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MIDSUMMER NIGHT'S DREAM

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by JULIAN CHENERY, MATT GIMBLETT
and WILLIAM SHAKESPEARE

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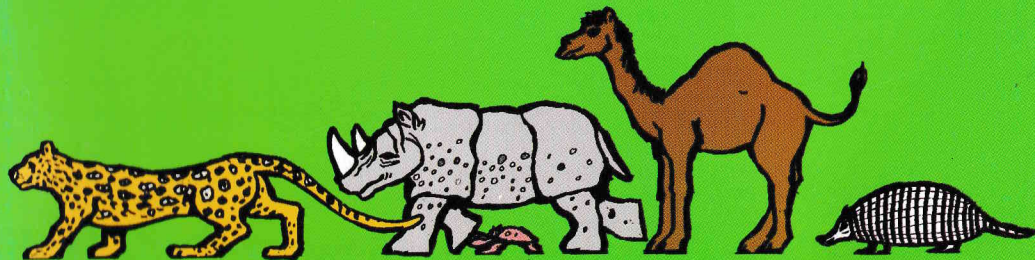
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The Mitre Players



July and August 2006



THE MITRE PLAYERS present

Alan Ayckbourn's Comedy Masterpiece



HOUSE & GARDEN

The Mitre Theatre and Big School, Trinity School, Shirley Park, Croydon

Thursday 2nd to Saturday 4th November 2006 at 7.30.

Saturday Matinee at 3.00

Tickets: 0845 2255799 (From 1st Sept.) £8.00 for one play. £12.00 to see both

Two plays performed in two theatres at the same time but with ONE CAST

the mitre players

The Dramatic Society of The Old Boys Association of Trinity School of John Whitgift

Present

JUST SO

Inspired by the stories of Rudyard Kipling

Music by George Stiles

Book and Lyrics by Anthony Drewe

Orchestrations by Christopher Janke
Associate Orchestrator John Clancy

Director: JULIAN CHENERY

Assistant Director and Choreographer: HELEN HARMAN

Musical Director: ANDREW RAPPS

Designer: JILL WILSON

20th to 22nd July 2006

The Mitre Theatre, Croydon

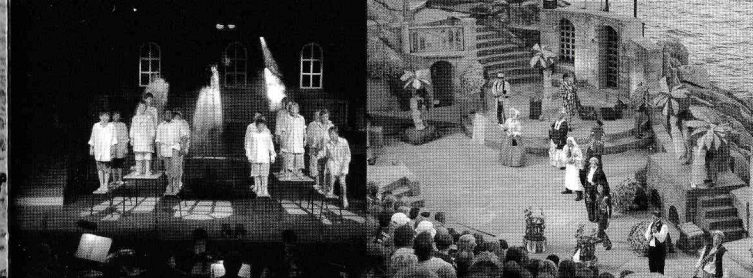
31st July to 4th August 2006

The Minack Theatre, Porthcurno, Cornwall

An amateur production, by arrangement with Josef Weinberger and Music Theatre International of New York and Cameron Mackintosh Ltd. Originally produced by Cameron Mackintosh.



The Minack Theatre, Porthcurno. Cornwall's theatre under the stars



Oliver!



The Hunting of The Snark



Godspell

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Commercial photography is prohibited at all times. Flash photography is hazardous to the safety of the performers and is not permitted. Other photographs for private use may be taken, provided no disturbance is caused to the audience or actors.

In the interest of safety and comfort, members of the audience are requested:-

- Not to walk on the stage at any time and to keep to the paths and steps when in the theatre.
- Not to smoke at any time in the areas when the audience is seated
- To place all litter and especially cigarette ends in the bins provided
- To turn off all Mobile Phones, Pagers and Digital Alarms

Next week at The Minack

THE HERTFORDSHIRE PLAYERS

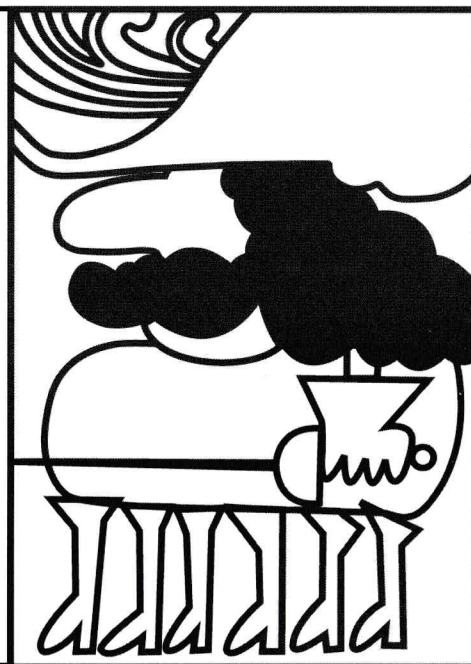
Present

THE THREE MUSKETEERS

By Willis Hall
based on the story by Alexandre Dumas

Monday 7th to Friday 11th August 2006
at 8.00pm

Wednesday and Friday Matinees at 2.00pm



the mitre players

Officials

President Chris Tarrant

Past President Robin Wilson

Vice-Presidents Julia Ascott, Gillian Bartle,
John Bartle, Alan Bishop, Martin Garnett, Jack Griffin, Warwick Jones,
Peter Stockwell, Martin Tyrrell, Anna Warnock, Colin Warnock

Current Committee

Chairman Andy Thompson

Secretary Kelly Beard

Treasurer Alan Bishop

Additional Members Di Jones, Dave Price
Morven Rae, Tanya Smith, Anna Warnock

Additional Contacts

Theatre Club Organiser Colin Warnock
Membership Secretary Julia Ascott

The Mitre Players is the dramatic society of the Old Boys of Trinity School (The Old Mid Whitgiftian Association). We are a very friendly and sociable society, presenting 4 or 5 productions a year in a wide variety of venues. Putting on a show not only requires people on stage, but also involves a great deal of hard work behind the scenes. We design, build and paint our own sets, find and make our own props, make many of our own costumes and use "in house" musicians whenever possible.

We would welcome any new members, so if you have any aspirations to act, sing, dance or play a musical instrument, we would like to hear from you. If you

prefer to remain out of the spotlight, building scenery, lighting, painting, making costumes, making props, doing 'Front of House' or simply would like to make tea for the team, we would still like to hear from you.

Most of our rehearsals take place at the OMWA Clubhouse in Sanderstead. The bar facilities at the clubhouse lend a social and convivial atmosphere to our rehearsals and all members are encouraged to use the facilities at Sanderstead as often as possible.

If you would like more information, please contact our Membership Secretary: Julia Ascott on: 020 8239 1010 or visit our Web Site at www.mitreplayers.org.uk

Chairman's Letter

On behalf of the Mitre Players, I am very pleased to welcome you to the picturesque Minack Theatre, a unique and delightful open air theatre.

Established in 1973, The Mitre Players are an amateur group, based in Croydon, who enjoy involvement in many types of theatre. We have presented a summer touring show in some part of the south west of England, for nearly 20 years and we are delighted to once again be visiting the Minack Theatre. We are grateful to Philip Jackson and his Staff for welcoming us to Cornwall again.

This is the 7th time The Mitre Players have performed at the Minack, the last two shows being the world amateur premiere of Mike Batt's *The Hunting of the Snark* and *Honk!* an adaptation of the Ugly Duckling story, by the writers of *Just So*, Stiles and Drewe. Tonight's musical adaptation is based on the well known Rudyard Kipling stories. Details of the history of the show can be found elsewhere in this programme.

Prior to our run at the Minack, 'previews' for the show are being staged at the Mitre Theatre, Trinity School, Croydon, one of the theatres that we are fortunate enough to perform at regularly. Our next production *House and Garden*, for which preparations are already under way, will also be performed at that venue in November. This ambitious production consists of two plays that are performed by the same cast on two stages simultaneously, the action taking place in the separate 'House' and 'Garden' venues. We are also looking forward to our Christmas panto, which, in true Mitre tradition, is written by some of our members. This year it is based around the story of 'Cinderella'.

Tonight's show has been in preparation for many months and has been great fun for cast and crew alike. As only the second amateur production of this 'updated' version, we have found many interesting and exciting challenges with the unusual costumes, set, effects and music. We hope you all have an enjoyable time watching today's performance, in this unrivalled setting.

Andy Thompson

Chairman, The Mitre Players

Kipling's Creatures

By George Stiles and Anthony Drewe

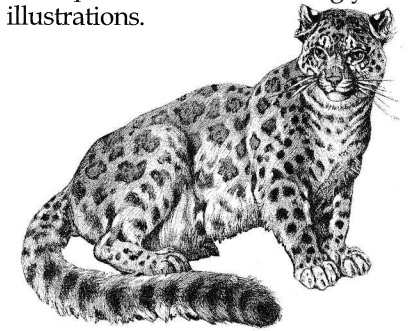
"Now hear, and attend and listen; for this is what befell and behappened and became and was, O my Best Beloved."

The magic of a story read aloud is one of the great joys of childhood. It is also one of the first "theatrical" experiences that we encounter in our lives. The tradition is known the world over - sometimes the stories are written down, sometimes they are simply told by one generation to the next - and when a phrase from such a story flies by and clips you on the ear in adulthood, the long-forgotten memories that stir are welcomed like long lost friends. The *Just So Stories* were invented by Rudyard Kipling as a way of entertaining his daughter on long sea voyages to Africa and India, and she always insisted that they were told with all her father's strange words and hypnotic phrases; in other words that they were told "just so".

Anthony and I were continuing this tradition by reading some Kipling to my young niece and nephew as bedtime stories when the idea for *Just So* began to take shape. The brilliant way both reader and listener are entertained puts Kipling amongst the finest storytellers of the English language, and it was this same appeal that inspired us to create a show based on these largely unconnected stories.

As we began to read more deeply, we became fascinated by Mr Kipling and discovered the stories were even more of a treasure trove than we had at first realised. They reflect the Creation myths of cultures wildly different to our own - Kipling's beloved India, the Far East and Africa. They conjure up a period he calls the "High and Far-Off Times" that blends Eldest Magicians, Djinnns and gods both "big" and "little" with a truly inventive, post-Darwinian take on creation and

evolution. As if this wasn't enough, the tales are flavoured with the days of the British Empire - already on the wane in 1902 when the stories were published - and talk of "P and O" steamships, hurrying home for tea, and Kipling's fascinating and often highly amusing descriptions of his own lovingly realised illustrations.



We were drawn immediately to the story of *The Elephant's Child* and his "satiabable curiosity" and realised that on his journey to the "great, grey-green, greasy Limpopo River" he could encounter far more than his corporal-punishment-obsessed relatives and the "musky-tusky" Crocodile who fancies the little pachyderm for his dinner. Kipling has already made this "astonished" child a wonderfully original version of the classic hero; unfailingly inquisitive and hugely put-upon, and we wondered if we could pick up where he left off. So, we began our own journey, letting *The Elephant's Child* lead us to the wonderful characters who inhabit the different worlds of the other *Just So Stories*, until at last he reaches the banks of the mystical river where he will meet a far more fearsome foe than the "self-propelling man-of-war with the armour-plated upper deck" that the story describes.

We hope that occasionally a word or phrase might clip you on the ear as it flies by and will stir a distant childhood memory. Or perhaps this is your first journey into Kipling's jungle, in which case you have all the treats in store. "So that's all right, Best Beloved. Do you see?"

The Mitre Players on tour

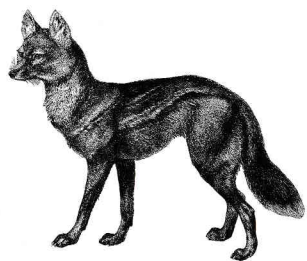
1987	Two Gentlemen of Verona	Falmouth Arts Theatre
1988	Guys and Dolls	Falmouth Arts Theatre
1989	Chicago	Falmouth Arts Theatre
1990	Godspell	Falmouth Arts Theatre
1991	Roar of the Greasepaint	Falmouth Arts Theatre
1992	The Wizard of Oz	Minack Theatre, Porthcurno
1993	Cabaret	Shaftesbury Theatre, Dawlish
1994	Man of La Mancha	Minack Theatre, Porthcurno
1995	Little Shop of Horrors	Shaftesbury Theatre, Dawlish
1996	The Mikado, Revamped	Shaftesbury Theatre, Dawlish
1997	Quasimodo	Minack Theatre, Porthcurno
1998	Merrily We Roll Along	Shaftesbury Theatre, Dawlish
1999	The Boyfriend	Shaftesbury Theatre, Dawlish
2000	The Country Wife	Minack Theatre, Porthcurno
2001	Return to the Forbidden Planet	Shaftesbury Theatre, Dawlish
2002	Honk!	Minack Theatre, Porthcurno
2003	Godspell	Shaftesbury Theatre, Dawlish
2004	The Hunting of The Snark	Minack Theatre, Porthcurno
2005	Something's Afoot	Shaftesbury Theatre, Dawlish

Making it Just So

The evolution of *Just So*, and the animal characters therein, may have caused even Charles Darwin to raise a quizzical eyebrow. It all started in 1984 when George and I were reading Rudyard Kipling's "Rikki-Tikki-Tavi" to George's young niece and nephew. Kipling's style of storytelling, his idiosyncratic use of language, and play on words, led me to revisit some of his other works and amongst them I rediscovered "The Just So Stories". I suggested the idea of a musical version to George and, not realising how hard it was going to be to link several unrelated short stories into one narrative, in January 1985, we started writing.

We had completed three songs ("Just So", "There's No Harm in Asking", and a rather naff song for the Giraffe called "Walk Tall") when we heard that the Performing Rights Society was launching The Vivian Ellis Prize, a competition for young (as we then were) musical writers. We duly submitted the entry requirements of a synopsis and two songs and were thrilled when, in April 1985, we won the competition.

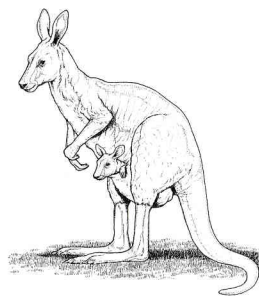
We were also thrilled to be sitting in front of one of my heroes, Alan Jay Lerner, who told us that he thought the right show had won! The judges included Vivian Ellis, David Heneker, Andrew Lloyd Webber, Tim Rice, Don Black, Mike Batt and a young (as he then was) producer called Cameron Mackintosh. So began our 20-year friendship with Cameron, and a journey that is even longer and more winding than the great grey-green greasy Limpopo River.



The show was first staged as a semi-professional production at the Barbican Theatre in Plymouth over Christmas 1985. George and I were very unhappy with the result, but Cameron was most encouraging - telling us that 60% of the show was good, and suggesting that we had a holiday and then revisit the musical. In truth, maybe 10% of the show was good, but Cameron knew that the truth may have been too painful for two young upstarts to absorb.

Four years and several rewrites later, Cameron co-produced *Just So* in May 1989 at the Watermill Theatre, Newbury, directed by Julia McKenzie. The show was popular, but it still wasn't right. We were delighted when Stephen Sondheim came to see the production and, at dinner afterwards, he gave us his notes. He felt the show needed more of a point of view, and that he "got it" when the Elephant's Child sang "There's No Harm In Asking", but that this song happened too late in Act One.

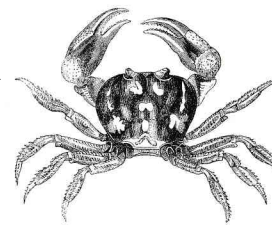
Another year, and a couple of rewrites later, Cameron co-produced *Just So* in December 1990 at the Tricycle Theatre in Kilburn, directed by Mike Ockrent. This time we had given the show too much of a point of view - even where there was no view in need of pointing. The show was again popular, but still wasn't right. Maybe George and I would have called it quits at that juncture, but not long after the show had ended its run in Kilburn, Cameron called us to say he had sold the animation rights to Steven Spielberg. It didn't take too much persuasion for us to get out our pens again and fly, with Cameron, to Los Angeles to work with Steven and his team for a never-to-be-forgotten week. Sadly the animation



never came to fruition, but it did lead us to look at the show in a fresh light and to make some interesting new changes, including the introduction of Pau Amma the Crab as a menace that threatened the existence of all the other animal characters.

George and I decided we needed a new project to work on and, using many of the lessons we had learned with *Just So*, we wrote *Honk!*, in 1993 very quickly over a 6 month period.

I needed some time to reflect on *Just So*, and to absorb the advice of what had by now become a rather distinguished alumni of mentors. In 1994 I went to New York on my own and completely rewrote the book for *Just So*. On my flight back to London I flicked through my new version and decided it was probably no better than anything we had written previously it was just different. When I got home I wouldn't even show it to George or Cameron. A year or so later, Cameron asked us to go to his place in Somerset to talk about the possibility of us working on *Mary Poppins* as a stage musical, as well as to brainstorm *Just So* again. I took along my New York notes, and both Cameron and George loved the new material - so with renewed vigour we continued with the rewrites.



In November 1998, *Just So* was mounted at the Goodspeed Opera House in Connecticut. It was very successful and we really felt we were very close to getting the writing right. The show was orchestrated at Goodspeed by two very hip young musicians, Christopher Janke and John Clancy - who made George and I feel even older than we then were - but who became very important collaborators.

A couple of new songs later, and riding on the success of *Honk!*, I was asked to direct *Just So* myself at the North Shore Music Theatre in Massachusetts in June 2001. The producers at NSMT allowed me to bring my own team from the UK, hence choreographer Stephen Mear and designer Peter McKintosh joined the creative team. In November 2003 I directed a student production of *Just So* at Arts Educational School in West London, which gave us the chance to hone and "re-Anglicize" the script. Finally, in July 2004 we were asked to remount the NSMT production at the Chichester Festival Theatre with the same creative team. I don't know who it was who coined the expression "musicals are not written they are rewritten" but it is certainly true in the case of *Just So*. If it hadn't been for Cameron's support and belief in the show, and in us as burgeoning writers, I am sure we would have given up years ago. However, I think we have finally reached a point where we are happy with our safari through Kipling's jungle, and despite the long gestation period, *Just So* will always be a favourite with George and I as I think, apart from anything else, it represents our own development as writers.



After their success with *Honk!*, both in Croydon and at the Minack Theatre in Cornwall, we were delighted to hear that The Mitre Players had chosen *Just So* as their summer production this year. We wish them every possible success with the show, and very much hope that we get the chance to come and see it for ourselves.

Anthony Drewe 2006

ACT ONE

A Blank Canvas

Just So Eldest Magician and Company

The Elephant's Migration

Another Tempest The Elephants

There's No Harm In Asking / Silly Questions Elephant's Child

Eldest Magician and The Elephants

The Limpopo River Eldest Magician, Kolokolo Bird, Elephant's Child
and The Elephants

An Uninhabited Island

Living on the Island Parsee Man and Cooking Stove

Thick Skin Rhino

The Parsee Cake Cake-Walk Parsee Man and The Company

The Veldt

The Chase Giraffe, Zebra, Jaguar

Leopard and Wildebeest

We Want to Take the Ladies Out Leopard and Jaguar

Pick up Your Hooves and Trot Giraffe, Zebra

Elephant's Child and Kolokolo Bird

The Jungle

Jungle Light Eldest Magician and Company

Just So The Company

The Limpopo River (Reprise) The Company

20 Minute Interval

The Mitre Theatre Refreshments are available in the Foyer
Drinks may be pre-ordered before the show

The Minack Theatre Drinks and snacks are available from The Café
(at the top of the theatre)
..... or from The Coffee Shop (in the centre of the theatre)

ACT TWO

En Route To The Limpopo

Just So (Reprise) Eldest Magician

The Argument Elephant's Child and Kolokolo Bird

Wait A Bit Kolokolo Bird

The Howling Desert

Aboriginally I Kangaroo and Dingo Dog

Leaps and Bounds Kangaroo, Dingo Dog and Wallabies

Elsewhere In The Jungle

Does The Moment Ever Come Elephant's Child

Please Don't Touch My Stove Parsee Man, Cooking Stove
Rhino, Elephant's Child

The Banks Of The Limpopo

Little One Come Hither Crocodile and Elephant's Child

The Heart of The Sea

If - The Crab Eldest Magician, Elephant's Child
Kolokolo Bird and The Company

Back Where We Started

Finale - Just So Eldest Magician and The Company



THE CAST in order of appearance

The Eldest Magician	Colin Warnock
Elephant's Child	Russell Hawkins
Kolokolo Bird	Katy Davies
Parsee Man	Andrew Cooper
Cooking Stove	Ian Brown
Rhino	Paul Smith
Giraffe	Tamsin Reeve
Zebra	Olivia Chenery
Leopard	Darren Flick
Jaguar	James Smoker
First Wildebeest	Clare Dempsey
Second Wildebeest	Jo Shepherd
Kangaroo	Megan Harries-Rees
Dingo Dog	Emily Grogan
Voice of The Crocodile	James Smoker
Voice of Pau Amma	Julian Chenery

Ensemble of Animals and Creatures

Julia Ascott, Nathan Ascott, Carolyn Backway, Christopher Backway, James Backway, John Bartle, Joss Brazier, Georgina Chenery, Will Chenery Sam Cook, Seb Gogerly, Vicky Gunner, Penny Hayes, Mary Holton Kathleen McNamara, David Payne, Teddy Walker

THE BAND

Musical Director	Andrew Rapps
Associate Musical Director/Keyboards 1	Andrew Trehwella
Keyboards 2	James Beal
Drums	Richard Wear
Percussion	Phil Craig
Bass Guitar	Patrick Moore
Guitar	Drew Downing
Woodwind 1	Leigh Coffin
Woodwind 2	Ted Rockley

The Mitre Players would like to thank: The Governors and Headmaster of Trinity School for permission to perform in The Mitre Theatre, Eyre Maunsell, Mario Sammut, Martin Doolan, Merry Saunders and the staff at Trinity. Phil Jackson and the staff at The Minack, Rupert Sharp at Josef Weinberger, Norman Glover at Tower Marketing, All the Landlords and Landladies in the West Cornwall area who are "putting up with" nearly 80 tourists, George Stiles and Anthony Drewe and everyone else who has helped stage this production.

THE CREATIVE TEAM

Director
Julian Chenery

**Assistant Director/
Choreographer**
Helen Harman

Musical Director
Andrew Rapps

Designer
Jill Wilson

Costumes
Carolyn Chenery
Anna Warnock

Stage Managers
Gillian Bartle
Alan Collins

Lighting Designer
Alan Bishop

Sound
James McLeod

Special Effects
Andrew Thompson

Costumes made by
Lesley Bates
Carolyn Chenery
Liz Dawe
Diana Dobson
Jo Gunner
Mary Holton
Marjorie McLachlan
Rosemary Saw
Sue Shimell
Tracey Usher
Anna Warnock
Jill Wilson

Props
Carolyn Chenery
Sue Marr
Jill Wilson



Backstage Assistance

Craig Backway
Lesley Bates
Matt Beal
Liz Dolman
Derek Lee
Pete Marr
Sue Marr
Colin Marshall
Colin Parrish
Julian Parsons
Charles Thomas
Ben Warnock

Make Up
Morven Rae
Di Jones

Rehearsal Pianists
James Beal
Andrew Rapps
Colin Warnock

Programme
Alan Bishop
Julian Chenery

Photography
Charles Marriott

Just So Logo
Steve Humfress

Production Manager
Tanya Smith

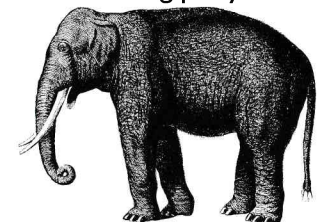
Tour Coordination
Alan Bishop
Anna Warnock

Box Office (Croydon)
Gill Frost

Box Office (Minack)
Tamsin Reeve

**Front of House and
Refreshments
(Croydon)**
Kelly Beard and Friends
of the Mitre Players

**Front of House
(Minack)**
Emma Chenery
Barry Ghent
Enid Ghent
Paul Grace
Jo Gunner
Camilla Rockley
Amy Marr
Karen Rapps
Lucy Thompson
and members of the
touring party



JUST SO – SYNOPSIS

At the time of the Very Beginnings, the Eldest Magician created the Earth, the Sea and ... the animals. He was very pleased with his creations, until he realised that all the animals looked the same. He tells them to go forth and play at what they are until they can find out what they are meant to be (**Just So**). All the animals agree except for Pau Amma the Crab who vows to play alone in the deep water and never be obedient.

Soon Pau Amma has grown so huge that even the Eldest Magician can't control him. Once a day and once a night he would go out in search of food, causing the sea water to flood the land. The noble Elephants are discussing what to do (**Another Tempest**), when the Elephant's Child bursts in full of questions (**There's No Harm in Asking/Silly Questions**). While the Elephants decide to head for higher and drier ground, the Elephant's Child decides to find the Crab and ask him to stop. The Eldest Magician finds the Elephant's Child a companion to accompany him on his quest: the flightless Kolokolo Bird. Together they journey to the great, grey, green and greasy Limpopo River to find Pau Amma (**The Limpopo River**) in a boat provided by the Eldest Magician.

But they are thrown hundreds of miles off-course when the mighty Pau Amma rises up from the heart of the sea and are washed up on an "uninhabited" island, where they meet a Parsee Man and his beloved Cooking Stove (**Living on This Island**). The Parsee Man is unhappy because the Crab's habit of flooding the crops he grows means he has no ingredients to cook with. He also has to keep avoiding the Rhinoceros (**Thick Skin**) - another resident of the "uninhabited" island. The Parsee Man is persuaded to use his emergency rations to cook a special cake as a gift for Pau Amma (**The Parsee Cake Cake Walk**). But as the completed cake emerges, the Rhinoceros rushes off with it. The Elephant's Child and the Kolokolo Bird return to their raft, leaving the furious Parsee Man and Cooking Stove vowing revenge.

The little boat reaches Africa. On the High Veldt, the Giraffe, Zebra and Wildebeest lounge around whilst Leopard and Jaguar make advances (**The Chase**). When the Elephant's Child asks the big cats for help in finding Pau Amma, the ferocious felines agree in exchange for help in finding Giraffe and Zebra (**We Want to Take the Ladies Out for**

Dinner). Instead the Elephant's Child persuades Giraffe and Zebra to escape into the Jungle with himself and the Kolokolo Bird (**Pick Up Your Hooves and Trot**).

But in the Jungle, the Giraffe and Zebra stick out like sore thumbs, so together with the Eldest Magician the Elephant's Child finds a way to disguise them (**Jungle Light**). Just as everyone is celebrating (**Just So**), Pau Amma appears. The Elephant's Child politely asks him to stop playing with the sea, but the plan backfires. The Kolokolo Bird and the Elephant's Child set off once again toward the Limpopo River (**The Limpopo River - reprise**).

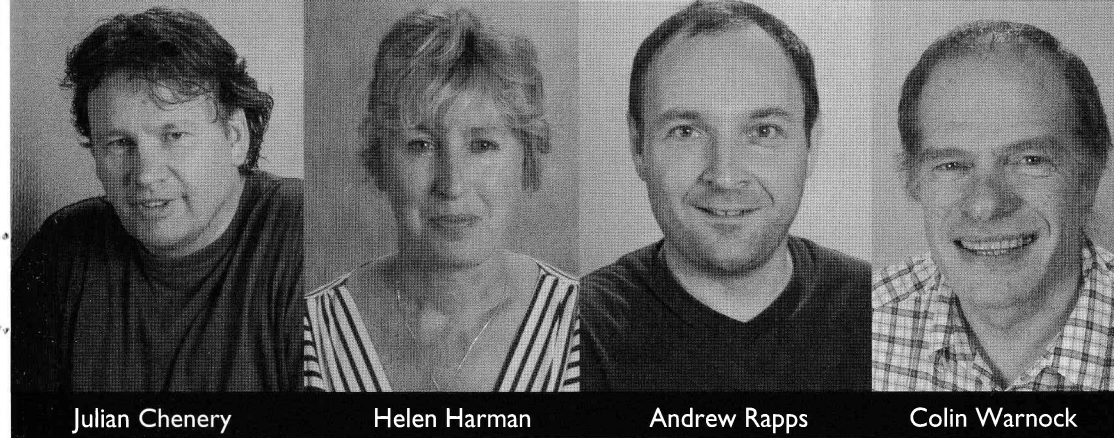
The Elephant's Child and the Kolokolo Bird are lost and start to argue (**The Argument**), eventually choosing to go their separate ways. All alone, the Kolokolo Bird reflects on her life (**Wait a Bit**). In the Howling Desert, the Eldest Magician tries to teach the Elephant's Child a lesson by telling the story of how the Kangaroo got its huge hind legs (**Aboriginally I Came/Leaps and Bounds**).

Meanwhile in the Jungle, the Kolokolo Bird has been captured and is on the menu for the Jaguar and Leopard's dinner. The Elephant's Child comes to the rescue, and in order to ensure a safe passage with the Kolokolo Bird, he teaches the two cats how the trick of camouflage is achieved (**Just So - reprise**). But the Kolokolo Bird has abandoned the Elephant's Child and now it is his turn to sit and reflect on life (**Does the Moment Ever Come?**).

The Parsee Man and the Cooking Stove appear in a boat made from an upturned crab shell, the Rhino swimming behind in pursuit. They explain how the Parsee Man got his revenge on the Rhino by putting cake crumbs in his skin. Eventually they agree to be friends (**Please Don't Touch My Stove**) and walk off, leaving the Parsee Man's boat behind.

At last the Elephant's Child has reached the Limpopo River. The Crocodile offers to help (**Little One Come Hither**) but instead tries to eat him. The Kolokolo Bird 'flies' to the rescue and the Elephant's Child escapes with a newly enlarged nose.

Now the two friends are finally reconciled they notice the Parsee Man's abandoned crab-shell boat, which gives them a clue as to how to defeat the mighty Pau Amma. With the help of the Eldest Magician they put their plan into action (**If - The Crab**) and at last all the animals are safe from the crab's meddling (**Finale - Just So**).



Julian Chenery **Director**

Julian, who has the words Mitre Players tattooed on his heart, and the word Supercalifragilistic-expealidocious tattooed elsewhere, has been a member of this infamous troupe for 21 years! At the Minack he has appeared as The Tin Man in *The Wizard of Oz*, Not the Man in *Man of La Mancha* and the Broker Man in *The Hunting of the Snark*. He writes original pantomimes (and goes to the theatre a lot) with the Eldest Magician; and he is also the Creative Director of Shakespeare 4 Kidz where his work (with Matt Gimblett) has been performed all over the world.

Helen Harman **Assistant Director / Choreographer**

A choreographer for over 30 years, Helen has been involved in numerous shows in that time, mounting productions in Crawley, Bromley, Croydon and Epsom, to name but a few venues. Her exploits have taken her to foreign climes including

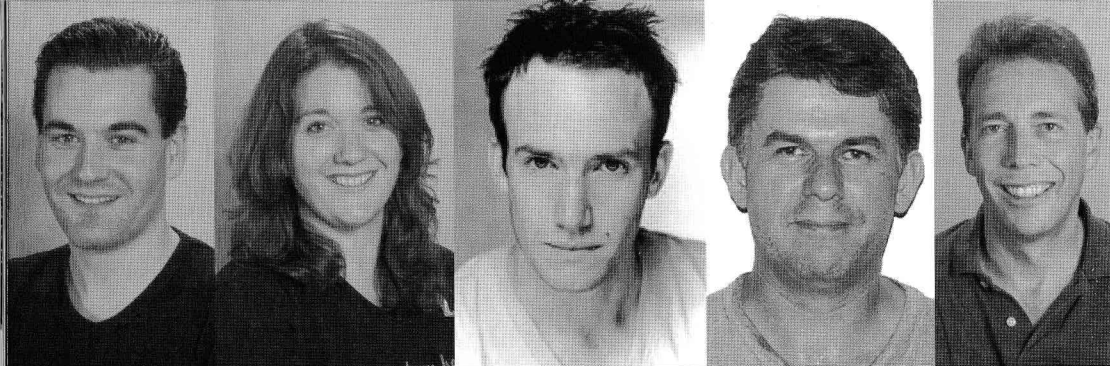
involvement in a production of *Oklahoma!* in Hungary! Having choreographed our last two touring shows, *The Hunting of the Snark* and *Something's Afoot!*, Helen is really looking forward to seeing the magnificent Minack Theatre for the first time, having missed *Snark* in Cornwall. Helen can't wait to see the ensemble "dance" in some of the more outlandish costumes

Andy Rapps **Musical Director**

Andy is delighted to be involved with another Mitre Players production at the Minack, having previously been musical director and composer of *Quasimodo* and musical director of *The Hunting of the Snark*. He would like to thank his fellow members of the production team for all their wonderful work and for running rehearsals so well. Also many thanks to Colin Warnock for helping out at rehearsals he couldn't make. Andy has brought an entourage to Cornwall consisting of 2 daughters, 1 mum, 2 parents-in-law and 1 wife - Karen, to whom he gives special thanks for everything.

Colin Warnock **Eldest Magician**

Colin was born, raised and educated in Croydon. On leaving Trinity School in 1972, he co-founded The Mitre Players and has been involved ever since. He tends towards the Musical Director side these days, preferring the more contemporary shows, and has worked extensively at the Epsom Playhouse, Ashcroft Theatre, Croydon, Churchill Theatre, Bromley and the Ryan Theatre at Harrow School. He still occasionally takes to the stage and has appeared at the Minack Theatre as The Bellman in *The Hunting Of The Snark* (2004), Drake/Bullfrog in *Honk!* (2002), Frolo in *Quasimodo* (1997) and Cervantes in *Man of La Mancha* (1994). Other favourite roles include Fagin in *Oliver!*, Charley in *Merrily We Roll Along*, and Emcee in *Cabaret*. He also composes music and has collaborated with Julian Chenery on a number of original pantomimes. Since 1983, he has worked at the prestigious Laine Theatre Arts College, Epsom, helping to train the stars of tomorrow.



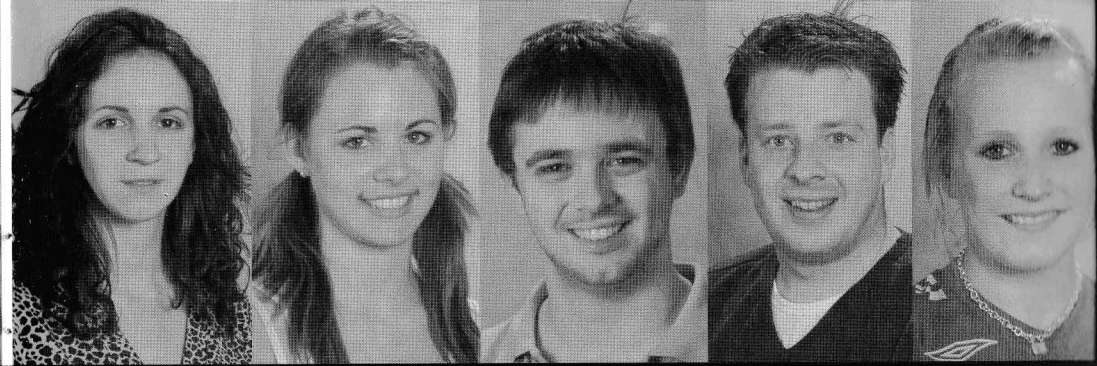
Russell Hawkins

Katy Davies

Andrew Cooper

Paul Smith

Ian Brown



Tamsin Reeve

Olivia Chenery

James Smoker

Darren Flick

Megan Harries-Rees

Russell Hawkins
Elephant's Child

Russell has been performing since the age of three, studying Musical Theatre at the Charles Cryer Studio Theatre, Surrey. He has previously appeared with the Mitre Players' as the leading role of Ugly in the award-winning production of *Honk!* at the Minack. With a vast and varied experience in professional theatre his recent roles have included Wicked Witch of the West in *The Wizard of Oz* (Secombe Theatre, Sutton), Mr Salt in David Wood's *The Gingerbread Man* (Palace Theatre, Westcliff), Eddie in *The Rocky Horror Show* (Lauderdale House), a sell-out run of *I Love You, you're Perfect, Now Change* (Edinburgh Festival) & numerous pantomime and concert appearances. Forthcoming performances including a solo cabaret at the Theatre Museum, London on 26th August and in September Russell will make his West End debut as the title role in cult US musical *Miss Gulch Returns!* (Too2Much) and next year will direct the UK tour of multimedia Holocaust drama *And Then They Came For Me - Remembering the World of Anne Frank*.

Katy Davies
Kolokolo Bird

Katy is thrilled to be back at the Minack having previously played The Baker's Wife in *Into the Woods* and the Barrister in *The Hunting of the Snark*. She was last seen as Nancy in *Oliver!* for the Mitres and is relishing playing a sarcky, sparky bird named after a popular fizzy drink. Favourite roles to date include Mabel (*Mack and Mabel*), Maria (*West Side Story*) and Titania (*A Midsummer Night's Dream*). The achievement she is most proud of to date was directing and starring in *Closer Than Ever* (with Wildebeest Jo). She has been inspired by the Australian section of the show and is hoping to work there for a year! In her spare time Katy is a doctor.

Andrew Cooper
Parsee Man

Andrew trained professionally at Laine Theatre Arts and graduated with his Musical Theatre & Dance Diploma and teaching qualifications. Since graduating Andrew has appeared in adverts for QVC and was a featured dancer in the recent film *Confetti* for Debbie Issit Productions. He

played the lead roles in *Honk* (Ugly) and *Little Me* (Noble) both directed by Tudor Davis, and has also danced in Qdos pantomimes for the last 4 years for who he has played Genie in *Aladdin*. Andrew has just managed to fit this appearance in before he joins the cast of *Chicago* (UK tour).

Paul Smith
The Rhino

Having recently relocated to Somerset, Paul thought he had shaken off The Mitres after over 30 years. Not so; he is back playing his third fat comic part in a row - following Flint in *Something's Afoot* and Ragueneau in *Cyrano de Bergerac*. His last appearance at the Minack was another animal - the Cat in the award-winning *Honk!* With a reputation for directing the big and challenging - *Nicholas Nickleby* and *The Madness of George III* - this autumn, Paul will commute to Croydon to direct Alan Ayckbourn's *House & Garden*: two plays performed on adjacent stages simultaneously with the same cast!!! In his spare time he is a director of new music organisation SUPERACT! - check out www.superact.org.uk for more details.

Ian Brown
Cooking Stove

Ian feels that he has finally found a part that carries no danger of any typecasting. This is after all, surely the only play ever written that features the role of a cooking stove. If anyone knows any differently, then please inform him over a beer in the bar after the show. Ian can't keep away from the Minack, and recent roles have included one of Beauty's brothers in the Miller Centre Players' production of *Beauty and the Beast* and Greylag, the leader of the Goose squadron in *Honk!*

Tamsin Reeve
Giraffe

This is Tamsin's second production with the Mitre Players, having joined them for *Sir Merryman* in January to play a "thigh slapping" Knight - Sir Deidre, The Savage. It is also her 2nd foray to the Minack - her 1st being *Beauty and the Beast* in 2004.

Olivia Chenery
Zebra

Olivia inherited all her good looks from her father along with her interest in the stage and screen and is determined to follow her

dad into show business. She is a member of the National Youth Theatre and has appeared for the Mitres here at the Minack in *Honk!* and *The Hunting of the Snark*, and as Elaine in *Sir Merryman*, Ronette in *Little Shop of Horrors*, and Genie of the Ring in *Robinson Crusoe*. She is currently studying A-Level drama at Oxted School where she has played Duckling Smith in *Our Country's Good*, Rosie and Polly in *Under Milk Wood* and has appeared in *Cabaret*, *Skellig* and *Oliver!*

Darren Flick
Leopard

This is Darren's first production with Mitre Players and he is thoroughly looking forward to it. Darren has taken part in a variety of musicals including: *Mother Goose*, *A Christmas Carol*, *Bugsy Malone*, *Oliver*, *Some Like It Hot*, *Guys and Dolls*, *Anything Goes*, *Me and My Girl*, *Annie*, *She Loves Me* (Arpad), *Godspell* (Jesus), *Jesus Christ Superstar* (Peter) and most recently *Honk!!* (Ugly). Darren also made his directorial debut last year with the play *Boom Bang-a-Bang* for Epsom Players at the Epsom Playhouse, which he enjoyed very much.

If he could be any animal it would be a cat, owing to the fact they lie around most of the day! Instead Darren is kept busy with his day job as a Solicitor.

James Smoker
Jaguar

James makes his glorious re-entrance into the Mitre Players on the back of sustained dramatic activity at university, including *Me and My Girl* (Bill), *The Winter's Tale* (Leontes) and *Hair* (Claude - and yes, he did get his kit off). Delighted to be back where it all began, James strides confidently around the rehearsal room, waiting for the inevitable compliments about how he's grown as a man. He waits patiently.

Megan Harries-Rees
Kangaroo

Megan is no stranger to the Minack Theatre. She is half mermaid, and grew up in Porthcurno bay - spending her days on the cliffs, brushing her long blond hair and luring sailors to their death with her singing (it is that bad). She is delighted to be back now she is a big girl and hopes you enjoy the show.



Emily Grogan Clare Dempsey Jo Shepherd Julia Ascott Kathleen McNamara Carolyn Backway Penny Hayes John Bartle Mary Holton Sam Cook David Payne Teddy Walker

Emily Grogan
Dingo Dog

This is Emily's sixth show with the Mitre Players, the most recent being: *Sir Merryman* and *Something's Afoot*. Emily can also be seen treading the boards with CODA, The Utopian Operatic Society, The Robert Bouffler Music Trust, ALAS Productions, and Surrey Opera (all based in South London and Surrey) and in September she will be appearing as Anna at The Broadway Theatre, Catford in The Utopian's production of *The King and I*. Emily is very excited about being in *Just So* as it will be her first time performing at The Minack, and as rehearsals have involved learning to speak 'Strine', she admits that in perfecting her accent she has had to spend many arduous hours watching Home and Away, and Neighbours!!!

Clare Dempsey
First Wildebeest

Clare saw the production of *Just So* at Chichester and loved it, so when she found out it was going to be the Mitre summer show she knew she had to be involved! She's been a Mitre for 6 years and

was last seen as Lynne in *Stepping Out*. Since then, she has performed in various shows including as Debs in *Boogie Nights, the 70's Musical* (Gaiety Theatre, Isle of Man), Princess Aurora in *Sleeping Beauty* (Blackfriars Arts Centre, Lincolnshire) and recently came back from a tour of the Netherlands with *Magical Rhythms of Ireland*. Other Mitre roles include Audrey (*Little Shop of Horrors*), Miranda (*Return to the Forbidden Planet*) and Penny (*Honk!*). Clare is looking forward to playing Cinderella over this Christmas at the Octagon Theatre, Yeovil so if you happen to be in the area...

Jo Shepherd
Second Wildebeest

Jo, known as Alien Abduction Girl, following her disappearance from the Mitre Players and Surrey over 15 years ago and her sudden reappearance, is very happy to be back and part of this fantastic musical. Jo has been acting since the age of nine and has appeared in many shows over the years. Her favourites include *Closer Than Ever*, which she also produced and directed, *Grease*, *Daisy Pulls it Off*, *Snoopy*, *Jesus Christ*

Superstar, Honk!, Into the Woods and *A Midsummer Nights Dream*. Jo is planning to stick around for a while as she is appearing in *House and Garden* in the Autumn.

Julia Ascott
Ensemble

This is Julia's 5th visit to the Minack with the Mitres: previously she has played The Wicked Witch of the West in *The Wizard of Oz* ('92), Aldonza in *Man of La Mancha* ('94), the title role in *The Country Wife* (2000) (although she'd rather forget that production) and then she directed the Minack Trophy winning production of *Honk!* (2002) also written by Stiles & Drewe. Directing at the Minack is definitely easier than performing as it is not nearly so exhausting climbing down to the stage – or maybe it's just her age – she says she feels very old in this production as most of the female cast are a size 8 and under 25. It must be the glamorous costumes that keep her performing – once you've seen the brown long Johns, beige jodhpurs & white tutu you'll see what she means! She works as a school secretary, is married & has 2 sons.

Kathleen McNamara
Ensemble

Kathleen is very excited to be performing in *Just So*, this being her first production with the Mitre Players. She has been a member of The Lyric Players for the past four years, taking the roles of Chava - *Fiddler on the Roof*, Little Red Riding Hood - *Into the Woods* and most recently Genevieve - *The Bakers Wife*. Kathleen has played the Princess in *Aladdin* and Veronica the French maid in *Beauty and the Beast*, both for Carshalton Pantomime Company. Currently studying towards a Drama and English BA (Hons) at Surrey University, Kathleen wishes everyone the best of luck for the show!

Carolyn Backway
Ensemble

Carolyn has been involved with The Mitre Players on and off for over 30 years and is feeling very old amongst the younger, energetic cast! Amongst the various pantomimes, musicals, reviews and plays, her favourite and most notable roles were Hortense in *The Boyfriend*, Dorothy in *Stepping Out* and being involved in two previous shows at the Minack in the

chorus – *The Wizard of Oz* and *Honk!* In recent years, Carolyn has taken a back seat for her two sons, both involved in *Just So*, to continue family tradition.

Penny Hayes
Ensemble

Penny considers herself to be a Mitre Players 'virgin'! This is just her 2nd production after first appearing in *Oliver!* Having had such a brilliant time and with loads of support from all the cast, her enthusiasm returned with abundance. So 25 years since last appearing on any stage, She decided it was time to make a comeback. A strict fitness regime is now in full swing to cope with both the demands of a very lively production and the Minack stage! Penny is a School Nurse in her spare time and looks after all the Trinity boys and staff which is lively, fun and never dull!

John Bartle
Ensemble

This is John's seventh appearance at the Minack during which time he reckons to have been up and down over 10,000 steps in the theatre and now goes into strict training before coming to Cornwall. Having been cast as a doctor, vicar,

aristocrat or a policeman he now finds himself specialising in animals. An Elephant in this show, a Rooster in *Honk!* and a Crow at Christmas - How versatile is that!

Mary Holton
Ensemble

Having been a turkey in the school play, I've progressed through a yellow and green tiger and back of a dragon in *Home Alone III*, front end of a cow, front end of a horse, Nana in *Peter Pan* (and I flew to Neverland), and a Guinea Fowl in *Honk!* at the Minack. Having first given my Kangaroo about 20 years ago in *The Pom Birds*, I'm greatly relieved not to be hopping around in this show.

David Payne
Ensemble

David has appeared in five Mitre Player performances including, *Beauty and the Beast*, *Peter Pan*, *Robinson Crusoe*, *Little Shop of Horrors* and *Sir Merryman*. He has thoroughly enjoyed working with the Mitre Players, even though he has already been cast as the back-end of a horse in *Sir Merryman*, and hopes his animal in *Just So* will not be quite as ridiculous.



Nathan Ascott Seb Gogerley James Backway Georgina Chenery Joss Brazier Vicky Gunner

Nathan Ascott
Ensemble

Nathan first performed with the Mitres at the age of 4, so at 11 years old he is now a veteran. He was in *Honk!* here in 2002 and enjoyed his first speaking role this January in the pantomime *Sir Merryman*. He has just finished playing a lead role in his school production and is looking forward to starting secondary school in September. His other interests are football & tennis & his trade mark gymnastic skills have so far appeared in every show he has ever been in – is this one going to be the exception? – keep watching to find out! He has more energy than the rest of the cast put together and would like to thank his personal chauffeurs (Mum & Dad) who spend many hours taxiing him about!

James Backway
Ensemble

James' first appearance with The Mitre Players was six years ago in the children's chorus of *The Millennium Dame* and he has been involved in almost every pantomime since then.

James has also been in an award-winning student film with his Aunty Nicky. James' favourite subject at school is drama, as he seems to excel in it... it's a shame about all the other subjects!

Georgina Chenery
Ensemble

Georgina inherited her stunning good looks from her father and is determined to follow her mum into the model business and the going-shopping-at-Bluewater business. Like her big sister she was in *Honk!* and *The Hunting of the Snark*; and at the tender age of twelve and a half has appeared in 6 Mitre pantomimes. She appeared in the screen version of *Shakespeare 4 Kidz A Midsummer Night's Dream as Fairy*; and she is one of a quartet of younger Chenerys that form part of her parents' pension plan.

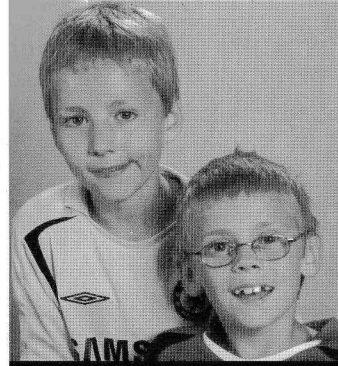
Joss Brazier
Ensemble

Having packed his bucket, spade, water wings and inflatable shark, Joss makes his biennial trip to the seaside.

Distant memories of the beach at Seaton Carew come flooding back but now it's onwards, upwards...through the car park and down, as he makes his second Minack appearance (*Hunting of the Snark*, 2004). A stalwart of the Mitre pantomimes since 2003 (*Beauty and the Beast*, *Peter Pan*, *Robinson Crusoe* and *Sir Merryman*). His parents are pleased to release him into the community.

Vicky Gunner
Ensemble

Vicky has been a Mitre for nearly seven years now, appearing mainly in panto. This is the first time she is touring with them. She is currently starting her GCSE courses in which she is taking Drama and Dance in particular. Vicky has also appeared in the film recording of *Shakespeare 4 Kidz A Midsummer Night's Dream*, and has shown the viewers of BBC's *Xchange* around Croydon. Vicky has really enjoyed being in *Just So* and is looking forward to performing at the Minack.



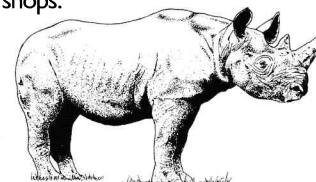
Will Chenery
Christopher Backway

Christopher Backway
Ensemble

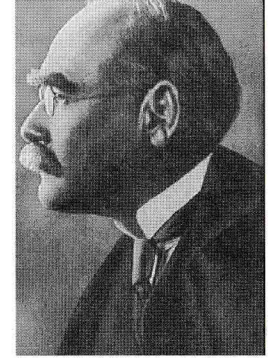
Christopher is the youngest member of the cast being just eight years old. He has been involved in three Mitre Players pantomimes, his favourite being *Robinson Crusoe* where he was a cannibal. He is very much looking forward to being involved in *Just So*.

Will Chenery
Ensemble

Will supports Chelsea and plays football for Woodlea School and the Oxted Lions. He has mainly played animals on stage so far, except when he was a wanabee pirate in *Peter Pan*. Will played one of Oberon's little henchman in the screen version of *Shakespeare 4 Kidz A Midsummer Night's Dream* and his dad would like you to know that you can buy a copy online at www.shakespeare4kidz.com and at the RSC or National Theatre shops.



Rudyard Kipling 1865 - 1936



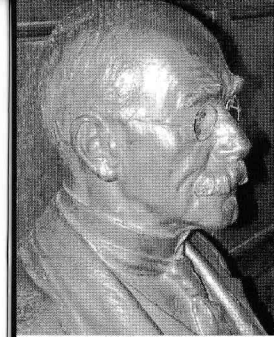
Rudyard Kipling was born in 1865 in Bombay, India. His father was John Lockwood Kipling, who was a teacher at the local School of Art, and his mother was Alice Macdonald. Rudyard is said to be named after Rudyard Lake in Staffordshire.

As an infant, Kipling was sent to England to be cared for by Mrs. Holloway. Her treatment of young Kipling was the influence of much of his writings later in life, particularly his sympathy shown for children.

After spending time at a boarding school, Kipling went back to India in 1881. There, he began working as a newspaper editor and started his professional literature career with his first publication of poetry in 1883. In the mid-1880s, Kipling began travelling extensively as a correspondent to *Allahabad Pioneer*. His fiction sales began to climb as he published six short books of short stories, including *The Man Who Would Be King*, in 1888.

The following year Kipling began his journey back to London. On his way, he passed Burma, China, Japan, United States and the Atlantic Ocean. During this time, his literary fame grew and became associated with the voice of the modern world. In 1890 he published his first novel, *The Light that Failed*.

In 1892, Kipling married Caroline Balestier. As the couple were on their honeymoon, Kipling's bank failed. The two were forced to sell their tickets and return to Vermont where



Caroline's parents lived. The couple lived in the United States for the following four years, until a quarrel with his in-laws. They then returned to England in 1897.

In the meantime, Kipling turned to children's writing, publishing his most memorable works *The Jungle Book* (1894) and *The Second Jungle Book* (1895). And after his return to England, he published *Captains Courageous* (1897).

Kipling began travelling to southern Africa for winter vacations almost annually. While in Africa, he befriended Cecil Rhodes and collected much of his material for his children's classic *Just So Stories for Little Children*. The work was published in 1902 and the following year *Kim* was published.

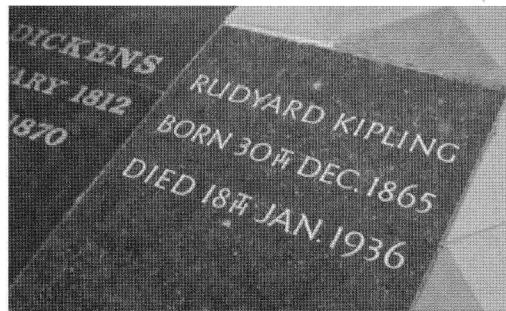
As the 20th century began, Kipling reached the height of his professional career. He received the Nobel Prize for Literature in 1907, which was bookended by two collections of poetry and stories, *Puck of Pook's Hill* (1906) and *Rewards and Fairies*, which included the poem *If* (1910).

Kipling's reputation began to fall with the outbreak of World War I. He suffered a personal tragedy with the loss of his son, John, during the Battle of Loos. As a result of this, he joined Sir Fabian Ware's Imperial War Graves Commission and became responsible for the garden-like

war graves dotted along the former Western Front. His largest contribution to the project was his selection of the biblical phrase "Their Name Liveth For Evermore" which is found on Stones of Remembrance in larger war graves.

With the growth of the automobile, Kipling began travelling around England and abroad as a correspondent for the British press. Kipling kept writing until the early 1930s, but with far less success than before. He died of a brain haemorrhage in 1936 and was buried next to Charles Dickens in Poet's Corner at Westminster Abbey.

After his wife's death in 1939, his house, Batemans in Burwash, East Sussex (pictured above), was bequeathed to the National Trust and is now a public museum to the famous author. There is also a thriving Kipling Society and a boarding house at Haileybury School named after him.



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