

THE MITRE PLAYERS
PRESENT

PIPPIN

Book by
ROGER O. HIRSON
Music & Lyrics by
STEPHEN SCHWARTZ



26TH - 29TH OCTOBER 2022
SOUVENIR PROGRAMME



President **Alasdair Kennedy**

Past Presidents **Mark Bishop**

Chris Tarrant

Robin Wilson

Vice-Presidents **Julia Ascott**

Gillian Bartle

John Bartle

Alan Bishop

Ian Brown

Alan Collins

Julia Gibbs

Di Jones

Warwick Jones

Peter Stockwell

Andy Thompson

Martin Tyrrell

Anna Warnock

Colin Warnock

Chairman **Colin Warnock**

Treasurer **Alan Bishop**

Secretary **Jo Morrison**

Committee Members **Megan Brown**

Louise Gauntlett

Jon Lee

Katy Reid

Ziggi Szafranski

The Mitre Players is the dramatic society for former pupils of Trinity School, Croydon (The Trinity Club). We are a very friendly and sociable society, presenting three or four 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 TSSSC 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.

PATRONS OF THE MITRE PLAYERS

Katherine Bottomley

Chrissy Bright

Ros Broyd

Berry Butler

Anna Frost

Gill Frost

Martin Godber

Helen Cox

Carol Inge

David Lane

Carole Lane

Colin Marshall

Clare Martin Reed

Ian McLeod

Alison Naish

Andrew Naish

Andrew Rapps

Trevor Rowland

Paul Smith

Chester Stern

Nicola Swan

If you would like more information,
please contact our
Secretary, **Jo Morrison**
secretary@mitreplayers.org.uk
or visit our website
www.mitreplayers.org.uk

The Mitre Players
present

PIPPIN

Book by
ROGER O. HIRSON

Music and Lyrics by
STEPHEN SCHWARTZ

Originally produced on the Broadway stage by Stuart Ostrow
Directed on the Broadway stage by Bob Fosse
2013 Broadway revival directed by Diane Paulus
Theo Ending Originally Conceived In 1998 By Mitch Sebastian

VIDEO OR AUDIO RECORDING OF
THIS PRODUCTION IS STRICTLY PROHIBITED.

PLEASE REMEMBER TO SWITCH OFF
YOUR MOBILE PHONES.

This amateur production is presented by arrangement with Music Theatre International
All authorised performance materials are also supplied by MTI - www.MTIShows.co.uk

COLIN WARNOCK

CHAIRMAN, THE MITRE PLAYERS

And, almost as if nothing had happened over the last two and a half years, here we are again! This time last year we were still learning to live with COVID 19, with cast and crew testing regularly and being forced to isolate if positive. All sorts of protocols were in place to protect us and our audiences – as if it wasn't hard enough to put on a show even at the best of times! How things change...

Another lesson we thought we'd learnt in 2021 was not to try to produce a musical during October – there simply isn't enough time after the summer... We do have short memories, don't we?

Welcome to our October 2022 musical: *Pippin*. This marks a return to our small-cast musicals (though we did end up with more than originally planned) which I personally love being involved with. The Clubhouse here in Sanderstead is, of course, where we rehearse. But the transformation which takes place turning our hall into a theatre never fails to excite and impress me, even after all these years. We have a wonderful experienced team responsible for this and we must thank them profusely. I think they enjoy it – though it's sometimes hard to tell!

The Mitre Players is the dramatic section of the Past Pupils Association of Trinity School, Croydon and was formed in 1973 by a group of enthusiastic school leavers, some of whom are still involved 49 years later - indeed, I was one of those young whippersnappers! Although we are an amateur group, we always strive to achieve the best possible standards, both on and off stage, whilst also



managing to enjoy what is ultimately our hobby. The social aspect is hugely important; we have a lovely environment here at the Clubhouse where families can feel safe and welcome. And naturally our bar is a bit of a draw for some of us within walking distance.

Karen Rapps joined the Mitres in 1991 and is finally making her Mitre creative debut as director. She's incredibly well-organised and there have never been so many "meetings" for a Mitre production! And as a chief culprit herself, she now knows how hard it is to stop all the chattering during rehearsals. The amazingly calm Kim McEvoy is returning as our choreographer and we thank both her and Karen for their skill and enthusiasm, plus preparation time too. Applause is also due to our friendly musicians - most of whom are related to members of the cast.

I do hope you enjoy our efforts with *Pippin*. Thank you for supporting us and hopefully we may meet again. Why not come and join (or re-join) us for our 50th Anniversary year in 2023?

Colin

KAREN RAPPS

DIRECTOR

Having trodden the boards with The Mitre Players for more years than I care to mention (and definitely can't remember!), I am delighted to make my directorial debut with this wonderful musical extravaganza about Pippin, a young man who wants to do something 'extraordinary and fulfilling' with his life; something I'm sure we have all related to at some point. Despite being written by the ubiquitous and talented Stephen Schwartz, this musical is rarely performed by professional or amateur groups, maybe because it was originally created as a circus-inspired, acrobatic dance show with trapeze artists and fire-eaters! Our Mitre version will be a much more stripped back, simplified telling of the story, with

KIM McEVOY

CHOREOGRAPHER

Kim has been with The Mitre Players for several years now and was delighted to be asked to choreograph this little known show that is *Pippin*. Expect the unexpected!

She has enjoyed working with this small but very talented cast, and a big bonus is that Thomas Lilley is a better dancer than his dad! (Sorry Mike!)

This is the third show that Kim has choreographed for The Mitre Players.



a high quality cast of just 11 players who have expertly brought to life the sumptuous music, wonderful characterisations and great choreography. I am so proud of what has been achieved over a very short rehearsal period, and am extremely grateful to my fantastically talented cast, musical director and choreographer, all of whom have made my first foray into directing so much easier. I really do love you all!

I hope you enjoy the show as much as we have enjoyed the creative process of putting it together.



She is also a choreographer with the award winning Glow Theatre Group and is currently working on *Joseph and the Amazing Technicolor® Dreamcoat*.

She hopes you enjoy the show!

COLIN WARNOCK

MUSICAL DIRECTOR

A founder member of The Mitre Players in 1973, Colin has performed on-stage, as Musical Director, or in the band for countless productions over the past 49 years. Several times he has said “never again” but here he is once more! Being now retired from the day job, he is loving music and drama being once again purely a hobby – so much less pressure! Colin is still married to the



wardrobe mistress. Their only son Ben is 32 now and lives in Australia. Their cats, Drum and Bass, are 10. Just thought you’d like to know that.

ABOUT THE SHOW

Pippin, with a book by Roger O. Hirson and music and lyrics by Stephen Schwartz, is a fictional account of the life of “Pepin [or Pippin] the Hunchback,” son of the king Charlemagne during the Middle Ages. While attending Carnegie Mellon University, Schwartz’s friend Ron Strauss had seen a paragraph in a history textbook about the son of Charlemagne launching a revolution against his father. Finding fun in the idea of a musical based around drama in the court, Schwartz and Strauss worked together to write a musical called *Pippin*, *Pippin*, which was performed by the college’s Scotch ‘n’ Soda club.

After graduating, Schwartz decided to move to New York and took the show to find producers. He found a book writer (Hirson) and was then instructed by Harold Prince to write another section of the show for Pippin’s life following the assassination of his father. As a result, the show evolved to become a story about a young man in search of himself, a metaphor for Schwartz’s own struggles in his early twenties. In his music, he attempted to use the styles of contemporary pop music within the typical book musical.



Illustration: Charlemagne (left) and Pippin of Italy (right), 10th century copy of a lost original, which was made back between 829 and 836 in Fulda for Eberhard von Friaul

THE PLAYERS



TOM LILLEY PIPPIN

Tom is very excited to be back with The Mitre Players, this time performing in his first lead role. This has been a challenge for Tom but certainly not one he isn't willing to take on! Tom has found the whole process very enjoyable especially with such a talented cast performing alongside him. In keeping with family image, Tom has brushed up on his dance moves (obviously he picked it all up very quickly!) and even had to give the girls some tips. Tom hopes he is able to put in an Extra Ordinary performance and hopes you all enjoy the show!



MEGAN BROWN LEADING PLAYER

Megan has been an active member of The Mitre Players since birth, having performed in her first production at the age of 5 months old. Since then, she has played many roles for the society, including the title role in *Catherine Howard*, Constance (*The Clockmaker's Daughter*), Sally (*Me and My Girl*), Sandra (*Big Fish*) and, most recently, Mrs Hedgehog (*The Wind in the Willows*). In her spare time, Megan raises 3 crazy children, works in a school, and teaches drama to the next generation. Megan has loved rehearsing for *Pippin* and has loved playing an all-singing, all-dancing, power-mad lunatic, although acknowledges that she may need life-long therapy to recover from it all. This evening, she promises you a climax you will remember for the rest of your lives (ooh err!), and hopes you enjoy the show.



CHRIS BACKWAY LEWIS / THEO

Chris is very excited to be back performing with The Mitre Players in *Pippin*. Being very well known for playing multiple parts he is very happy to be fulfilling that venture again. Since his last multiple role show in *The Wind In The Willows*, he comes back from a mini Mitre break to be performing in this fantastic show with a brilliant cast and crew! He hopes you can tell the difference with him being both a weight-lifting soldier and an 11 year old boy who's obsessed with his duck!

MUSICAL NUMBERS

ACT ONE

MAGIC TO DO LEADING PLAYER AND COMPANY
CORNER OF THE SKY PIPPIN
WAR IS A SCIENCE CHARLES AND COMPANY
GLORY LEADING PLAYER AND COMPANY
SIMPLE JOYS LEADING PLAYER
NO TIME AT ALL BERTHE AND COMPANY
WITH YOU PIPPIN
SPREAD A LITTLE SUNSHINE FASTRADA AND COMPANY
MORNING GLOW PIPPIN AND COMPANY

There will be an Interval of 20 minutes between Acts One and Two
The bar will be open during the Interval and after the show

ACT TWO

ENTR'ACTE THE COMPANY
RIGHT TRACK LEADING PLAYER AND PIPPIN
KIND OF WOMAN CATHERINE AND COMPANY
EXTRAORDINARY PIPPIN
LOVE SONG PIPPIN AND CATHERINE
I GUESS I'LL MISS THE MAN CATHERINE
FINALE LEADING PLAYER AND COMPANY

Time: 780 A.D. and thereabouts
Place: The Holy Roman Empire and thereabouts

THE MAGIC MAKERS

DIRECTOR KAREN RAPPS
CHOREOGRAPHER KIM McEVOY
MUSICAL DIRECTOR COLIN WARNOCK
TECHNICAL DIRECTOR ALAN BISHOP
REPETITEUR AND ASSISTANT MUSICAL DIRECTOR ANDY RAPPS



STAGE MANAGER ALAN COLLINS
LIGHTING ALAN BISHOP
SOUND JAMES MCLEOD
PROJECTION JON LEE
PROJECTION ARTIST AND PRODUCTION DESIGN BILL BIRCH
PRODUCTION MANAGER NICKY CHAMBERS
SET CONSTRUCTION ALAN BISHOP



ALAN COLLINS
LIZ DOLMAN
DEREK LEE
WARDROBE LIZ DOLMAN
ANNA WARNOCK

ASSISTED BY DI JONES
PROPERTIES LOUISE GAUNTLETT
FOLLOWSPOT OPERATORS LESLEY BATES
JULIAN PARSONS
PROGRAMME AND ARTWORK ZIGGI SZAFRANSKI
PHOTOGRAPHY MARCUS ASCOTT
RESIDENT PRODUCTION MANAGER (THEATRE) JO MORRISON
FRONT OF HOUSE COORDINATED BY VICKY WATKINS



ASSISTED BY MEMBERS OF THE MITRE PLAYERS
BOX OFFICE JULIA ASCOTT



THE BAND

KEYBOARDS COLIN WARNOCK
DRUMS CRAIG BACKWAY
GUITAR DOMINIC MACKIE



ZIGGI SZAFRANSKI CHARLES

Ziggi is delighted to be returning to the Clubhouse for this production of *Pippin*, having last appeared here in *Bugsy Malone* back in 2019. Ziggi is no stranger to the stage, having been treading the boards since the tender age of 4, and first joined The Mitre Players to play Sir Lancelot in *Spamalot* (2014) – and he’s wearing one of his costumes again tonight! Charlemagne was written for “an actor of enormous power” so, when Karen offered it to him, Ziggi couldn’t refuse!

Beyond the footlights, Ziggi wears multiple hats at The Purcell School for Young Musicians, where he is Head of Drama, Sixth Form and Safeguarding. Thank goodness he doesn’t have to prance around like this during term time!



TAMSIN REEVE FASTRADA

In the past sixteen years since joining the Mitres, Tamsin’s sixteen productions have always involved a mix of long-standing friends and new, and this production is no different. It’s been great watching Tom and Karen flourish in their new roles as title character and director, just as it’s been lovely being surrounded by a positive group of cast and creatives. Previous favourite productions with the Mitres have included *Just So*, *Spamalot*, *Sense and Sensibility*, and *Timing*, and *Pippin* filled with abundant opportunities for harmless manipulation will be joining the list! Enjoy!



HANNAH RAPLEY HAYES CATHERINE

Hannah is loving having the opportunity to perform the music of one of her favourite composers, whilst bringing Catherine to life and on a journey alongside some very special people on and off the stage. Other society parts have included Lucy Harris in *Jekyll and Hyde*, Vivian Kensington in *Legally Blonde* and Julia Gulia in *The Wedding Singer*, meanwhile other fabulous Mitre escapades have allowed her to play Nikki Harris in *Curtains*, Gaoler’s Daughter/Swallow in *The Wind in the Willows* and also have the odd glass or 2 of wine at social occasions!



LAURA MACKIE BERTHE

Laura has played a few unusual parts over the years, her most obscure being a parrot in her A-Level production of *1001 Nights*, and a weasel in last October's production of *The Wind in the Willows*. Laura is disappointed that she isn't playing an animal in this one as she feels she would have played the duck with great aplomb, but Liz and Anna gave her a corset to wear and that seemed to placate her. She hopes you enjoy the show, and if you could tell her what the plot is afterwards she would be extremely grateful!

THE PRANCING PLAYERS

PENELOPE BROWN - KATE GAUNTLETT - RACHAEL ADAMS - ROSIE DUCKETT



The Mitre Players would like to thank:

Ian Walsh, Nick Trend, the TSSSC and Priscilla's Catering for their patience and co-operation during our rehearsals and performances.



WE'VE GOT M JUST FO



Pippin's original Broadway production is currently the 31st longest-running Broadway show.

The original Broadway production was the first show ever to use actual scenes in its television commercials. It broke ground for Broadway advertising.



The music has received a significant amount of coverage from other artists. "Corner of the Sky" has been covered by The Jackson 5, Dusty Springfield and Petula Clark. The Supremes covered "I Guess I'll Miss the Man" in 1972 and Michael Jackson released a cover of "Morning Glow" in 1973.

MAGIC TO DO, FOR YOU...



Bob Fosse was the only director to win a Tony, an Oscar and an Emmy in the same year (1973). He won two Tonys (direction and choreography) for *Pippin*.



The original Broadway production was nominated for an additional nine Tony Awards in 1973, including Best Musical, Best Book of a Musical and Best Original Score. The production was also nominated for a New York Drama Critics Circle Award as Best Musical.



STEVEN SCHWARTZ

COMPOSER AND LYRICIST



Can you tell us about the genesis of *Pippin*?

Pippin is the show I started with. It's a show I began writing while in college, and it's the show that I used when I first came to New York to interest people in my work. Because of *Pippin*, I acquired my agent (Shirley Bernstein) and, through her, the jobs and opportunities that sustained my first couple of years in the City and which culminated in *Godspell* (the producers of *Godspell* knew about me because my agent had taken me to audition *Pippin* for them). It took about five and a half years from the time the college version (which was called *Pippin*, *Pippin*) was presented at Carnegie Mellon to the time *Pippin* opened on Broadway, and as I grew and changed, so did the content of the show, which was sort of metaphorically semi-autobiographical. Thematically, it was my first time dealing with the content that has appeared again and again in my work: the tension between reality and romanticism, the need to accept life as it is and not as we would wish it, father/son issues, and the necessity of taking personal responsibility for one's own life. The songs are a reflection of those themes. The music also reflects my attempt to use the rhythms and styles of contemporary pop within the context of a book musical, something which was not yet common on Broadway.

What was it like working with Bob Fosse? Is there anyone in theatre (directing/choreography) today that is similar to his style and flare?

Bob was notoriously difficult for authors to work with (one long-time collaborator of his once smilingly said to me, when I brought up his name, "You mean The Antichrist?") That being said, his creativity and talent ultimately outweighed the difficulty of collaborating with him, at least in my opinion. I don't know that there is a contemporary director/

choreographer who has as distinctive a personal style as Bob did, though there are certainly some brilliantly creative ones working today (Matthew Bourne, for instance, comes to mind).

Why was the spelling of *Pippin*'s name changed from the original "Pipen" of Charlemagne's time to the version "Pippin"?

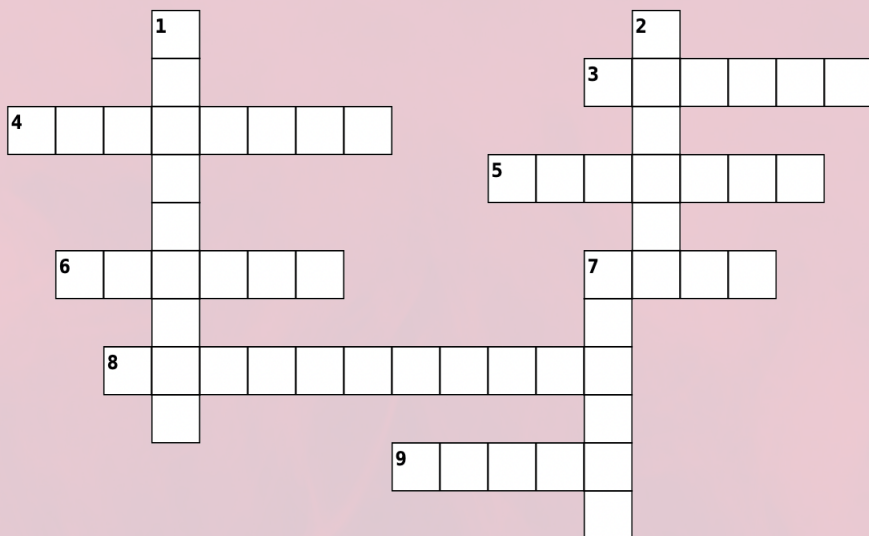
The name was changed mostly because it looked and sounded better, but also because we wanted to make sure it wouldn't be misperceived as an adaptation of the the Steinbeck novel "The Short Reign of Pepin IV". Lastly, we liked that the word "pippin" suggested the slang meaning of "pip" -- something nifty.

Which production of *Pippin* is your favorite; the one with Ben Vereen and John Rubenstein, or the one with Ben Vereen and William Kaat?

I much preferred the original stage version to the video, which I feel is extremely choppy edited (among other problems with it.) I also liked the Goodspeed revival last year [2016], and the terrific concert version presented in NYC a couple of years ago, the one with Michael Arden as Pippin, Julia Murney as Fastrada, and five different Leading Players (albeit of course that was a special event and not replicable for a long run.) I haven't really seen what I would consider a definitive version yet.

Thanks to www.stephenschwartz.com
for the interview responses

COME AND WASTE AN HOUR OR TWO...



Across

3. Repeated word in title of Schwartz's university show
4. Schwartz's first Broadway show
5. The _____ 5 - Band who did a groovy rendition of 'Corner of the Sky'
6. _____ 'n' Soda club at Carnegie Mellon University where Pippin took his first steps onstage
7. Children of _____, biblical show with music and lyrics by Schwartz
8. King on whom Pippin's father is based
9. Surname of original director and choreographer of Pippin on Broadway

Down

1. Group that Charles, Pippin and Lewis go to battle with
2. Schwartz show that is currently running at the Apollo Victoria
7. Number of Players in tonight's production

ACROSS
 3. Pippin
 4. Godspell
 5. Jackson
 6. Scotch
 7. Eden
 8. Charlemagne
 9. Fosse

DOWN
 1. Visigoths
 2. Wicked
 7. Eleven

UPCOMING PERFORMANCES FROM THE MITRE PLAYERS

ISLA

A PLAY BY TIM PRICE

22ND FEBRUARY 2023



Bedroom Farce

a comedy by Allan Cuckbourn

26TH - 28TH MAY 2023



7TH - 8TH APRIL 2023

Mitre Revue



WWW.TICKETSOURCE.CO.UK/MITREPLAYERS