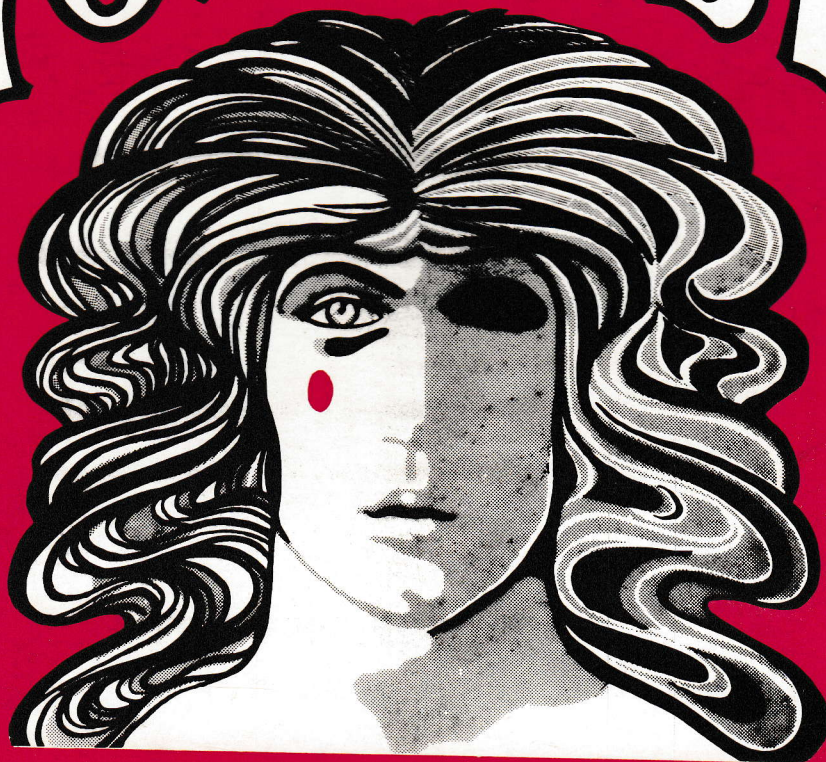


Kenya National Theatre

Nairobi **nkp** City Players

PRESENT

GODSPELL



DIRECTED AND CHOREOGRAPHED BY
GERRY TEBBUTT

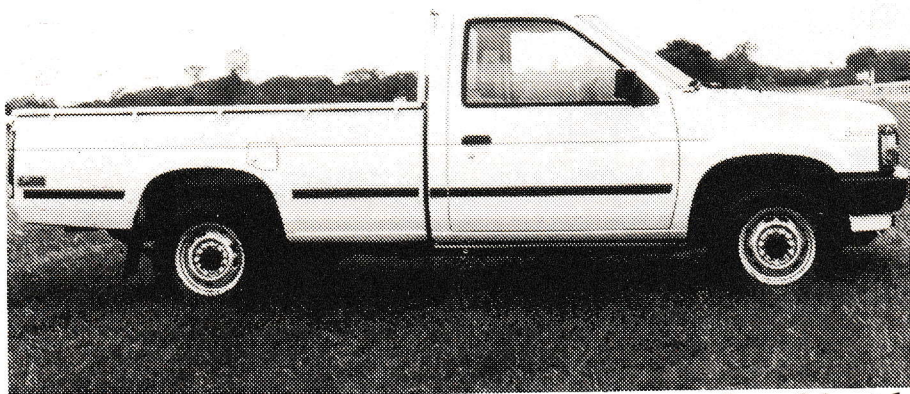
MUSICAL DIRECTOR
NIGEL KYNESTON

2nd - 17 JUNE 1989

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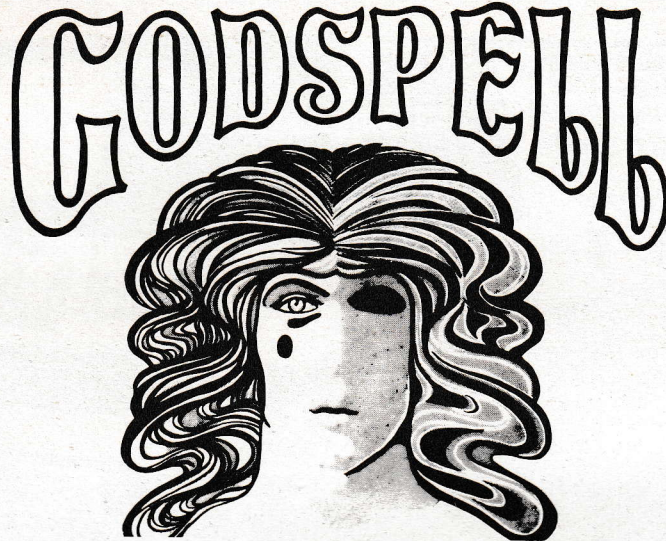
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D.T. Dobie

KENYA NATIONAL THEATRE
Nairobi City Players

PRESENT



A musical based on the Gospel according to St. Matthew
conceived and originally directed by
JOHN MICHAEL TEBELAK

music and new lyrics by
STEPHEN SCHWARTZ

originally produced on the New York stage by
EDGAR LANSBURY, STUART DUNCAN, JOSEPH BERUH

**DIRECTED AND CHOREOGRAPHED BY
GERRY TEBUTT**

**MUSICAL DIRECTOR
NIGEL KYNESTON**

**OVERSEAS DIRECTORS ASSISTANT
- JILL FRANCIS**

2nd - 17th JUNE 1989

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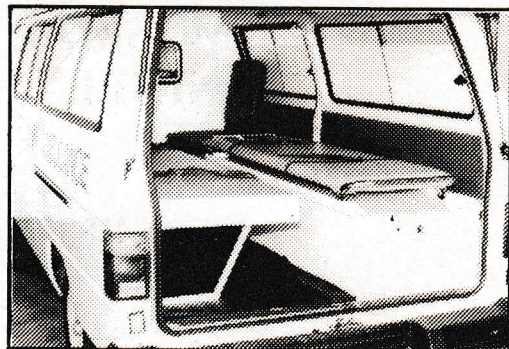
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THE COUNCIL OF THE ORDER OF ST. JOHN FOR KENYA



MESSAGE FROM ST. JOHN AMBULANCE, KENYA

Although the Order of St. John can be traced back to 1113A.D., St. John Ambulance as we know it today was revitalised by Queen Victoria in 1888.

The Order was established in Kenya in 1939 and now comprises 20 full-time headquarters staff, and about 20,000 volunteers nationwide.

St. John, Kenya currently operates 6 radio-controlled ambulances in Nairobi, 24 hours per day. Last year they responded to over 2,500 calls and travelled in excess of 125,000 kilometres.

To enable the poorer members of the community to utilise this service St. John keeps the cost of its ambulance calls artificially low, and the annual loss in income is made up by charitable functions such as this.

As well as providing industrial first aid training, voluntary services at public functions and in clinics and hospitals throughout the country, St John Ambulance works closely with the police, fire, armed forces and airport emergency services and can mobilise vehicles and personnel to crisis areas within a very short time.

ROY PARKER
Executive Officer



MESSAGE FROM THE ROTARY CLUB OF NAIROBI NORTH



DISTRICT 920

P.O. BOX 30751, NAIROBI, KENYA

"Service Above Self"

On behalf of the Rotary Club of Nairobi North I am very pleased to welcome you all to the Charity Premiere of Nairobi City Players 1989 production of 'Godspell'

As you are aware the proceeds from the first night are in aid of St John Ambulance and our Club is delighted to be associated with such a worthy organisation, and very happy to assist them in organising tonight's performance. The funds for St John Ambulance are raised voluntarily from donations and corporate subscriptions and among their varied activities for the benefit of the community one of their most important is providing an efficient 24 hour ambulance service.

St John Ambulance can be relied upon to provide a good service and Nairobi City Players can be relied up for providing a good show. I am sure tonight show will be no exception so sit back and enjoy it.

Thank you for your support in making this Charity Premiere a success for St John Ambulance.

KEITH WOOD
CHAIRMAN ROTARY CLUB OF NAIROBI NORTH

Nairobi City Players Musical Productions

- 1961 "The King and I" by Rodgers and Hammerstein.
- 1963 "Annie Get Your Gun" by Irving Berlin, Herbert and Dorothy Fields.
"Irma La Douce" by Marguerite Monnot and Alexandre Breffort.
- 1964 "South Pacific" by Rodgers and Hammerstein.
"Oklahoma!" by Roberts and Hammerstein.
- 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 "The Sound of Music" by Rodgers and Hammerstein.
- 1968 "Guys and Dolls" by Frank Loesser, Jo Swerling and Abe Burrows.
"My Fair Lady" by Alan Jay Lerner and Fredrick Loewe.
- 1969 "How to Succeed in Business Without Really Trying" by Frank Loesser and Abe Burrows.
"Kiss Me Kate" by Cole Porter and Bella & Sam Spewack.
- 1970 "The Payjama Game" by Richard Adler, Jerry Ross, George Abbot and Richard Bissell.
- 1971 "Fiddler on the Roof" by Joseph Stein, Jerry Boch and Sheldon Harnick.
"Kismet" by Robert Wright, George Forrest, Charles Lederer and Luther Davies.
- 1972 "Salad Days" by Julian Slade and Dorothy Reynolds.
"Saint Joan" by George Bernard Shaw.
"Hello, Dolly!" by Michael Stewart and Jerry Herman.
- 1973 "Man of La Mancha" by Dale Wasserman, Mitch Leigh and Joe Darion.
- 1974 "Minstrels 1974" by Benny Goodman.
"Godspell" by John Michael Tebelak and Stephen Schwartz.
"Oliver" by Lionel Bart.
- 1975 "Genesis" by David Kelsey, Kendal Davies and Charles Bound. (Original Musical)
- 1976 "Cabaret" by Fred Ebb and John Kander.
"A Funny Thing Happened on the way to the Forum" by Stephen Sondheim, Larry Gelbart, and Bert Shevelove.
- 1977 "The Merry Window" by Franz Lehar.
"The King & I" by Rodgers and Hammerstein (Revival)
- 1978 "Ministrels 1978" by Benny Goodman.
"The Barber of Seville" by G. Rossini.
"Oklahoma!" by Rodgers and Hammerstein. (Revival)
- 1979 "The Pirates of Penzance" by Gilbert and Sullivan
"Guys and Dolls" by Frank Loesser (Revival)
- 1980 "Side by Side by Sondheim" by Stephen Sondheim
"H.M.S. Pinafore" by Gilbert and Sullivan
- 1981 "Savoy Knights" by David Horlock Gilbert and Sullivan
- 1982 "The Fantasticks" by Tom Jones & Harvey Schmidt
"Canterbury Tales" by Martin Starkie, Nevill Coghill, Richard Hill & John Hawkins.
- 1983 "Happy as a Sandbag" by Ken Lee.
- 1984 "The Gondoliers" by Gilbert & Sullivan.
(with Nairobi Music Society)
"Cinderella"
- 1985 "Aladdin"
- 1986 "Annie" and "Jack and the Beanstalk"
- 1987 "Old Time Music Hall", "The Business of Murder" and "Mother Goose"
- 1988 "How to Succeed in Business Without Really Trying" by Frank Loesser and Abe Burrows.

GERRY TEBBUTT

Director and Choreographer

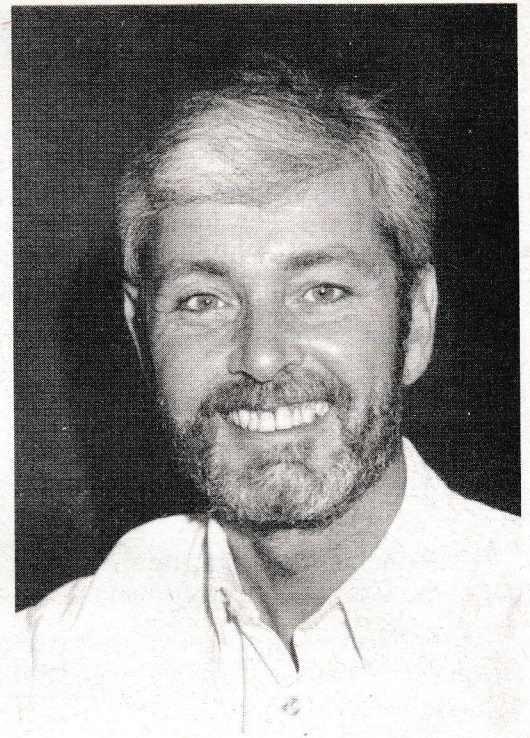
Gerry Tebbutt is regarded as one of the foremost director/choreographers specialising in musicals in Britain. After many years as an actor in regional theatres Gerry became one of England's top dancers and choreographers. He has appeared in the West End in

“Strike A light” Piccadilly Theatre (1966)
“The Wizard of Oz” Victoria Palace (1969)
“Canterbury Tales” Phoenix Theatre (1970)
“Gypsy” Piccadilly Theatre (1973) “Billy”
Theatre Royal Drury Lane (1974) “Irene”

Adelphi Theatre (1976) “Annie” Victoria Palace (1978) and two Royal Variety performances at the London Palladium. He recently appeared in the much acclaimed “Mack and Mabel in Concert” at Drury Lane. For the past ten years Gerry has been Associate Director of the Wolsey Theatre Ipswich, as well as working as a freelance director. On returning from Nairobi he is to direct “The Pirates of Penzance - Rock Version”, Fiddler on the Roof (Queen's Theatre Hornchurch) Godspell (again) University of Essex plus the season of plays and musicals at the Wolsey Theatre. He makes regular appearances on the

television arts programmes “Wideangle.” He lives in a converted congregational chapel on the quay in a small fishing village called Wivenhoe in Essex which he shares with his playmates Bess, a cocker spaniel, Chota Hasia a cat, and a cuddly thing called Jill.

His hobbies are collecting recordings of musicals (currently about seven hundred and fifty known and unknown shows) clocks and antiques. He also loves cooking and travel.



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ABOUT THE SHOW

During the run of GODSPELL in the U.K. it was highly praised by the Chief Rabbi of London, also by Cardinal Heenan of Westminster and the Archbishop of Canterbury (Dr. Michael Ramsey) who added his blessing to the play and cast. Soon after the visit of the Anglican Primate GODSPELL was presented in St. Paul's Cathedral, London, attended by members of the Royal Family and a huge congregation which broke into tumultuous applause. Such a sound had not been heard (or allowed) before under that famous dome. The performance was transmitted live on B.B.C. TV as a Christmas service.

Within a short time preachers, priests, ministers and evangelists were urging their flocks to share the experience at Wyndam's Theatre, Leicester Square. As one Church newspaper said; "Verily, verily I say unto you — go unto Godspell."

Another theatre critic with a reputation for cynical bites suddenly changed his tune to a song of praise. "The first glad tidings we have had for one thousand, nine hundred and seventy-two years" (the year it opened in London).

A National Satire Magazine showed a cartoon of a fiendish figure with horns and forked tail coming out of the Godspell theatre saying — "Jeez! I gotta change my act".

And in New York there was the story about the Hawkish American politician noted for his very extremist views who suddenly voiced a liberal 'dove' attitude. A columnist quipped "He's either lost his mind or he's been to see Godspell".

As well as their contracted eight performances a week the London cast has freely given extra late night shows for innumerable charities. The blind, handicapped: fund-raising social organisations like Shelter and Oxfam, whenever they felt that it was possible to assist those who might benefit from such a vital experience. The cast used to relate personal testimonies of how members of the audience have come onto the stage afterwards — or written — and said that as a result of their visit they had begun to reform their lives. A leading member of the New York cast, for instance, decided that after hearing so many people from the audience beg him for help and advice he would be more valuable as an evangelist than an all purpose actor. He now has a large parish in Wisconsin.

GODSPELL is more than a show. It is a release from the habits and conventional rituals of lip service, It reminds us of the medieval morality plays which introduced 'theatre' into European culture. The Wakefield, Coventry and York Mystery Cycles (or miracle plays) represent in their rustic form the birth of English drama. They were the ceremonies which drew people to gether as a united expression. Every ten years huge crowds make their pilgrimage to witness the famous German passion play at Oberammergau. The epic setting and production rings at a traditional bell for those who want to reconstitute their beliefs. It is a unique confirmation. But Godspell tries to do more. It tries to revitalize the concept of a simple faith in terms of the twentieth century. It is frequently naive and unsophisticated. Just like the people who gathered around Galilee to hear the teachings and parables from a vibrant young Nazarene.

The authors are keen to suggest that their play should not be cluttered with extraneous props and effects: that it should speak for itself; the characters and the music provide all the necessary illustrations.

ABOUT THE MUSIC

To express one's feelings, a popular song is a practice that has developed over the years into an art form culminating in the sophisticated music business that we have today. Stephen Schwartz is a master of this art form, capable of expressing any situation (and let's face it, virtually every enumerable situation arises at some time or other in Godspell) in the form of a musical production.

His compositions for Godspell are difficult to categorize. The score includes a variety of musical styles ranging from modern pop music to pseudo Beethoven, with a touch of folk and musical comedy thrown in. Schwartz's unmistakable pop jazz style of writing runs through all his numbers and the result is a well balanced dynamic score which reflects the difficult moods of the play.

The modern pop group is now established as a vehicle of self expression for young people. Add to it twelve more young people singing their hearts out on stage and we begin to realize what Godspell music and Godspell is all about.

The "City of Man" was specially written for the film score of "Godspell", and it was decided to introduce it as an additional number in the production.

STEPHEN SCHWARTZ

The writer of GODSPELL'S music and lyrics, has been a busy man since the hit musical opened in New York on May 17 1971. In addition to over-seeing seven Productions of the show, Mr Schwartz has produced the original cast album for which he won two Grammy Awards, and which contained the first hit single to come directly from a cast album in over twenty years. "Day by Day".

Mr. Schwartz collaborated with Leonard Bernstein on the English lyrics for "Mass", which opened the John F. Kennedy Centre for the Performing Arts in Washington, D.C. and which has since played at the Metropolitan opera in New York. Schwartz has also written the music and lyrics for "Pippin", the hit Broadway musical based on the life and rule of Charlemagne.

For his work on GODSPELL, Mr. Schwartz won the Drama Desk Award, the Variety Critics Poll, a Billboard Trendsetter Award and the National Theatre Arts Conference Award.

JOHN-MICHAEL TEBELAK

On a cold January evening in 1971 John-Michael Tebelak, a twenty-two-year-old student at Pittsburgh's Carnegie-Mellon University, trod through the muddy streets of New York City's east village and paid a call on the first lady of American avantgarde theatre. Ellen Stuart, known to all as "Mama" founder of the Cafe La Mama, New York's leading experimental theatre, and discoverer of such talent as Tom Egan, Tom O'Horgan and Paul Foster, said "yes" to the dungaree-clad youth and told him to bring his fellow students to New York for a February 24 world premiere of a work-in-progress entitled GODSPELL.

The 23-year-old creator of GODSPELL began his work as a master's thesis at Carnegie-Mellon University. While the idea was "germinating", he attended a Sunrise service at Pittsburgh's St. Paul's Cathedral. Leaving the nave of the church, the long-haired hippie-garbed John-Michael was stopped by a policeman and searched for drugs. This episode accelerated the play, and it all came together in a week of great personal crisis.

The completed version of the show premiered at the Cherry Lane Theatre on May 17, 1971, where it was received by New York's theatre critics as a "Blessing", "a celebration of theatre, music and youthful high spirits".

Besides being named Theatre Man of the Year by Elliot Norton of Boston, young Tebelak's awards include the 1971 Drama Desk Award for the Most Promising Director.

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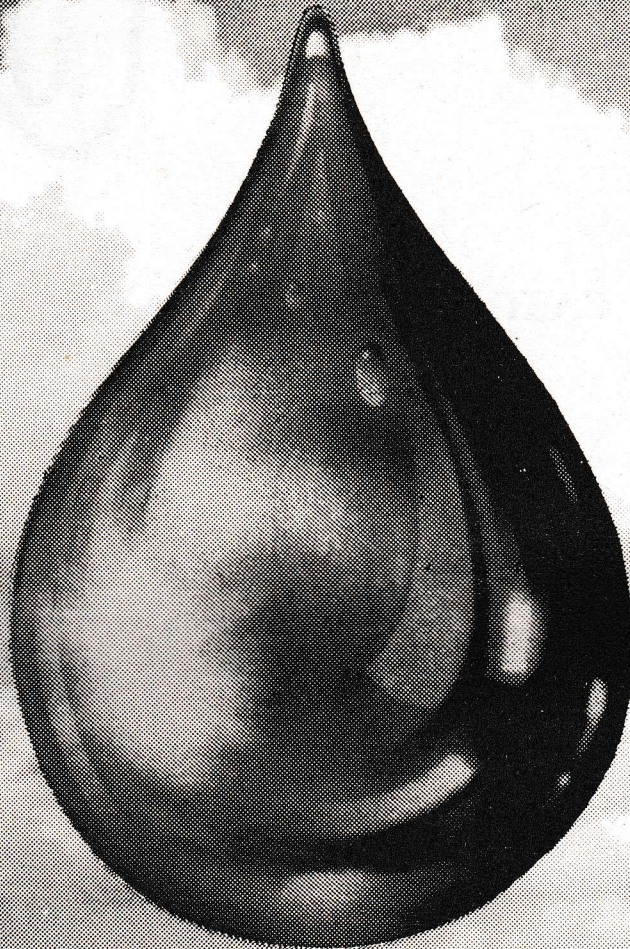
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GODS



CAST

Kent Walter
Ian Barton
Eleanor Stevens
Julia Grocock
Aden Ali Abdi
Maya Capur
Shabbir Hussein

Ruth Wanjiku Kamau
Opiyo Okach
Judy Okuthe
Gloria Ominde
Derrick Rodrigues
Richard Taylor

DIRECTED AND CHORE
GERRY TEBB

MUSICAL DIR
NIGEL KYNE

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SPELL



ORCHESTRA

Piano
Keyboards
Guitar
Bass
Drums

Nigel Kyneston
Linda Schweinforth
Nico Walengumu
David Benedetti
Wally Alimba

CHOREOGRAPHED BY
RY TEBBUTT

AL DIRECTOR
L KYNESTON

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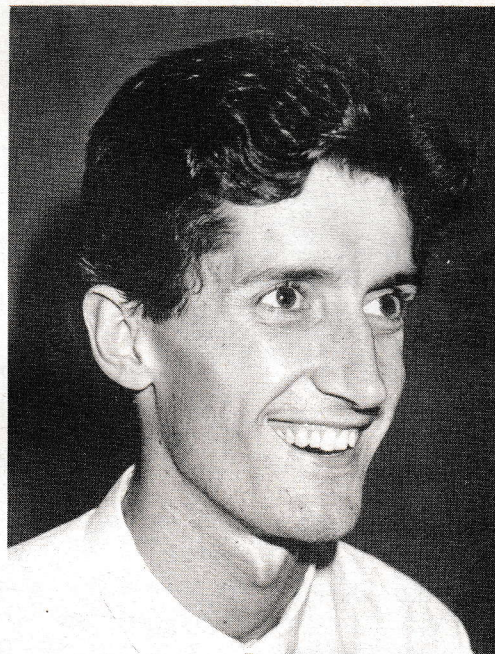
NIGEL KYNASTON – Musical Director

Nigel was born in Zimbabwe and when he was five years old he took his parents back to England where he spent the next few years in Manchester developing his pure Lancastrian accent. Fate intervened again and at the tender age of thirteen found himself in Secondary School in Oxford. This noble establishment among other things tried to instil in the youth a reasonable utterance of the Queen's English, and one could say they nearly succeeded! However, five years later he decided to rectify the Oxfordian speech impediment and returned north to study music at Leeds.

After years of re-nurturing the accent and study (at times) he taught music and "Dialectal Studies" at Stockport Grammar School near Manchester.

Nigel arrived in Nairobi in 1987 and is presently Director of Music at Banda School. Among his many successful productions there were "Joseph and the Amazing Technicolor Dreamcoat 1988" and "1066 and All That" this year. A most popular member of staff he is admired by his pupils to blush easily, his impromptu impersonations, trumpet playing, and wobbly adams apple. His many and varied hobbies include being a member of Nairobi Music Society, a member of "The Band" pop group, cricket, sub aqua hang-gliding, changing nappies, buying flowers for his wife, and being the Kenya National Chairman of Bobby Charlton fan club.

His secret ambition — To direct Pygmalion with Kent Walter as Eliza as he thinks his accent is highly suspect!



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Production Team

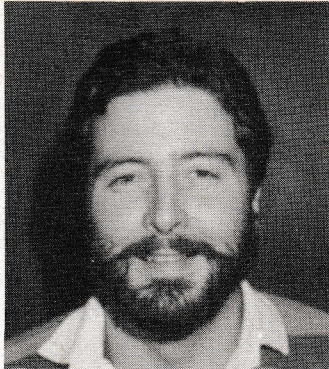
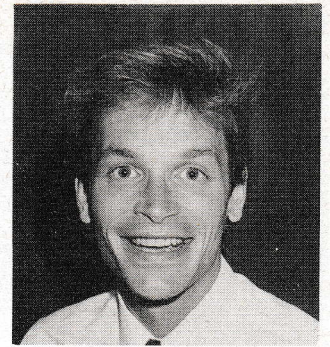
Stage Manager	—	Frances Cattermole
Asst. Stage Manager	—	Rob Dugand
Properties	—	Moira Turner Ingrid Taylor, Freda Norris, Christine Wolff, Frances Cattermole.
Costumes	—	Christine Wolff, Freda Norris
Teeshirts	—	Janice Oates
Lighting Design	—	Derek Jones
Lighting Operation	—	Derek Jones, Jason Mwai
Follow Spot Operator	—	Stuart Mears
Set Construction	—	Ivor Maynard, H. Amaya, J.M. Mwangi, D. Mbugua
Set Painting	—	Ivor Maynard, Brenda Goodman, Gerry Cunningham, Freda Norris, Ingrid Taylor Frances Cattermole, Rob Dugand, Ashlyn Wolff.
Stage Crew	—	Gerry Cunningham, Keith Pearson, Daniel Ngugi Ellem, Tyson Wolff.
Sound	—	Jim Turner, Nick Donne, Malcolm Davis, David Powell
Sound Equipment	—	Assanands Equipment
Production Manager	—	Nick Donne
Publicity	—	Bryan Epsom
Programme	—	Marilyn Crothers
Advertising	—	Marilyn Crothers
Photographs	—	Roger Athaide of Foto-Unique
Prompt	—	Denise White
Production Secretary	—	Christine Wolff
Programme Printing	—	Man Graphics Ltd
Front of House	—	Manny Sidnick

KENT WALTER

This is the fourth attempt I've had at writing this "BLURB" about myself. It could have been accomplished eons ago except my life is not exciting enough to make one interested. This American spends five days of each week teaching music at I.S.K., and the rest of the time I avoid work of any sort.

This is my first Show with NCP which has been an "Enlightening" unforgettable experience.

This is all for you Mom and Dad.



IAN BARTON

After landing the major role of Titania, Queen of the Fairies when eleven years old, I retired for fear of being type cast. Ten years later, I was all at sea in NCP's "Pirates of Penzance" and "HMS Pinafore". Deciding that the "Sailor" image wasn't right either, I retired again for another ten years until Bratt in "How to succeed....."

Ten years later, here I am, being killed off twice in one show. Alright, I can take a hint and will return to my wife and....sleep for another ten years!

ELEANOR STEVENS

This space is reserved for witty interlectual comments

Love

L.N.R.



JULIA GROOCK

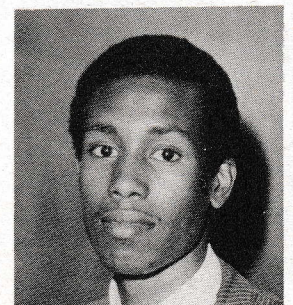
Besides practising the art of being a perpetual student, (much to parents dismay), I love dancing and acting. Escapism at its best. In this show I have found God, his name is Gerry and has more energy than all the cast put together. Hey Jesus... with legs like that no wonder Mary Mag converted. Not bread and wine again... I know what I want for dinner. Special thanks to my friends for their moral(?) support. Mom Dad, I love you. "Tomorrow takes my dreams from me and leaves me with reality"Omondi, this ones for you.

God Bless.

ADEN ALI ABDI

I've been a member of NCP for the last four years and have appeared in all their musicals during that period.

These were "Jack and the Beanstalk", Mother Goose and "How to Succeed in Business without really Trying". My claim to fame in these is that I am the tallest member of every cast.





MAYA CAPUR

I am:- Old like Kronos, young as dew, day to day variable like the wind.

I am:- Blinded by science, Saved by Zero.

Should I become a world renowned theatre critic with a PhD in Bio-Genetics?

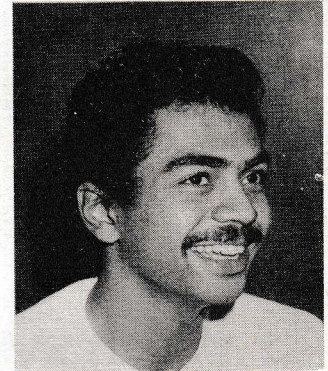
The unchanging realities of my life — Pink Floyd, Big Ben, Mummy's Pork Vindaloo.

P.S. — I love you Snowball.

SHABBIR HUSSEIN

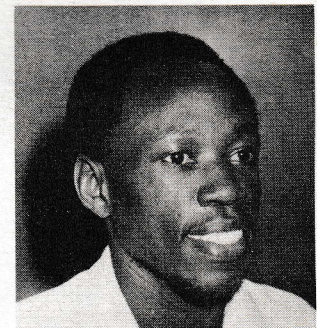
A Mechanical Engineer who has a craze for motor sport and a talent(?) for stage productions means one confused guy. That's me folks!

This is my third production with NCP. For those who want to know why I took this particular role, the answer is I always felt that Jesus should have had at least one muslim Disciple! Enjoy the Show! (Especially you Mam).



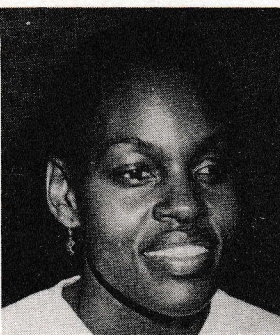
RUTH KAMAU

I didn't think I had a great future in the theatre after being cast as "The Ugly Duckling" at the age of five. Good start Ruth I thought, you started on the "right foot", but things were to improve, I graduated to "Hansel and Gretel" and better still, I got the principle role in "My Fair Lady" at St. Mary's School.



OPIYO OKACH

This is my first time in a musical, the first of many I hope. I just worship the theatre and love being here. Have a great time folks!

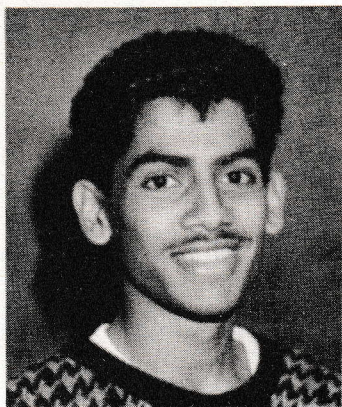


JUDITH OKUTHE

I am a wife, mother of two, and Credit Analyst in a bank by day (other things by night!!). Many thanks to my long suffering husband for his patience over late evening rehearsals which have meant many a recycled dinner.

GLORIA OMINDE

By Profession, I am a Bank Officer, I've been involved in all things musical since a tender age (at which she still is!!). I've really enjoyed working on this production tremendously.

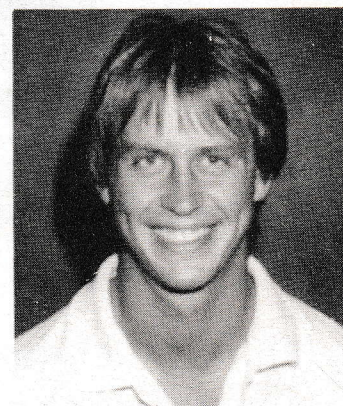


DERRICK RODRIGUES

Well! I never knew having fun was such hard work! I love the theatre and have been in a few musicals at school. This is my first time with NCP and I am having a great time.

RICHARD TAYLOR

I am currently working at Banda School as a Physical Education teacher. I am a former England rugby player and have used my skills in the theatre to notable effect. I have side-stepped the art of singing in tune and been caught off-side in the dressing room. My personal ambition is to don a pair of tights and join the Royal Ballet.

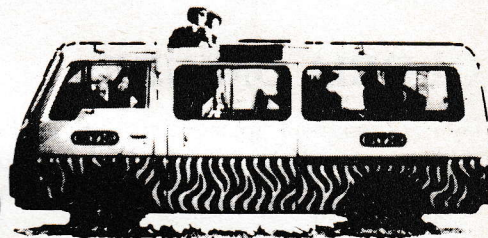


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The Theatre Staff and Manageress of National Theatre.
Nairobi City Players wish to gratefully acknowledge all those persons who so willingly gave assistance after this programme went to press.

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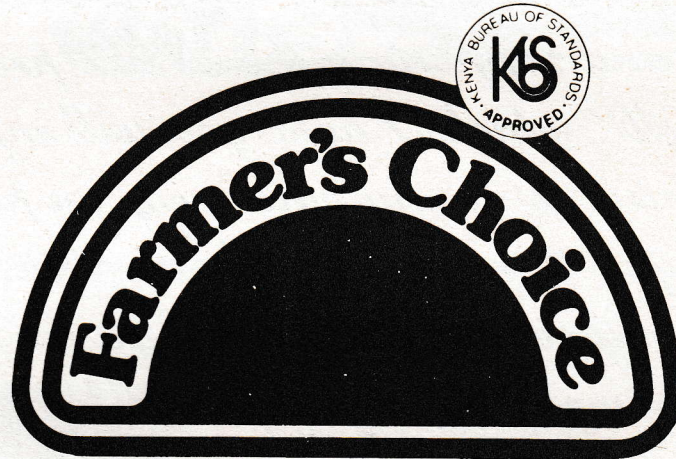
Letter from the Director

Dear Theatregoer

Thank you for coming to the National Theatre this evening and supporting the NCP production of "Godspell" which I hope you will enjoy. The arts in this country as in any other rely on patronage, for without you there wouldn't be us. It is a delight to be making my second visit to Kenya for NCP and to again pick up some of the many friendships that I made last year and of course to be making new ones. I fell completely under the spell of Kenya last year. It's climate, it's people and it's culture. When I first came over it was to an unknown territory, to be met by people I didn't know. My fears were unfounded as the hospitality and warmth that I was met with was something the like of which I had never experienced before. The country and its habits were explained, as well as the do's and dont's and now on my second visit I feel quite at home. I do hope that my relationship with Kenya will continue and that the Arts will continue to survive and flourish. If there is anything I can do to help promote them. Just ask

G. J. (Gerry Tebbutt)

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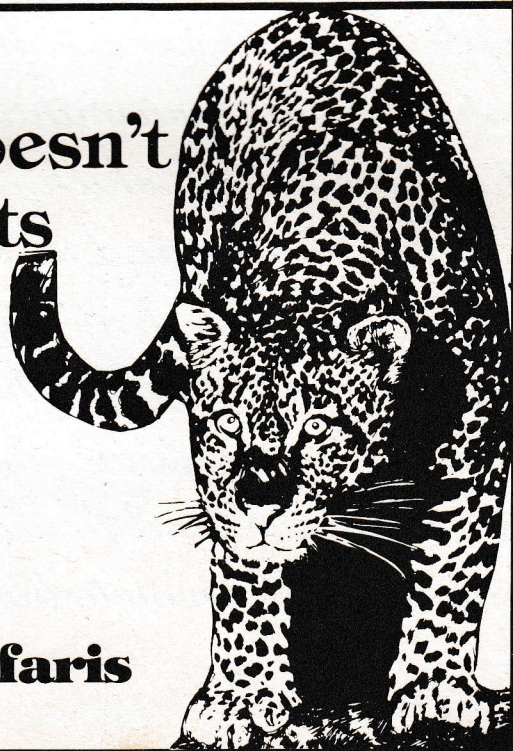


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