

KENYA NATIONAL THEATRE
NAIROBI CITY PLAYERS
PROUDLY PRESENTS

STEPPING OUT



A COMEDY BY
RICHARD HARRIS
Directed and Choreographed by
GERRY TEBBUTT

Starring
From London's West End
JENNY LOGAN

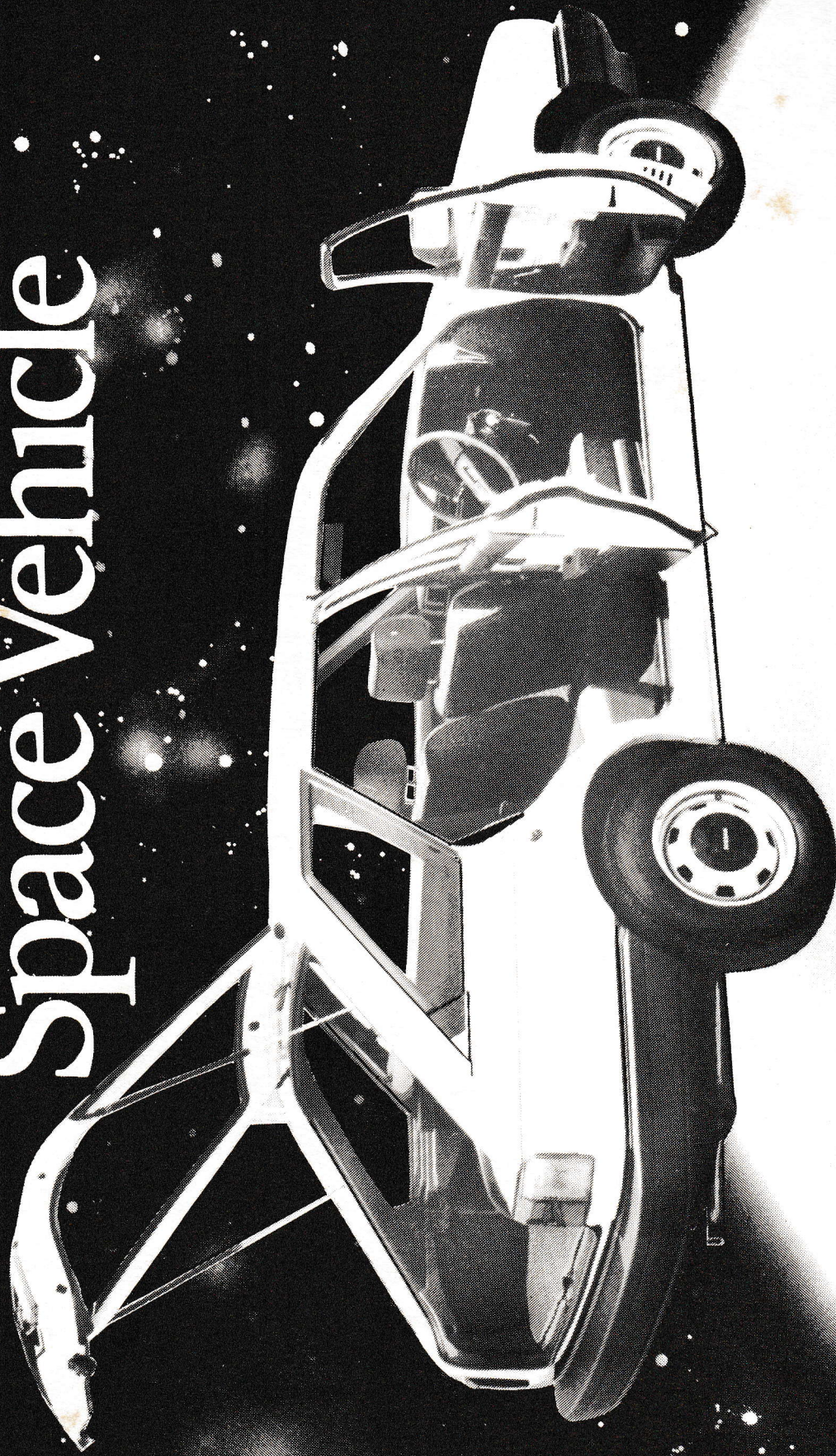
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**6TH TO
16TH JUNE**



1990

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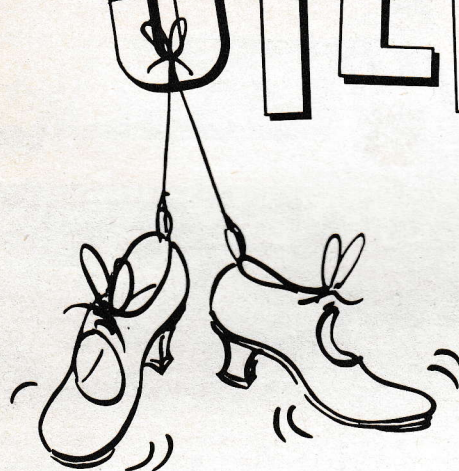
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STEPPING OUT



A COMEDY BY
Richard Harris

Directed and Choregraphed by: **GERRY TEBBUTT**

Starring from London's West End: **JENNY LOGAN**

Musical Arrangements and Advice: **NIGEL KYNASTON**

6th - 16th JUNE 1990

"My PAJERO - I presume"



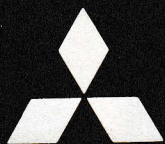
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The Production Team

Stage Manager

Frances Cattermole

Assistant Stage Manager

Rob Dugand

Stage Crew

Moira Turner, Kate Richardson, Juliet Owles,
Freda Norris, Ingrid Taylor, Daniel Mbugua,
Christine Bostock, Chalon Rayne

Prompt

Denise White

Lighting

Neil Davidson, Jason Mwai, Jackson Gitunga

Follow Spot

Ingrid Taylor

Properties

Moira Turner, Kate Richardson

Set Design

Tim Rowson

Set Construction Manager

Brian Lindsell

Set Construction Crew

Daniel Mbugua, Haruny Amaya, Jim Were

Costumes

Alies van der Linden, Mary Epsom

Sound

Jim Turner

Front of House Manager

Mannie Sidnick

Publicity

Bryan Epsom & Sam Wolff

Programme

Raj Thakar & Bryan Epsom

Programme Advertising

Raj Thakar & Joe Muriithi

Programme Printing

Man Graphics Ltd.

Poster Design

Tim Rowson

Poster & Leaflet Distribution

Sam Wolff & Hugh Cowie

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Roger Athaide of Foto-Unique

Music Arrangements & Assistance

Nigel Kynaston

Acknowledgements

SWISSAIR for airline tickets for director

The Wardrobe Department of the Wolsey Theatre, Ipswich for costumes for main dance routines

PITAMBER KHODA & Co. for tap shoes

Greengates Kindergarten for rehearsal facilities

Kenya Conservatoire of Music for Piano.

MESSAGE FROM THE DIRECTOR

Dear Theatregoer,

Welcome to "Stepping Out" which will be my third production for Nairobi City Players at the National Theatre. I'm delighted to be back and am starting to look on Kenya as my second home. Why, I haven't even noticed the appalling driving, or got bothered with telephones not working, and am used to the daily cry of "No Flour" or "No Sugar!" It is therefore an amazement to me that companies such as N.C.P. and the Phoenix continue to survive, and it is your duty as patrons of the arts to ensure that not only do they survive but they flourish as well, so that standards may be kept and improved. There are many people involved in this production who contribute their time and energy freely, and I would ask you to look closely at the list of credits in this programme, as these backstage people who do not glow in the footlights are as important to the show as the performers you will see appearing on the stage this evening. Theatre and the performing arts *will* survive, as it has done even through the dark years of cinema, television and now video, as there are enough of us who believe in this medium, and who I hope will encourage others to uphold the traditions and enchantment of live theatre entertainment. High above the opera house theatre, Manchester is a plaque which reads "The Play Mirrors Life"— I think you will find that particularly true of this evening's entertainment. I would like to thank you, the public for your support, Swiss Air for sponsorship, Bryan Epsom for inviting me back yet again, and Shelina Popat and Thorn Tree Safaris for their continuing support of the arts.

Gerry Tebbutt

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.

This is Gerry Tebbutt’s third production for Nairobi City Players. He directed the very successful “How to Succeed in Business Without Really Trying” in 1988 and last year the smash-hit musical “Godspell”.





DIRECTED & CHOREOGRAPHED

Stage Manager
FRANCES CATTERMOLE

Set Design
TIM ROWSON

Construction Manager
BRIAN LINDSELL

Musical Arrangements &
Assistance
NIGEL KYNASTON

Mavis
Mrs. Fraser
Lynne
Dorothy
Maxine
Andy
Geoffrey
Sylvia
Rose
Vera
Stage Manager

CAST

JENNY L
WENDY
ANNE C
MARIA C
LESLEY-A
ELEANOR
IAN BAR
JANE BA
ASHELIN
RUTH SH
NIGEL K



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LEPPING OUT

GRAPHED BY **GERRY TEBBUTT**

CAST

JENNY LOGAN
WENDY PENROSE
ANNE COHEN
MARIA CUNNINGHAM
LESLEY-ANNE McGUINNESS
ELEANOR STEVENS
IAN BARTON
JANE BAILEY
ASHELIN MAKOKHA
RUTH SHERWIN
NIGEL KYNASTON

ACT I

- Scene 1.** Evening. Around 8 p.m.
Scene 2. A month later. 7.45 p.m.
Scene 3. A month later. Around 9 p.m.
Scene 4. A month later. 7.40 p.m.

ACT II

- Scene 1.** A week later. Around 8 p.m.
Scene 2. 2 weeks later. Around 9 p.m.
Scene 3. 2 weeks later. Around 8 p.m.
Scene 4. 3 weeks later. Around 8 p.m.
Scene 5. 2-3 weeks later. Evening

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TAP DANCE

What makes a group of nine women and one man meet together in an old church hall on dark, cold winter evenings in North London? Is it religion? Well yes, but not in the orthodox sense. There may not be salvation but just for one moment, they will leave their humdrum lives to be lifted up to the level of their idols of the silver screen: Fred Astaire, Ginger Rogers, Shirley Temple and "Bojangles", the tap dancers of Hollywood musical fame.

Maybe, like many of us, they saw all of these gods and goddesses on Sunday afternoons before the advent of rock and disco.

But why tap and not ballet or ballroom dancing. Tap certainly requires as much discipline but perhaps its origin is closer to the folk art that seems to draw people together. Tap dance grew out of the English clog dances and the Irish jigs. Taken across to the United States, these dances were adopted by the American Negro Slaves who added parts of their native African dances, the end result being tap as we know it today.

By the late 19th Century, touring minstrel bands featured their specialist tap dancers and a new entertainment was born. The birth of the Hollywood musical handed the tradition of tap dancing back to the Caucasian through Shirley Temple and Fred Astaire but most notably through the vast extravaganzas produced by Busby Berkely, where literally hundreds of dancers were brought on screen in spectacular routines.

Throughout Hollywood's golden era, young hopefuls lined up at the gates of the city and therein may lie the secret of the tap. Perhaps it has a promise of glamour that even the humblest counter clerk or shoe shine boy can hope for.

And that promise of glamour is what makes the characters in this production of "Stepping Out" come together in an old church hall. "Stepping Out" is a brilliant play; the each is presented with the possibility of "stepping out" of reality into a dream.

Steven Buckingham

Dictionary definition: Step-dance performed in special shoes with metal pieces under toes and heels which give sharp metallic ring.

JENNY LOGAN (Mavis)

Jenny Logan has had a long and varied career in cabaret, stage and television. Her West End musicals include "How to Succeed in Business Without Really Trying" (Shaftesbury Theatre), "Come Spy With Me" (Whitehall Theatre), "Grease" (New London Theatre), "Our Man Crichton" (Shaftesbury Theatre) and "Saturday Night and Sunday Morning" (Prince of Wales). Her two great personal successes were the lead part in "Irene" (Adelphi) and "Chicago" (Cambridge Theatre) in which she starred. She was in cabaret at Danny La Rue's famous club in Hanover Square for several years, and was a member of Joan Littlewood's Theatre Workshop. Repertory productions at Ipswich, Newcastle, Leicester and the Mill at Sonning, range from Shakespeare to Sondheim. Her television appearances include "Lovejoy", "Me and My Girl" and "The Two Ronnies", and her face is familiar on many TV commercials, most notably as the notorious Shake 'n Vac lady! Jenny Logan played the leading role of "Mavis" in the U.K. National Tour of "Stepping Out" and she is happy to be in Kenya playing the same part again.



ASHELIN MAKOKHA (Rose)

Asheline is a lawyer by profession, about to complete the mandatory year of pupillage with a Nairobi firm of advocates. She is keenly interested in theatre and modern dance. Her previous acting experience is limited to being an extra in the mini Television Series "Shadow on the Sun" and chorus roles in Loreto Convent Msongari productions of "The Sound of Music" and "Calamity Jane". Consequently playing "Rose" in "Stepping Out" is a challenge to say the least.

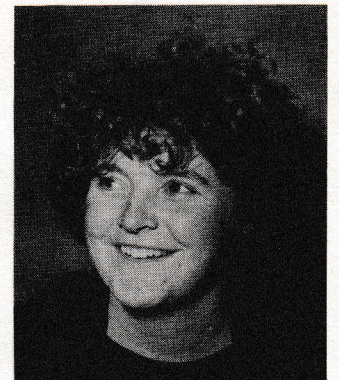


ANNE COHEN (Lynn)

Anne is a sixteen year old student at the International School of Kenya. She is extremely interested in theatre and this is her seventeenth show, on stage and backstage. Her first appearance was in "Mary Poppins" in the United States at the age of ten. Since arriving in Kenya she has worked in a variety of productions with Phoenix Players, Braeburn Theatre, Nairobi City Players and ISK, most recently in "The Little Shop of Horrors" at ISK. She has studied ballet for 9 ½ years and has just learned tap in order to do "Stepping Out".

JANE BAILEY (Sylvia)

Jane was born in London and brought up in Bognor Regis. Her first stage appearance was as a boy in the chorus of "An Italian Straw Hat" at the Esplanade Theatre, Bognor Regis at the age of ten. This was followed by several school productions. She is very keen on acting, dancing and singing, and particularly the latter. She is a member of the Nairobi based pop group "Dolly and the Ngongs".



LESLEY-ANNE McGUINNESS (Maxine)

Born in 1957 she started her talented theatre career at the tender age of five appearing in numerous productions at the Little Theatre Club, Mombasa, and starring in "My Fair Lady" and "The Sound of Music". She studied ballet at the Elmhurst Ballet School, Camberley, Surrey under the direct supervision of Bridgette Espinosa. This is her second appearance on stage in Nairobi since leaving Mombasa in 1984; the first was in Nairobi City Players' production of the pantomime "Mother Goose" as "Jill". Having taught tap dancing in Mombasa it came in useful in initially teaching the local cast of "Stepping Out" before the arrival of director & choreographer Gerry Tebbutt. She is enjoying immensely taking part in "Stepping Out". Married to husband Rory, who is also a talented actor, they have two lovely children Alexander and Serena.



MARIA CUNNINGHAM (Dorothy)



Maria's main interest is dancing which she has been doing since 1965 when she started Irish dancing classes in her native Sligo where, after qualifying as a teacher, she opened her own School of Irish Dancing. She first became interested in theatre by taking part in school musicals. Later she joined Sligo Drama Circle and Sligo Fun Company in productions including "The Boy Friend", "Oklahoma!", "The Wiz" and "Grease". In early 1987 she came with her family to Kenya and upon arrival she started on the right foot once again when she appeared, dancing and singing, in Nairobi City Players' "Old Time Music Hall" and again, a year later, in the same group's "How to Succeed in Business Without Really Trying". Aside from the theatre Maria's time is fully occupied being a secretary in UNEP and mother of three children Grace, Stephen and Clare.

ELEANOR STEVENS (Andy)

Before coming to Kenya, Eleanor appeared in several productions at the Dar-es-Salaam Little Theatre Club. As a member of the popular Hootenanny Folk Group she performs regularly in and around Nairobi. She has appeared in several principal roles for Nairobi City Players in their productions of "Annie", "How to Succeed in Business Without Really Trying" and "Godspell". She played for Phoenix Players in "Plaza Suite". She was a soloist in the African Premiere of "African Sanctus" by the Nairobi Music Society last year. She likes to spend her leisure time—when she finds some—on the golf course. She is delighted to be working again under the expert direction of Gerry Tebbutt.



RUTH SHERWIN (Vera)

Ruth Sherwin trained at the Elmhurst Ballet School, Camberley, Surrey from 1960 to 1967. Her first professional work was as the "Girl Babe" in "Babes in the Wood" in Belfast. Then followed a year with the British Dance-Drama Theatre, essentially a touring demonstration team for schools and colleges. A husband and three sons later, she played "Maisie" in "The Boy Friend" in Bangkok (1982) and "Nellie Forbush" in "South Pacific" in Gibraltar (1984). Earlier this year she appeared as "Helena" in "A Midsummer Night's Dream" at the Braeburn Theatre.

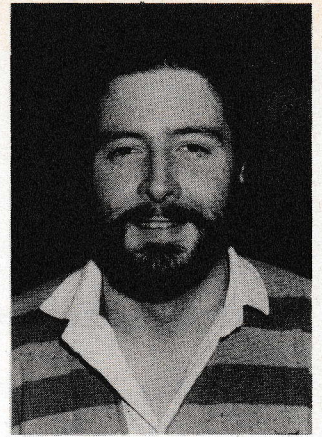
WENDY PENROSE (Mrs. Fraser)

Wendy has been dancing since the age of three and made her first public appearance in the Easter Parade at the Knightstone Theatre, Weston-super-Mare when only six years old. As an adult she danced in a number of major musicals. Later she was the lead singer in a semi-professional close harmony trio seen on television and heard on radio, as well as in concerts and cabaret all over the West Country. In a number of Nairobi City Players' pantomimes Wendy has specialised in playing animals—the Bear in "Cinderella", Typhoo the Panda in "Aladdin" and Priscilla the Goose in "Mother Goose". She also played principal roles in the group's "Jack and the Beanstalk" and "Robinson Crusoe". Apart from NCP shows she has appeared in a number of productions for Phoenix Players, Braeburn Theatre and Lavington Players.

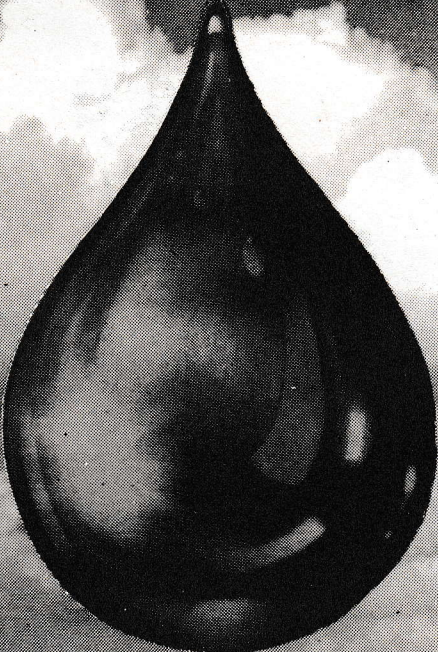


IAN BARTON (Geoff)

The lone man in the show Ian is the possessor of a fine singing voice and considerable acting ability. He has used these to good advantage in a number of Nairobi City Players' productions including "The Pirates of Penzance", "H.M.S. Pinafore", "How to Succeed in Business Without Really Trying" and a brilliant portrayal of "John the Baptist" in N.C.P's highly successful "Godspell" last year. He is a hardworking business executive in Nairobi and keeps fit by learning to tap dance.



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shine.

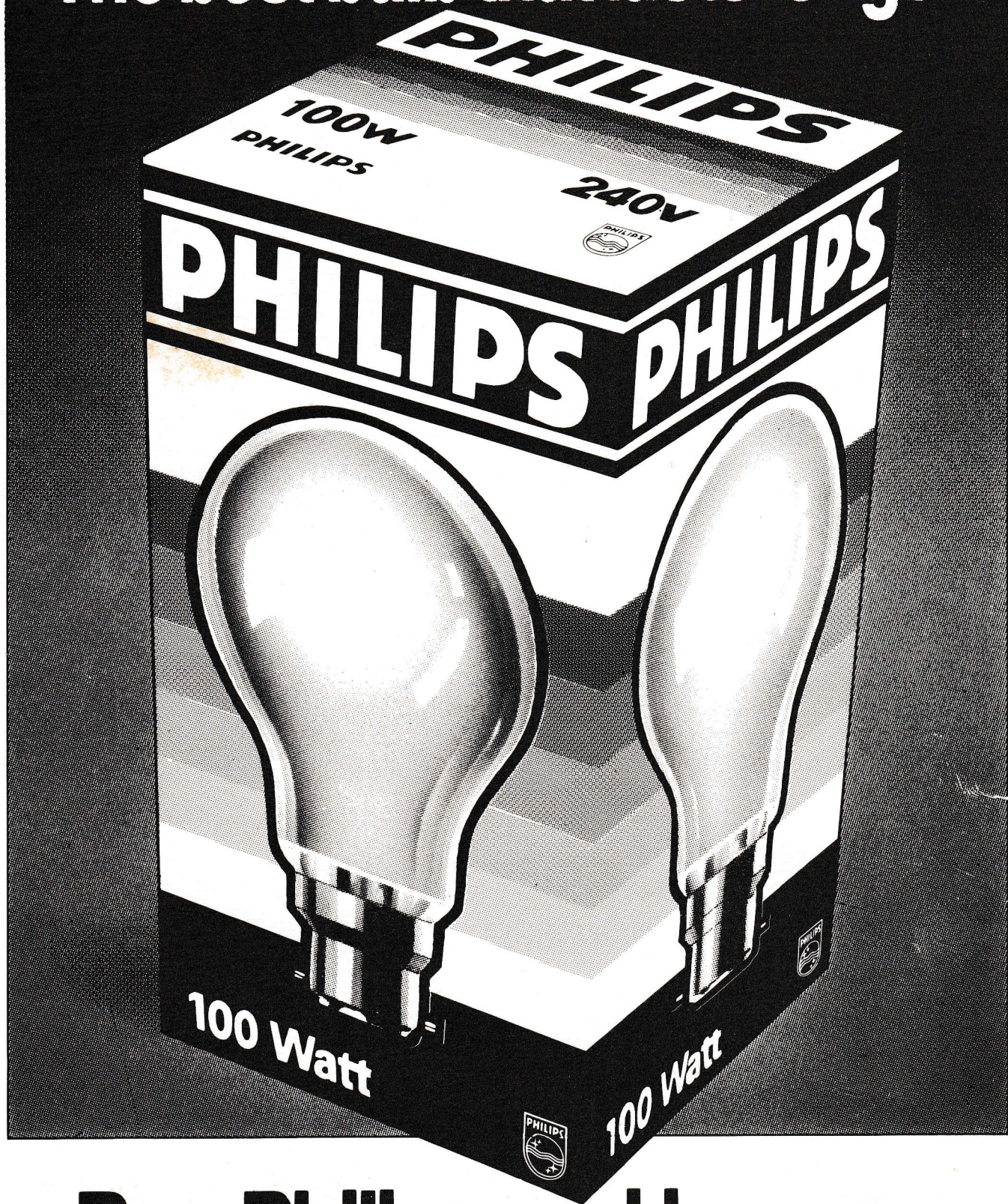


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