

THE MIKADO

*Imperial College
Gilbert and
Sullivan Group*

*July
1965*

**IMPERIAL COLLEGE
GILBERT AND SULLIVAN GROUP**

Chairman: CHRIS HOCKING

Tour Committee Chairman: HARRY EPTON

presents

THE MIKADO

by

W. S. GILBERT and ARTHUR SULLIVAN

Producer: MICHAEL RAWLEY

Assistant Producer: JACK HOPKINS

Musical Director: ROBIN WHITE

**Wednesday, Thursday, Friday and Saturday
21st to 24th July, 1965**

in

FOLKESTONE TOWN HALL

SMOKING IS NOT PERMITTED IN THE HALL

FOREWORD

The Imperial College Gilbert and Sullivan Group is a well established Group which has previously only presented performances in London. This summer tour is therefore a completely new venture which, I am proud to say, has been entirely organised by members of the Group.

In this new venture it is fitting that we should choose to perform the most popular of the Savoy operas, in which some of Gilbert's wittiest writing is set to Sullivan's most tuneful music.

The ladies of the Group are drawn from many sources—students of the various London music colleges, secretaries and nurses, whereas all the gentlemen are students at Imperial College. With an average age of only 20 years, we are probably the youngest touring company in the country.

From the diversity of backgrounds inevitable in such a group, I feel sure that we will again achieve the ultimate aim of the whole Group—your enjoyment.

CHRIS HOCKING,
Chairman.

Walter Moncrieff

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PRODUCER'S NOTES

In 1884 "Princess Ida" was no longer drawing good houses, and a new opera was needed. Sullivan would not accept Gilbert's idea for a libretto around the theme of a magic lozenge, and had said so in no uncertain terms.

It seemed like the end of the great partnership which had started thirteen years earlier. A day or so later Gilbert was striding up and down his library in the new house at Harrington Gardens, fuming at the impasse, when a huge Japanese sword decorating the wall fell with a clatter to the floor. Gilbert picked it up. His perambulations stopped. "It suggested a broad idea," as he said later. His journalistic mind, always quick to seize on topicalities, turned to a Japanese Exhibition which had recently been opened in Knightsbridge. For several hours he scribbled down the pictures that were forming in his imagination. He saw a big Japanese axe carried across the shoulder of a nervous Japanese executioner—Ko-Ko. He dipped his pen in the inkwell and drew out that epitome of unction—Pooh Bah.

Sullivan was delighted with the idea and the unpleasantness was ended.

Although the setting of "The Mikado" is Japanese, there is much that is essentially English. When Ko-Ko, the Lord High Executioner, produces his little list of things that never would be missed, it is in fact a catalogue of some of the tiresome features of English life in 1885. The Mikado himself has a singularly Brittanic list of antipathies for which he prescribes the "punishment to fit the crime," ranging from the billiard sharp to the lady who "pinches her figger," the amateur tenor, the advertising quack, and:

The idiot who, in railway carriages,

Scribbles on window panes,

We only suffer To ride on a buffer In Parliamentary trains.

This is a reference to nothing Japanese: "Parliamentary trains" was an English nickname arising from the Railway Regulation Act of 1884 in which Parliament laid down conditions such as fares at a penny a mile.

The opera is packed with such topicalities, and in fact the one exception to this rule is the entry of the Mikado:

Miya sama, miya sama,

On n'm-ma no maye ni Pira-Pira suru no wa

Nan gia na Toko tonyare tonyare na?

The legend has grown up that Sullivan did not know the meaning of these words and that it was only in later years that he was told it was "the foulest song ever sung in the lowest tea-house in Japan"—but it isn't true. It was the war song of the Imperial Army of Japan to which the troops of the Emperor went to victory in 1868. Except for the last four bars the music is the same as that used by Sullivan. The words are translated:

Oh, my Prince. Oh, my Prince

What is that fluttering in the wind

Before your imperial charger?

Know ye not it is the imperial banner

Of silken brocade,

The signal for the chastisement of rebels?

MICHAEL RAWLEY.

T H E M

DRAMATIS PERSONAE

The Mikado of Japan	.. .. .	RICHARD AULT
Nanki-Poo (<i>his son, disguised as a wandering minstrel, and in love with Yum-Yum</i>)		TONY SMYTH
Ko-Ko (<i>Lord High Executioner of Titipu</i>)	..	HARRY EPTON
Pooh-Bah (<i>Lord High Everything Else</i>)	.. ..	CHRIS HOCKING
Pish-Tush (<i>a Noble Lord</i>)	.. .. .	JACK HOPKINS
Yum-Yum		FRANCES GREGORY
Pitti-Sing	(<i>Three Sisters, Wards of Ko-Ko</i>)	SUSAN BROWNE
Peep-Bo		JANET BIRKIN
Katisha (<i>an Elderly Lady in love with Nanki-Poo</i>)		ELIZABETH LOWRY

Chorus of Schoolgirls: Bema Aidalberry, Elaine Clark, Janet Crane,
Barbara Healing, Judy Miller, Christine Parkyns, Elizabeth Riach,
Ann Shinar, Hilary Worthington.

Chorus of Nobles: Richard Ault, Malcolm Bailey, John Bass,
Edwin Colgan, John Foster, Martyn Johnson, Alan Perkins

IKADO

ACT I

Garden of Ko-Ko's Official Residence

ACT II

The same

(Coffee will be on sale during the interval)

Stage Manager	..	..	..	..	REECE BEVAN
Assistant Stage Manager	..	..	..	..	JOHN SHANAHAN
Lighting	..	..	..	..	NIGEL NETTLESHIP
Make-up	..	..	..	..	SUSAN BROWNE
Set Designer	..	..	..	..	CAROLINE HERBERT
Wardrobe Mistress	..	..	..	..	ELAINE CLARK
House Manager	..	..	..	..	CHRIS EVANS

Summer Tour Committee:

Chairman	..	..	..	..	HARRY EPTON
Treasurer	..	..	..	..	CHRIS HOCKING
Production Representative	..	..	..	..	JACK HOPKINS
Social Secretaries	..	..	..	..	JANET BIRKIN, ANN SHINAR
Secretaries	..	..	..	..	JANET BIRKIN, ANN SHINAR, PENNY TYSOE
Press Officer	..	..	..	..	ANN SHINAR

ORCHESTRA

Violins:

Donna Chapman (Leader)
Helen Browne
Kevin Yorath
Jeffery Plenty
Patricia Welch
Margaret Welch
Mervyn Jones

Oboe:

Jennifer Caws

Clarinet:

David Holland
Peter Willan

Trumpet:

David Munden
Richard Kauffman

Percussion:

Karen Williams
Richard Smith

Viola:

Lucy Mabey

'Cello:

Peter Shave
Margaret Snowball

Double-Bass:

Adrian Biggs

Flute:

Chris Isham
Donia Stead

Bassoon:

Sam Stowell

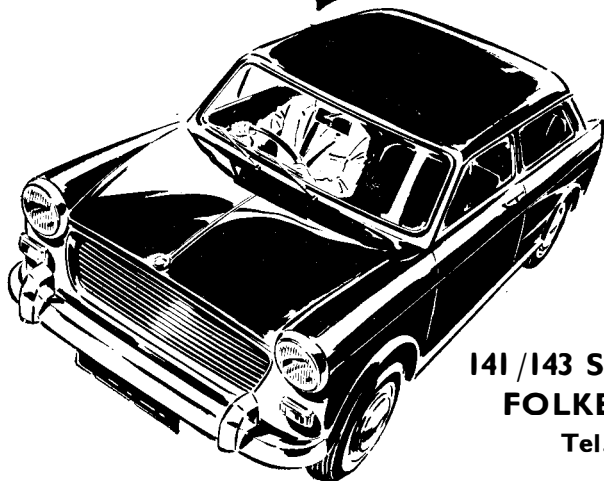
Horn:

Dorothy Brown
Fred Shaub

Trombone:

Peter Harvey

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*The Group wishes to thank
the following residents of
Folkestone and Hythe for their
kind help:*

MRS. P. FLETCHER, Hythe

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MR. H. W. KING, Folkestone
Publicity Officer

MR. W. JENKINS and all the
Town Hall Staff

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Left to right, standing:

Chris Hocking, 20, undergraduate studying chemistry.

Susan Browne, 21, studying singing at the Royal College of Music.

Tony Smyth, 21, postgraduate engineer studying diesel engines.

Frances Gregory, 20, studying singing at the Royal Academy of Music.

Elizabeth Lowry, 17, studying singing at the Royal Academy of Music.

Harry Epton, 24, postgraduate research worker on plant diseases.

Janet Birkin, 20, bi-lingual secretary, graduate of the Lycée Francais.

Jack Hopkins, 22, research meteorologist studying atmospheric circulation.

Left to right, sitting:

Robin White, 20, student at the Royal College of Music on the Graduate Course.

Michael Rawley, 35, a technical author with the B.B.C.

Richard Ault, 20, undergraduate studying electrical engineering.

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ADDENDUM

Cast Change

The part of Peep-Bo will be played by ELAINE CLARK.

We would like to express our thanks to the Dramatic Society and also to all the people who have made this production possible.

Our February production will consist of a double bill, "Trial by Jury" and "H.M.S. Pinafore", and we welcome everybody interested in joining the cast. Please contact J.R. Ault, Room 57, Beit Hall or via Imperial College Union.

J.R. Ault, Chairman.