

THE KENYA NATIONAL THEATRE  
Nairobi City Players  
Present

# GODSPELL



Directed and  
Choreographed by **DAVID KELSEY** Musical  
Director **KENDALL DAVIES**

NAIROBI CITY PLAYERS

give you

# GODSPELL

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**

Director and Choreographer

**DAVID KELSEY**

Musical Director

**KENDALL DAVIES**

Assistant to the Director

**VICKY UDALL**

at

**KENYA NATIONAL THEATRE**



### ABOUT THE DIRECTOR

**DAVID KELSEY** was born in Yorkshire, England, and trained for the theatre by the London Guildhall School of Music and Drama: served two years as a conscript soldier before an acting career in leading regional companies Bristol Old Vic, Nottingham and Oxford; later as director for Manchester Cheltenham and Glasgow companies. He appeared in several plays in London, notably the original cast of "Robert and Elizabeth" at the Lyric Theatre with Keith Michell and John Clements.

His association with Phoenix Opera Company produced "The Barber of Seville" and "Il Seraglio" seen at the Bath Musical Festival 1967 conducted by Yehudi Menuhin and since recorded by H.M.V.

He was a member of the late Harold Lang's Voyage Theatre of Dance and Drama which, under the aegis of The British Council and other cultural organisations, travelled extensively around the world in a repertoire of three programmes. Subsequently he lectured and directed for many companies in S. America, SE Asia, Australia, NZ, India, Europe, in fact Kenya marks up his 21st overseas post.



More recently as Director of the Marlowe Theatre, Canterbury, England, he was responsible for a period of four years in staging over sixty plays and musicals, especially new productions of "Twelfth Night" "Kiss Me Kate" "Guys and Dolls", "She Stoops to Conquer", "Hamlet" and "Oklahoma" and visiting with guest productions at other regional theatres.

Other special productions include: Peggy Mount in "When We Are Married", Fenella Fielding in "The Second Mrs. Tranquary", James Fox in "School for Scandal", Cleo Laine as "Hedda Gabler" Stuart Damon as "Macbeth" Sonia Dresdel in "Hay Fever" and "The Seagull."

In 1970 he directed the premiere of Ray Lawler's "Breach in The Wall" and in the Spring of last year he directed a major revival of "A Sleep of Prisoners" by Christopher Fry in Canterbury Cathedral with members of the Royal Shakespeare Company and music specially composed by Elizabeth Lutyens.

He is the author of seven plays which have all been produced for the theatre or T.V. His last play "Game for two or more players" received premiere performance on a regional try-out in Britain during summer '73 which he directed himself with a leading role for Sonia Dresdel. Translated versions of the play are to be produced in Oslo and Amsterdam. The performing rights have also been bought by a commercial T.V. company.

David has worked in T.V. and theatre in Holland and will be returning there later this year. "Amsterdam" he says, "is very much alive in the arts and considers it the city of the seventies".

His main influences are the techniques outlined by Michael Chekhov, the Russian director, in his book "To The Actor" and the dynamic skills of The Martha Graham American Dance Company; The Berliner Ensemble, works by W.H. Auden, Cocteau and Mahler; the French cinema of Rene Cluzot and Rene Claire. He believes the theatre is a continually moving platform and actors must readjust to it. He wants to involve himself in all aspects of expression. "It provides me with the adrenalin I need to live by" he says. In his paper "The Dramatic Image" he writes:

"Theatre is the most potent of all human expressions because it is like a fire — so much less predictable than artificial heat. That is what theatre is so consuming, dangerous, embalming, invigorating and powerful. Theatre is music and design, mimicry, wisdom and foolishness. It goes beyond any simple reasoning of the mind. It is an absurd yet absolute confirmation of our beliefs" (like Godspell) "part knowledge, part fantasy. It is the soul of our imagination".

## ABOUT THE SHOW

### DIRECTOR DAVID KELSEY WRITES ABOUT GODSPELL:

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 (I know some of them well) will 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 together 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.

I have tried to maintain that spirit in this production. 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. Although I have seen previous productions of the play I vow that what you are seeing tonight is an original conception in staging and choreography. This was no massive attempt on my part to ignore previous GODSPELLS nor was it a question of 'what they did in New York and London I can do better' — it was merely that I wanted to involve this cast more positively in the development of the show as

if we had been presented with a completely new play. And there was another reason for this: I had to take into account the special personalities of my cast and re-model some of the material to suit the team as a whole. I spent a week, after my arrival here, working with a large energetic group of actors who were all anxious to appear in the show. From the final selection of 30 I gradually formed a chorus of ten. It was a very difficult choice but in order not to have too many disappointed faces we hit on a compromise. And a very happy one. There would be two teams. So I redistributed the parts to include two more characters. The first team to play the majority of performances and the second to act as understudies and make two Sunday night appearances.

During the two months of evening rehearsals we have all enjoyed a remarkable trouble-free community relationship. This is rare in general theatre practise — not because actors are any more vulnerable or sensitive than other people — but acting is a difficult craft and calls for tireless devotion and an extrovert imagination which can often interfere with our normal rational behaviour and logical reasoning. The requirements for this show was an ability to step into the enchanted mind of children in their early teens. They had to sing, dance and act with that passionate bravery we all like to believe in once-upon-a-time.

They are similar to those boys and girls which Peter Pan encouraged to remain as shadow of our childhood.

I am glad that GODSPELL was the vehicle which in effect brought me to Kenya for the first time. I've had a double pleasure and I'm grateful to City Players for inviting me to a country which has already made a deep impression. I would like to specially thank Kendall Davies who has worked so enthusiastically as Musical Director and his musicians: Mike, Mike and Hugh — also Vicky Udall for her useful assistance.

## 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 lets face it, virtually every enumerable situation arises at some time or other in Godspell) in the form of a musical production.

His composition 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.

## TONY RICKELL

**TONY RICKELL** was born in Manchester, England, 24 years ago. He won a scholarship in 1961 to the Hereford Cathedral School and studied there until 1968 — singing, piano and guitar. At this time he also began to take an interest in acting and appeared in "Macbeth", "Billy Budd" and a number of other productions.

Then followed a three year course at the London New College of Speech and Drama and on completion of this he appeared at the International Edinburgh Festival in the musical version of "Henry V" and, in the same season played 'Orsino' in "Twelfth Night".

At London's Open Air Theatre he played other parts in Shakespeare including "Bassanio" in the Merchant of Venice and 'Prince Hal' in 'Henry IV'. He then played a variety of parts in several regional theatres including Coventry, Manchester and Scottish repertory. He has appeared at the famous "Greenwich Music Hall" on a number of occasions and twice played leading parts in pantomimes at Christmas.

He has appeared on television and has recently had acting roles with the Sadlers Wells Opera and at the London Coliseum in "Carmen" and the Premiere of "Vasco". He is anxious to point out, however, that he is not seeking a future in opera, but accepts it as the best possible training. "I want to do everything as well as possible" he says "sing, dance and act — I'm a performer". Playing this part in "Godspell" will help me to put a lot of things into practice. That's why I jumped at the invitation to come to Nairobi when the chance was offered by David Kelsey"



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NAIROBI



TIM  
"YOU ARE THE LIGHT OF  
THE WORLD!"

### LIGHT OF THE WORLD

You are the light of the world  
You are the light of the world  
But if that light is under a bushel  
It's lost something kind of crucial  
You gotta stay bright to be the light of the world

You are the salt of the earth  
You are the salt of the earth  
But if that salt has lost its flavor  
It ain't got much in its favor  
You can't have that fault and be the salt of the earth

So let your light so shine before men  
Let your light so shine  
O that they might know some kindness again  
We all need help to feel fine  
(Let's have some wine)

You are the city of God  
You are the city of God  
But if that city on a hill  
It's kind of hard to hide a well  
You gotta stay pretty in the city of God.

So let your light so shine before men  
Let your light so shine  
O that they might know some kindness again  
We all need help to feel fine  
(Let's have some wine)

You are the light of the world  
You are the light of the world  
But the tallest candlestick  
Ain't much good without a wick  
You gotta live right to be the light of the world.

### BY MY SIDE

Where are you going? Where are you going?  
Will you take me with you?  
For my hand is cold and needs warmth  
Where are you going?

Far beyond where the horizon lies  
And the land sinks into mellow bluesness  
O please, take me with you...  
Let me skip the road with you.  
I can dare myself, I can dare myself  
I'll put a pebble in my shoe  
And watch me walk  
I can walk...

I shall call the pebble dare  
We will talk together about walking  
Dare shall be carried  
And when we both have had enough  
I will take him from my shoe, singing:  
"Meet your new road..."

Then I'll take your hand  
Finally glad that you are here  
By my side  
By my side  
That you are here by my side.

### ALL FOR THE BEST

When you feel sad, or under a curse  
Your life is bad, your prospects are worse  
Your wife is sighing, crying,  
And your olive tree is dying  
Temples are greying  
And teeth are decaying  
And creditors weighing your purse  
Your mood and your ribs are both a deep  
You'd bet that job had nothing on you  
Don't forget that  
When you go to heaven you'll be blest  
So, it's all for the best

Some men are born to live at ease  
Doing what they please  
Richer than the bees are in honey  
Never growing old  
Never feeling cold  
Pulling pots of gold from thin air  
The best in every town  
Best at shaking down  
Best at making mountains of money  
They can't take it with them  
But what do they care?  
They get the center of the meat  
Cushions on their seat  
Houses on a street where it's sunny  
Summer at the sea  
Winters warm and free  
All of this and we get the rest  
But who is the land lord?  
The sun and the sand lord!  
You guessed—  
It's all for the best.



GRACE  
"BY MY SIDE"

MUSIC & NEW LYRICS BY STEPHEN SCHWARTZ  
\*Lyrics by Jay Hamburger. Music by Peggy Goovler  
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**WE BENECH THEE, HEAR US**

Father, hear Thy children's call  
Humbly at Thy feet we fall  
Food/ga'h, confessing all  
We beseech Thee, hear us

We Thy call have disobeyed  
Into paths of sin have strayed  
And repentance have delayed  
We beseech Thee, hear us

*Refrain:*  
Come sing about love, that caused us first to be  
Come sing about love, that made the stone and tree  
Come sing about love, love, love that draws us lovin';  
We beseech Thee, hear us

Sick, we come to Thee for cure  
Guilty, we seek Thy mercy sure  
Till, we long to be made pure,  
We beseech Thee, hear us

Blind, we pray that we may see,  
Bound, we pray to be made free,  
Stained we pray for sanctity  
We beseech Thee, hear us

*Refrain:*  
By the gracious living call  
Spoken tenderly to all  
Who have shared man's guilt and fall  
We beseech Thee, hear us

By the love that longs to bless  
Plying our sore distress  
Leading us to holiness  
We beseech Thee, hear us

Craft us hope from earth to rise  
And to stain with eager eyes  
Towards the promised heavenly prize  
We beseech Thee, hear us



**SAVE THE PEOPLE**

When wilt Thou save the people?  
O God of mercy, when?  
The people, Lord, the people  
Not thrones and crowns, but men!  
Flowers of Thy heart, O God, are they!  
Let them not pass like weeds away  
Thou heritage a nation's day  
God save the people...

Shall crime bring crime forever?  
Strength anding still the strong?  
Is it Thy will, O Father,  
That man shall feel for wrong?  
No, say Thy mountains, no, say Thy shores  
Man's clouded sun shall brightly rise  
And songs be heard instead of sighs  
God save the people...

When wilt Thou save the people?  
O God of mercy, when?  
The people, Lord, the people  
Not thrones and crowns, but men!  
Thy children, as Thy angels, too  
See the people from despair  
God save the people  
God save the people  
And save the people

Job.  
"PAM - PI - BOM - PAM!"  
BEAUTIFUL CITY



TREVOR

"SUCH A LOVELY PAIR O'..."

**PREPARE YE THE WAY OF THE LORD**  
Prepare Ye the Way of the Lord  
Prepare Ye the Way of the Lord  
Prepare Ye the Way of the Lord  
Prepare Ye the Way of the Lord



JANE

MUSIC & NEW LYRICS BY STEPHEN SCHWARTZ  
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**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.

**GODSPELL T SHIRTS ON SALE  
AT THE THEATRE**

**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 Eyen, 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 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. Here shares a Greenwich Village loft with several friends.

## FOR THE NAIROBI CITY PLAYERS

Stage Manager .....	GORDON PURCELL
Assistant Stage, Manager .....	ANN FRANCIS
Set Constructed and Painted by .....	GORDON PURCELL, ANN FRANCIS, GRAHAM GILBERT, JANE GILBERT, TONY BISHOP HILARY MITCHELL, JULIE BATEMAN JANE MOSSLEY, POOH BOONTHANAKIT
Curtains Borders and Drapes by .....	BRENDA PURCELL
Lighting Design by .....	BENNY GOODMAN
Lighting Crew .....	BENNY GOODMAN, JOHN TYSON, NICK DONNE, JIM NORRIS, JILL HINES STEVE O'CONNOR
Sound Engineer .....	KEN LATHAM
Sound Operators .....	KEN LATHAM, VIC FRANCIS, NICK WISE
Costumes designed by .....	MARY EPSOM
Costumes by .....	MARY EPSOM
Assisted by .....	SHIRLEY BISHOP, BRENDA PURCELL
Production Secretary .....	JOAN STALLY
Properties .....	IRENE JEFFREY, JOAN STALLY
Properties made by .....	TONY BISHOP
Business Manager .....	BRYAN EPSOM
Assisted by .....	RURIK RONSKY and TREVOR FOX
Publicity .....	TIM BUTCHARD, RAY CHARMAN, BRYAN EPSOM
Programme .....	NICK DONNE
Photographs .....	GEOFF GRIMSHAW
Poster Design and Programme Cover .....	ELAINE MWANGO
Programme Artist .....	TED BOONTHANAKIT

## FOR THE KENYA NATIONAL THEATRE

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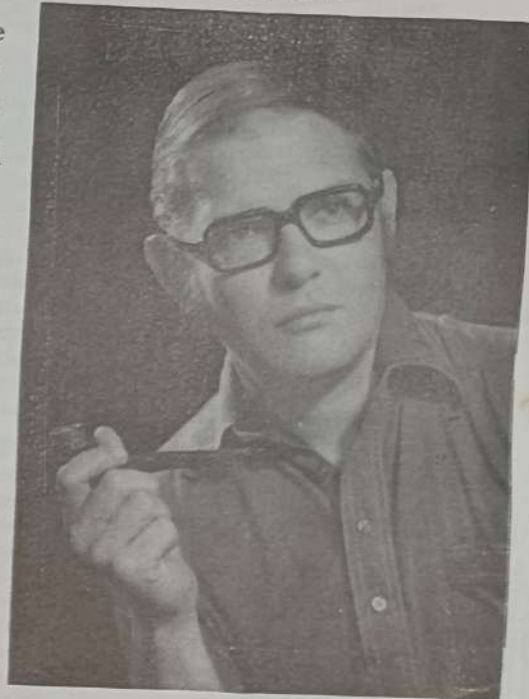
## ABOUT THE MUSICAL DIRECTOR

**KENDALL DAVIES;** Our Musical Director adds to the international flavour of the show, by being born a Welshman in that well known town of Glanamman, Carmarthenshire South Wales in 1937.

Kendall first studied classical piano with the local chapel organist for 5 years from the age of 7. Eventually he decided to take up Electrical Engineering as a career, and found that during his days at college his interest in music was revived. At this time he studied Jazz orchestration and composition, and widened his knowledge of music by taking up the organ.

For some time he lived a dual existence as a Band leader and Electrical Engineer, and featured in B.B.C. broadcasts in his capacity as a Band Leader. He then decided to give up the "Music Business" and came to Kenya as an Electrical Engineer in 1971.

Once in Kenya his musical interests centred on composition and recording since his arrival in Africa he has written the music for 12 Radio, Film, and Television Commercials, as well as the musical score for the film "The Big Cats of Africa" due for release later this year.



Fortunately for Nairobi Audiences Kendall has again stepped into the "Band Leaders" shoes and agreed to be Musical Director in "The Dream" in late 1973 and now in "Godspell", in what he confesses must have been some of his weak moments.

Kendall is at present Musical Director of Andrew Crawford Productions and is married with one small son.

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## THE ORCHESTRA

Kendall Davies .....Keyboard

Mike Skinner .....Guitars

Mike Ball .....Bass Guitar

Hugh Lawrenson .....Drums



**THE SOURCE OF THE "GODSPELL" SONGS**

The booklet entitled "The Rock", enclosed with this programme was kindly given by the Bible Society of Kenya. It is the "Gospel of Matthew" and in the booklet, Matthew tells the good news of Jesus. The words of most of the songs of "Godspell" can be found in this booklet—

Song	Text	Page in Booklet
<b>ACT I</b>		
1. Prepare Ye the Way of the Lord	Matthew 3:1-17	4
2. Save The People	Matthew 5:17-26	8
	Matthew 16:21-35	42
3. Day by Day	Matthew 5:27-30, 38-48	9
	Matthew 6:1-4	11
4. Learn Your Lessons Well	Matthew 6:22-24	12
5. Bless the Lord	Matthew 6:25-34	12
	Matthew 5:1-12	7
6. All for the Best	Matthew 7:3-5, 1-2	13
	Matthew 13:1-9, 18-23	28
7. All Good Gifts	Matthew 6:19-21	12
	Matthew 7:8	13
	Matthew 7:1-12	13
8. Light of the World	Matthew 5:13-16	8
<b>ACT II</b>		
1. Turn Back, O Man	Matthew 21:23-32	49
	Matthew 22:15-22, 34-40	52
2. Alas for You	Matthew 23:1-15, 37-39	54
	Matthew 24:3-8, 36-51	57
3. By My Side	Matthew 26:14-16	64
	Matthew 25:31-46	62
4. We Beseech Thee	Matthew 26:29-30	64
5. On the Willows	Matthew 26:31-46	65
	Matthew 4:1-11	6
	Matthew 26:47-56	66
	Matthew 27:45-61	71
6. Long Live God	Matthew 29:1-10	72

**NAIROBI CITY PLAYERS**

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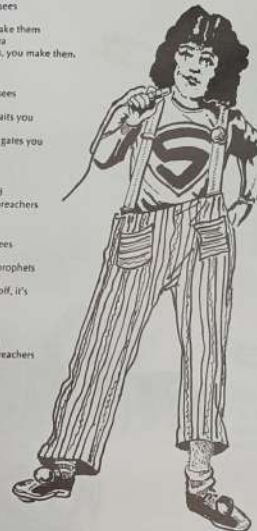
**ALAS FOR YOU**

Alas, alas for you, lawyers and pharisees  
 Hypocrites that you be  
 Searching for souls and fools to forsake them  
 You travel the land, you scour the sea  
 Then when you've got your converts, you make them,  
 Twice as fit for hell  
 As you are yourselves

Alas, alas for you, lawyers and pharisees  
 Hypocrites that you are  
 Sure that the kingdom of heaven awaits you  
 You will not venture half so far  
 And other men who might enter the gates you  
 Keep from passing through  
 Drag them down with you  
 You snakes, you viper's brood  
 You cannot escape being devil's food  
 I send you prophets and I send you preachers  
 Sages in rages and ages of teachers  
 Nothing can mar your mood

Alas, alas for you, lawyers and pharisees  
 Hypocrites to a man  
 Sons of the dogs who mumbled the prophets  
 Finishing off what your fathers began  
 You don't have time to scorn or to scoff, it's  
 Getting very late  
 Vengeance doesn't wait

You snakes, you viper's brood  
 You cannot escape being devil's food  
 I send you prophets and I send you preachers  
 Sages in rages and ages of teachers  
 Nothing can mar your mood  
 Blind guide's Blind fools!  
 The blood you've spilt  
 On you will fall  
 This nation, this generation  
 Shall hear the guilt  
 Of it all!  
 Alas, alas, alas  
 Blind fools!



**BLESS THE LORD**

O bless the Lord, my soul  
 His grace to thee proclaim  
 And all that is within me join  
 To bless His holy name  
 O bless the Lord, my soul  
 His mercies bear in mind  
 Forget not all His benefits  
 The Lord to thee is kind  
 He will not always chide  
 He will with patience wait  
 His wrath is ever slow to rise  
 And ready to abate  
 And ready to abate  
 He pardons all thy sins  
 Prolongs thy feeble breath  
 He health to thee infirmities  
 And ransoms thee from death  
 He clothes thee with His love  
 Upholds thee with His truth  
 And like the eagle He renews  
 The vigor of thy youth  
 Then bless His holy name  
 Whose grace has made thee whole  
 Whose loving kindness crowns thy days  
 O bless the Lord, my soul  
 O bless the Lord, my soul

TONY - JESUS

"WHEN WILL GOD SAVE THE PEOPLE?"

**ALL GOOD GIFTS**

We plow the fields and scatter  
 The good seed on the land  
 But it is fed and watered  
 By God's almighty hand  
 He sends the snow in winter  
 The warmth to melt the grain  
 The breezes and the sunshine  
 And soft refreshing rain

All good gifts around us  
 Are sent from heaven above  
 Then thank the Lord  
 O, thank the Lord  
 For all His love

We thank Thee then, O Father  
 For all things bright and good  
 The seedtime and the harvest  
 Our life, our health, our food  
 No gifts have we to offer  
 For all Thy love impart  
 But that which Thou desirest  
 Our humble, thankful hearts

All good gifts around us  
 Are sent from heaven above  
 Then thank the Lord  
 O, thank the Lord  
 For all His love



JULIA

"A SOWER!"



CHARLENE

"O, Bless the Lord my soul!"

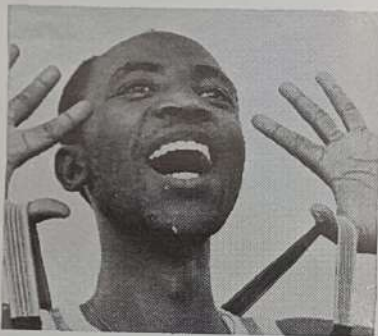
LYRICS BY STEPHEN SCHWARTZ  
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**JULIETTE LATHAM:** I fink U will really like our show coz I am in it. I can also make chocolate cake with smarties on — and run 100 yards in 20 seconds. Bet you can't!  
P.S. I've got a lovely pair of knockers — Trev says so.



**TIM MARCHANT:** I'm a Libran, I can never make up my mind. I did once when I was 5. I played Joseph (Jesus's Dad) in my school play, but the virgin Mary gave me mumps so I gave up acting for ever. I gave up the banjo last year — I wish I wasn't a Libran.



**JOE MURIITHI:** Godspell! Psst! Jesus Christ!! The spell is over I mean Uh! Uh! Yes I got it Godspell spells G — Goofed, O — Ouch, D — Dudu, S — Sis, P? Papa, E? L — Lulu x 2 I mean Double "LL" — Godspell So I say to you — Joe Listen — Uh! Uh! Your Bro. Nope! Nope! Uh! Cousin, that's it your eh! What's his name! Joe — know something I don't bite my fingers at all.



**VICKY UDALL:** I was born, at a very early age — The Stone Age! and grew to love PURPS TERPSICKERY TURPSICCER!, Dancing (I'm sorry my spelling is TERIBUL TERRBIL TERUBEL BAD). I like pulling bits of string 'cos I find them very hard to push).



**GRACE WAUGH:** Usually taken oops! said before meals — but I'm not proud: Addicted to wine and Bloomers. Contrary to Popular belief has never been caught in the act.



**JANE WISE:** You are bound to get excited about the show, but please try to contain yourselves til half time — Gents and Ladies are off the Foyer — then leap up and mix. I'm the one whose knees don't touch. Jane's the name — ping pong's the game. Tarzan's in the bushes by the car park.



**NATE SHOWALTER:** Jesus loves me this I know . . . and I love the lion and the spring time in Narnia. Pippin.



**CHARLES BOUND:** (Expletive deleted) — You'll see — but all's for the best.



**NAT BOONTHANAKIT:** I am using a ball pentel to write this but you won't get to see it really 'cuz this message will have to be typed (However its spelt) out. I have' been told to write something like I do wet my bed but I am not actually writing that 'cuz it's not true and Jesus tells us it is a sin to tell a lie. I want to write more but there's no place now . . . . bye!!!!

# 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)  
(Drama Festival Entry, 1961)  
"The Hole" by N. F. Simpson.
- 1962 "Caesar and Cleopatra" by George Bernard Shaw.  
"The Long and The Short and 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.  
(Placed 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.

# EROS FURNITURES and UPHOLSTERERS

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## ACKNOWLEDGEMENTS AND APPRECIATION

P. D. Bhadresa, for Theatrical Costumes.  
International Aeradio Ltd., for Technical Advice  
Angelo Electric Contractor, for Loan of Lighting Equipment  
Technical Engineering Services Ltd., for Loan of Communication  
Equipment  
Woolworths Ltd., for Publicity and Assistance in Sale of T. Shirts  
Hartz & Bell (1963) Ltd., for Engineering assistance  
Supermarket Ltd., for Properties  
R. O. Hamilton Ltd., for Kleenex Tissues  
Mr. & Mrs. D. Behrens for Chimes  
Brigadier Gordon Swansbery, for Concertina  
Andrew Crawford Productions International Ltd., for Studio Equipment  
and Studio Time  
City Panelbeaters and Painters, for Transport Assistance  
Jewish Synagogue, for Shoffer  
Mowlem Construction Co. Ltd., for Scaffolding  
Jonny Rodrigues, for Loan of Ventriloquist Dummy and Magic Scarf  
Theatre Group, for Technical Assistance  
Graham of Salon 680 for hair styling  
Jayantilal J. Jotangia, for loan of Musical Equipment  
Lenana School, for Loan of Equipment  
St. Georges School For Rehearsal Facilities  
Nat Kofsky, for use of Rehearsal Facilities

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## NAIROBI CITY PLAYERS

IN September, 1956 an "acting group" was formed to be known as the Nairobi City Players, in its Constitution set down the following aims and objects:—

- (a) Regularly to present theatrical productions of a good dramatic and artistic standard by utilizing 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 limit set by 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 at the National Theatre, Nairobi, a total of 68 productions including 17 full scale musicals (figures include the current production).

The City Players are controlled by a **STANDING COMMITTEE** as follows:—

Peter Pearce ( <i>Chairman</i> )	Tony Bishop
Bryan Epsom ( <i>Business Manager</i> )	Benny Goodman
Gordon Purcell ( <i>Treasurer</i> )	Tim Butchard
Ken Latham ( <i>Executive Member</i> )	Vic Francis
Rurik Ronsky	Trevor Fox
Ray Charman	Nick Donne

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



VICKY

**LEARN YOUR LESSONS WELL**  
 I can see a swath of sinners settin' yonder  
 And they're actin' like a pack of fools  
 Gazin' into space, they let their minds all wander  
 'Stead of studyin' the good Lord's rules  
 You better pay attention, build your comprehension  
 There's gonna be a quiz at your ascension  
 Not to mention any threat of hell  
 But if you're smart, you'll learn your lessons well.  
 Every bright description of the promised land meant  
 You can reach it if you keep alert  
 Learnin' every line in every last commandment  
 May not help you, but it couldn't hurt  
 First you gotta read 'em, then you gotta heed 'em  
 You never know when you're gonna need 'em  
 Just as old Elijah said to Jezebel  
 You better start to learn your lessons well.

**ON THE WILLOWS**  
 On the willows there  
 We hung up our lives  
 For our captors there  
 Required  
 Of us songs  
 And our tormentors mirth  
 Saying: Sing us one of the songs of Zion  
 Sing us one of the songs of Zion  
 Sing us one of the songs of Zion  
 But how shall we sing...  
 Sing the Lord's song  
 In a foreign land?  
 On the willows there  
 We hung up our lives....



**TURN BACK, O MAN**

Turn back, O man, forswear thy foolish ways  
 Old now is earth and none may count her days  
 Yet thou, her child, whose head is crowned with flax  
 Still will not hear thine inner God proclaim:  
 Turn back, O man  
 Turn back, O man  
 Turn back, O man  
 Forswear thy foolish ways

Earth might be fair, and all men glad and wise  
 Age after age their tragic empires rise  
 Built while they dream, and in that dreaming wee  
 Would man but wake from out his haunted sleep  
 Turn back, O man  
 Turn back, O man  
 Turn back, O man  
 Forswear thy foolish ways

Earth shall be fair, and all her people one  
 Nor til that hour shall god's whole will be done  
 Now, even now, once more from earth to sky  
 Peals forth in joy man's old undaunted cry  
 Earth shall be fair, and all her folk be one.



JULIETTE  
 " CAN YOU SEE FROM WHERE YOU'RE SITTING? "

JOHN  
 BELONG TO GLASGOW  
 MIC

MUSIC & NEW LYRICS BY STEPHEN SCHWARTZ  
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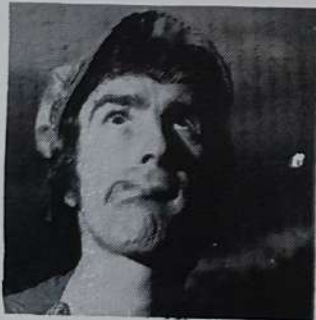
**RAY CHARMAN:** Ray Charman is nearly 97.



**JOHN ANDERSON:** First Interested in music after chopping up Granny's piano with an axe. Addicted to Smarties, Chocolate, Cigarettes, Marmalade, and Cheese Sangwyches. Tend to have too left feet but gud at lifting Jesuses on Planks.



**JULIE ANDERSON:** I am the one whose always last and just 'cos I's the littlest one, every one keeps picking on me.



**TREVOR FOX:** Likes being a coarse Actor. Looks 6, feels 60, but is actually 29.



**CHARLENE JONES:** (Thats spelled with a "c") I like cherry pie and meat and vanilla ice cream with nuts and chocolate syrup and grapes and hamburgers and lettuce and cheese and blackberries and lemonade and peanuts and ice cubes and strawberries. And bless the Lord for these good gifts. Please bring chips for me after the shows.





**TED BOONTHANAKIT:** Cut my lip this morning while shaving socks stinks. Mum didn't make my bed this morning. David Kelly always telling me to make a lot of noise — why?



**HELEN FORBES:** Hi! I'm the crazy one who struts up the stage. Hope ya'll have fun 'cause I'm sure gonna. Bye.  
P.S. This is short 'cos I'm short.



**VALINDA MUSSA:** ; like two pla and that is whi i lik being i spell: wsh i was a bird becawz then i cud sing and i cud fli but i but that's awrit cuz i can stil pla.



**IRIS TALMAN:** David Sez if I'm gud an' Werk Hard I will do my Lessons well" — But not spelling. Hope you all like the show 'specially me. Luv.

## Past Productions continued

- 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.
- 1965 "The Country Wife" by William Wycherley.  
 "The Duchess of Malfi" 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, Luther Davies.
- 1972 "Under Milk Wood" by Dylan Thomas.  
 "Salad Days" by Julian Slade 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 "Everything in the Garden" by Giles Cooper.

## Acknowledgements

NAIROBI CITY PLAYERS wish to express their appreciation and thanks to:-

Mrs. Ann Wallace — Intra Style for set decor and furniture  
Kirchhoff's East African Ltd. — seed catalogues  
Alibhai Shariff and Sons Ltd. — for loan of lawn mower  
International Aeradio (E.A.) Ltd. — for loan of telephone  
B.A.T Kenya Ltd. — for cigarette and tobacco  
Pan American World Airways — for matches  
Cadbury Schweppes Kenya Ltd. — for beverages  
Peter Medway — for loan of fire irons  
New Electrical Stores — for loan of tender  
Norfolk Hotel — for canapes and loan of crockery and glass-ware  
Sai Nurseries — for loan of plants  
The Headmaster of St. Georges Primary School — for rehearsal facilities  
Sultan Glass Mart — for loan of mirror and waste paper bin

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## NAIROBI CITY PLAYERS

*have much pleasure in  
announcing their*

### PROGRAMME OF PRODUCTIONS

*for the remainder of*

**1974**

#### **JUNE**

The Rock Musical "GODSPELL"  
to be directed by DAVID KELSEY (British professional director from the Marlowe Theatre, Canterbury)

#### **SEPTEMBER**

Robert Shaw's powerful play  
"THE MAN IN THE GLASS BOOTH"  
to be directed by JOHN EAMES

#### **DECEMBER**

"CAROUSEL" — the big Musical with Rogers and Hammerstein's delightful words and music.  
Musical Director — NAT KOFSKY

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## NAIROBI CITY PLAYERS

are pleased to announce

that their next production in this Theatre

will be

**The Tremendously Successful Rock**

**Musical**

## "GODSPELL"

Auditions will be held on 25th and 27th March at the Kenya Cultural Centre Hall at 5.30 p.m. on each day.

Anyone coming to see "Everything In The Garden" after 27th March not aware of the Audition dates but still interested in auditioning, please contact Bryan Epsom at Telephone 20321 or after 6 p.m. Langata 2642.