Guthrie. His experience working with Guthrie and stars such as Alec Guinness and Irene Worth led to his decision to further his studies in England, and he then spent one year at the Central School of Speech and Drama, London.



As an actor he has appeared in five West End shows with stars such as Ian Carmichael, Mollie Lister, and Albert Finney. He was in the Peter Brook — Paul Scofield "Hamlet" which visited Moscow, the first British company to do so since the Revolution. In the summer of 1975 he toured England for fourteen weeks with Wilfred Hyde White and Jack Hulbert. He has made many television appearances, two notable ones being Louis XIV in "The First Churchills" with Susan Hampshire and John Neville, and the recently completed "Edward VII" in which he plays Sir Ernest Cassel. This was seen a few months ago on V.O.K. Television. It is now being repeated in the U.K. and will shortly be shown in the U.S.A. He also appeared recently in the T.V. series "Dickens of London". Two recent films have been "Julia" with Vanessa Redgrave and Jane Fonda, and "Silver Bears" with Michael Caine.

Robert Robinson began his directing career in 1965 with a production of "Becket" at the Gateway Theatre, Edinburgh. The success of this production brought invitations to be guest director at various theatres in England — Harrogate, Lincoln, Colchester and others. He also occasionally directs at two of London's leading Dramatic Academies and this work gives him particular pleasure.

Following his highly successful production of "Hostile Witness" for the Nairobi City Players in March, 1976, Robert Robinson directed the world premiere of David Freeman's "Flyrap" at the Bronfman Centre in Montreal. Whilst there he also directed "The Collection" by Harold Pinter, and "The Lover". All this, of course, was at the time of the Olympic Games. More recently, in the U.K., he has directed "An Inspector Calls" and "Five Finger Exercise" at the Everyman Theatre, Cheltenham.

Robert Robinson says he is delighted to have the opportunity of returning to Kenya to direct again for the Nairobi City Players particularly with such challenging plays as "The Man in the Glass Booth" and the all-African version of "The Desperate Hours".

ABOUT THE SHOW

On the 3rd of August 1959, a world premiere of three one-act plays was presented at BARNARD COLLEGE in America. Included in the evening's entertainment was a short musical entitled "THE FANTASTICKS", the idea for which came from a French play "LES ROMANESQUES" by EDMUND ROSTAND.

In the audience that evening was a New York producer LORE NOTO, who was so delighted by the musical that he asked its authors, TOM JONES and HARVEY SCHMIDT, to expand the show into a full evening's entertainment. They did so, in just nine months, and on 3rd May, 1960 the musical "THE FANTASTICKS" opened at the SULLIVAN STREET PLAYHOUSE, GREENWICH VILLAGE, NEW YORK CITY.

This show is now firmly a part of theatre history, as it is still running at that theatre. It has now entered the GUINNESS BOOK OF RECORDS as holding the record for the longest-running musical, having achieved, on 3rd May 1976, its 6,668th performance. On 3rd May this year, it will enter its 18th year, with nearly 7,000 performances. This show has also (as at October 1976) played a record 3,788 productions in 55 countries. This Nairobi City Players' production will now add another country.

BENNY GOODMAN.

ABOUT THE DIRECTOR

BENNY GOODMAN is affectionately accepted to be the "Resident Genius" of the Nairobi City Players. Another man of the Theatre, Mr. Noel Coward, once referred to himself as "Jack of all trades — master of most". Should one venture this description to fit Benny he would undoubtedly contest it adding "make it — master of all, mate". This is not to signify arrogance in any way on his part, merely a supreme confidence in his own ability which is generally abundantly justified.



Benny Goodman has been associated with the Nairobi City Players from their first production in November, 1956, "The Love of Four Colonels" for which he was Stage Director. But before that, since his arrival in Kenya in 1950, he worked with other groups in the Kenya National Theatre and in other fields of entertainment, including a clown act with an old "banger" of a car which exploded in all directions.

He has done almost everything in theatre, over the past twenty years, mostly for the Nairobi City Players. He is a Stage Director, Actor, Set Designer, Singer, Lighting Designer, Dancer, Play Director, Choreographer, Set Constructor, Scenic Artist and Musical Director. So far he hasn't taken much interest in Business Management or Publicity or even wanted to be the Chairman of the Nairobi City Players. Benny Goodman has achieved much in the Theatre and patrons will remember with pleasure some of the highlights: as an actor: "The Cowardly Lion" (Maridadi Simba) in "The Wizard of Oz", "Arthur Groomkirby" in "One Way Pendulum", "Nicely-Nicely Johnson" in "Guys and Dolls", "First Gangster" in "Kiss Me Kate", a double of "Twimble" and "Womper" in "How to Succeed in Business Without Really Trying", "Sancho Panza" in "Man of La Mancha" and most recently, "Fagin" in "Oliver".

He has also done outstanding work as a Lighting Designer and Operator for many productions of the Nairobi City Players, and those of other groups. He was set designer for the eleven sets for "My Fair Lady" and was Lighting Designer for "Godspell". He was Resident Stage Manager of the Kenya Drama Festival and the Kenya Schools Drama Festival for many years.

Amongst memorable productions directed by Benny Goodman were "Kiss Me Kate", "The Real Inspector Hound", "Another Opening" "Minstrels '74" and '75", and "A Funny Thing Happened On The Way To The Forum".

A long-standing ambition to direct "The Fantasticks" has at last been fulfilled.

ABOUT THE PLAY

In England recently an escaped prisoner held a family hostage for a period of days and by threats to their lives made them behave normally to friends, neighbours and work associates. The pressures the family underwent are difficult to imagine. Tonight we are presenting an American play written in the 50's, dealing with an identical situation, but setting it in a suburb of Nairobi, because today, any family, anywhere, could find themselves facing some Desperate Hours.

The play was first presented at The Ethel Barrymore Theatre, New York on February 10th, 1955. The parents Eleanor and Dan Hilliard (in our production Elizabeth and Dan Mbogo) were played by Nancy Coleman and Karl Malden (Star of 'The Streets of San Francisco' T.V. Series.) and Glenn and Hank Griffin (Eddie and Tom Oganga) by Paul Newman and George Grizzard — the former needing no further introduction.

The London production of The Desperate Hours was the last presentation at The Hippodrome Theatre before it became the 'Talk of the Town' — Bernard Lee ('M' in the 'Bond' films) playing the role of Dan.

On the screen Humphrey Bogart played the role of Glenn Griffin — a role that ably exploited that Bogart charm, sex appeal and slightly insane quality.

Working on The Desperate Hours has been an immensely enjoyable experience for Robert and me, the auditions were terribly difficult because of the high standard of those taking part and the decision process was agonising. For this and many other reasons we are very grateful to the understudies, who have given of their time, patience and thought to the production, knowing that they would probably not have the opportunity to play their parts.

BRIAN CARTER.

ABOUT THE DIRECTOR

BRIAN CARTER, who was born near Northampton and possessed of a fine boy soprano voice spent many of his early years in his native County performing as a singer. He entered into a serious acting career while at Senior School and at the age of twenty went to The Rose Bruford College of Speech and Drama where he trained for the Stage and also as a teacher of Speech and Drama. Completing his Drama training Brian Carter then studied at The University of Kent, Canterbury, graduating with a B.A. Hons. Degree in English and American Literature



While the greater part of his professional career is spent acting, Brian Carter gained considerable experience directing Becket's "Endgame"; Miller's "View from the Bridge"; Arrabal's "Fando and Lis" (co-dir), several revues and two pantomimes while still a student, and professionally has directed for The Greenwich Young People's Theatre and last year for The British Theatre Association productions of Albee's "Who's Afraid of Virginia Woolfe" and Lorca's "Blood Wedding". While working at Greenwich he devised three programmes for actors working in education; one for 'O' and 'A' level G.C.E. students; for Teacher Training Students and another for E.S.N. children: the latter being one of the first of its kind in England.

As an actor has worked primarily at Greenwich, Watford and Leeds Theatres in many productions including three musicals "Joseph and the Amazing Technicolour Dreamcoat" "Irma La Douce", "Guy; and Dolls" He was in "The Tempest" with Paul Scofield at Wyndhams Theatre in the West End and, just recently, was again at Leeds Playhouse in "Hullabaloo in Storyland" and "Macbeth".

Just before coming out to Nairobi Brian Carter directed two productions at The Kings Head Theatre Club in London, Alun Owen's "Shelter" and John Bowen's "The Waiting Room".

To escape from the Theatre Brian Carter enjoys gardening and when he is out of work (which thankfully is reasonably rare) designs gardens for friends and colleagues in the business.

MESSAGE FROM THE CHAIRMAN OF NAIROBI CITY PLAYERS

This is a very special year for the Nairobi City Players, being the Twenty-First Anniversary of the group's formation in 1956. It is a happy coincidence that this year is the Twenty-Fifth Anniversary of the Kenya National Theatre where most of our productions have been staged.

Founder members of the Nairobi City Players were the late Noreen Antrobus, John Ebdon and Donald Whittle (both professional actors) and myself. It is sad to report that Donald Whittle is shortly to leave Kenya having contributed a number of outstanding performances including his memorable "Lawrence of Arabia" in "Ross".

During our 21 years of existence we have presented a total of 79 productions including 25 full scale musicals all of which are named later in this programme. With my close association with this group I hope you will not regard it as immodest if I list some of the highlights and mention some of my personal favourites. Among the musicals were "The King and I", our very first musical, to be revived at the end of this year with the original leads—Dulcie (Daborn) Atwill and Peter Pearce, — "Annie Get Your Gun", "Irma La Douce", "South Pacific", "Oklahoma!", "The Sound of Music", "Guys and Dolls", "My Fair Lady", "Kiss Me Kate", "Fiddler on the Roof", "Hello, Dolly", "Man of La Mancha" and "Godspell". Particularly successful plays were "Ring Round the Moon", "The Diary of Anne Frank", "Ross", "A View from the Bridge", "The Affair", "Hadrian VII", "Conduct Unbecoming", "The Masters" and "Hostile Witness". Other interesting productions were an all-African cast production of "The Scar" by Rebecca Njau and "The Rainmaker" with a mainly African cast.

Many talented actors and theatre technicians have contributed vitally to our work. We have also been excellently served by musical directors, musicians, chorus masters, choreographers and dancers.

In recent years we have followed a policy of "importing" professional directors/choreographers and actors. These have included Larry Oaks, David Kelsey, Christina Artemis, Tony Rickell, Leo Kharbian, Robert Robinson and Brian Carter. We feel this policy has been fully justified by the ambitious productions we have been able to present and the high standards achieved.

We are happy to perform for Nairobi audiences and hope that we may continue to entertain you for many years to come. We hope you will enjoy this play and indeed all of our "Trio" Season of Productions.

BRYAN EPSOM.

FORTHCOMING ATTRACTIONS.

1977

August: The World Famous Operetta "THE MERRY WIDOW" with Director, Conductor, Soloists from the Vienna Volksoper and the Graz Opera House.

(NOTE: Soloists and Chorus will be required from Nairobi's talent so please watch for announcement of Auditions.)

November: Rodgers' & Hammerstein's Great Musical —
December: "THE KING AND I"

A little later this year it is also intended to present a new version of our very popular

MINSTREL SHOW

THE PRODUCTION TEAM

Stage Director	ARTHUR DOCHERTY
Production Managers	JOAN GREENE and KAREN BELL
Assistant Stage Manager	BARRY LENNOX
Construction and Stage Crew	MARTIN BEARDMORE, LES MURRAY, MAURICE GIFFEN, ERIKA HANKINS, MARTYN PELLIS, PAUL KRYSYAL
Construction Manager	ARTHUR DOCHERTY
Assistant Construction Manager	GORDON PURCELL
Set Designs	ROBERT ROBINSON and BRIAN CARTER
Working Drawings	ARTHUR DOCHERTY
Penthouse Construction	KENYA NATIONAL THEATRE
Penthouse Decoration	JOHN BROWN and NANI CROZE
Tribunal Setting	BRENDA PURCELL assisted by MARLENE DOCHERTY
Lighting Design	THEATRICAL ENTERPRISES (K) LTD.
Lighting Operations	AILEEN HUTTON and PETER DAVIES.
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Sound Recordings and Operation	JOHN PALMER and TOM QUINN
Furniture and Furnishings	MARIE LATHAM and ANNE WALLACE
Costumes	MARGARET LAWSON assisted by MARY EPSOM and SHIRLEY BISHOP.
Properties	MARIE LATHAM, GWYN PALMER, MAUREEN TURNER, VICKY UDALL.
Publicity	BRYAN EPSOM
Poster Design	ELAINE MWANGO
Programme	PETER PEARCE and NICK DONNE
Auditions Secretary	JOAN STALLY
Front of House Manager	ANN FRANCIS

ACKNOWLEDGEMENTS AND APPRECIATIONS

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MR. Z. DOVER	For advice on Jewish and Israeli customs.
MISS AGNES KERSTENS and MR. WILHELM KERSTENS	For coaching in the German language.

The Nairobi City Players wish to thank all those persons and organisations who gave assistance in any way after this Programme went to press.

THE KENYA NATIONAL THEATRE

Administrator	JAMES FALKLAND
Manager	LEO PARDO
Box Office	HENRY ALUDAH
Technicians	JASON MWAI JOSEPH GICHURE

NOTE:

Photography and Recording is 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 made in advance at the Theatre Bar.

THE NAIROBI CITY PLAYERS

IN September, 1956 an "acting group" was formed to be known as the Nairobi City Players, and in its Constitution 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 acting 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 79 productions including 25 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. M.P. are controlled by a STANDING COMMITTEE as follows:—

Bryan Epsom (Chairman)	Ken Latham
Nick Donne (Business Manager)	Vic Francis
Gordon Purcell (Treasurer)	Glynn Davies
Benny Goodman (Executive Member)	Jack Ferrie
Rurik Ronsky	Jack Moss
Peter Pearce	Arthur Docherty
Wally Rabey	Peter Holgate

In addition to the Committee there is an Associate Membership limited to 50 members.

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 & 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.
 (Place 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.

Past Productions continued

- 1965 "The Country Wife" by William Wycherley.
 "The Duchess of Malé" 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.
- 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 Pajama 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 Stie and Dorothy Reynolds.
 "Saint Joan" by George Bernard Shaw.
 "Hello, Dolly!" by Michael Stewart & 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 Burt Shevelove.



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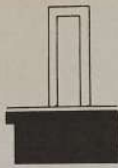
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