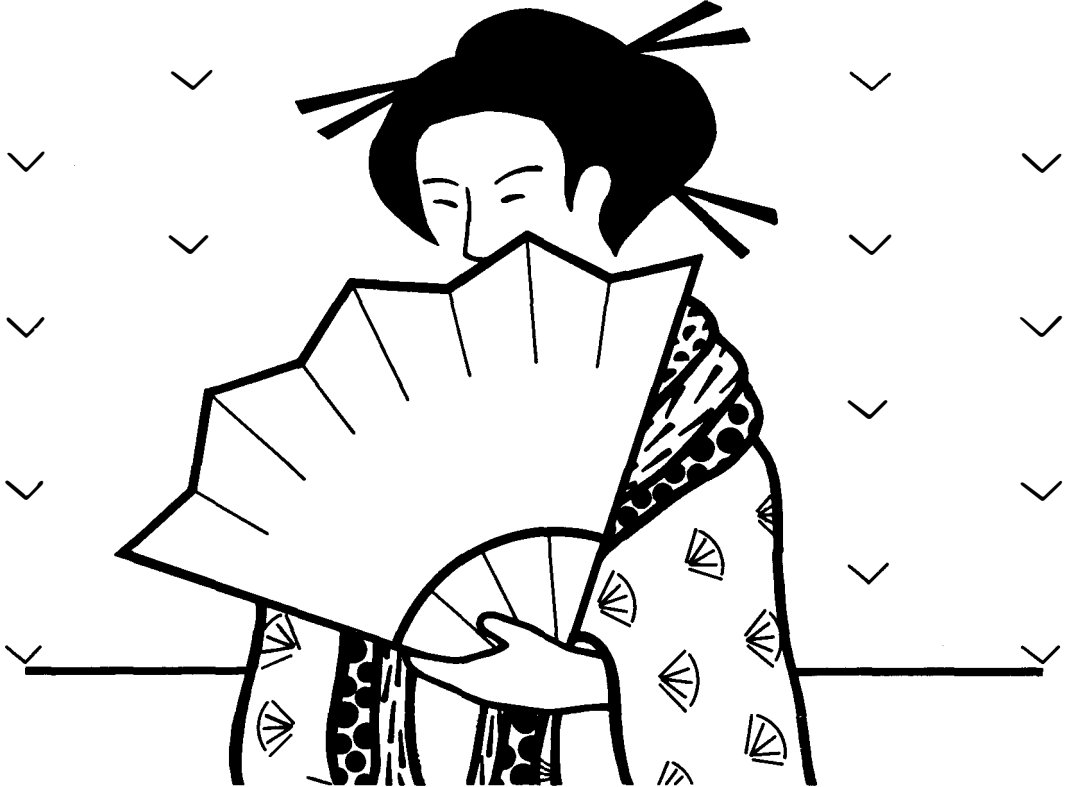


IMPERIAL COLLEGE OPERATIC SOCIETY PRESENTS  
**GILBERT AND SULLIVAN'S**

THE  
**MIKADO**

OR THE TOWN OF TITIPU



PROGRAMME **50p**

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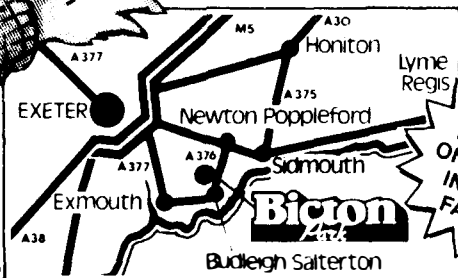
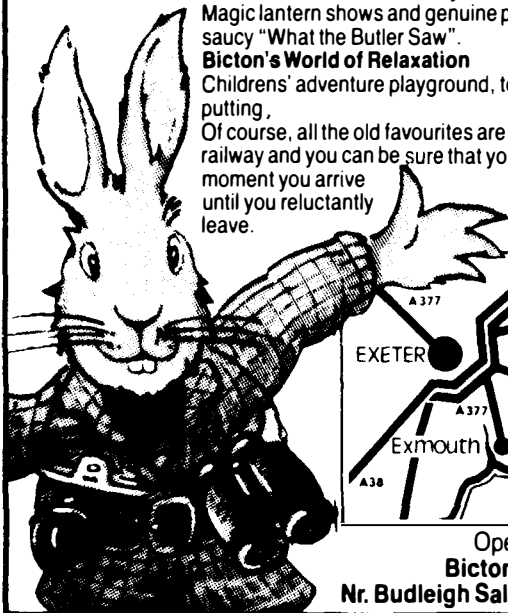
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IMPERIAL COLLEGE OPERATIC  
SOCIETY  
PRESENTS

THE  
MIKADO  
OR THE TOWN OF TITIPU

by W S Gilbert *and* A S Sullivan



Public Hall, Budleigh Salterton  
Summer 1986

Production Director — *Peter Mills*  
Musical Director — *Deborah Johnson*

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# TOUR 1986

## TOUR MESSAGE

Imperial College Operatic Society has now been in existence for 30 years and this year marks its nineteenth successive year in Budleigh Salterton. Understandably Salterton has a very important place in the hearts of the members of the Society. We realise that such a large number of people descending upon a small town en-masse, is bound to cause disruptions, (I shall avoid drawing comparisons with Hippie Convoys) and we are very grateful for the good humoured way in which the people of Budleigh Salterton accept our being here. Moreover they make us feel welcome. We feel that we have found a home from home, and we hope to return for many a year to come.

This year sees the return to Budleigh Salterton of Gilbert and Sullivan's "The Mikado". We are very happy to see with its return to the Public Hall stage the return of Peter Mills. Peter has played many roles in the past as well as having directed several ICOS shows. He is perhaps best remembered in Salterton for his Bunthorne in Patience 1975 when he teamed up with Deborah Johnson (then Kemp) playing Lady Jane. The partnership is to be seen once more in Devon this year with Peter as Production Director and Debbie as Musical Director.

With the return of one face, so we say goodbye to another. Whilst we are all very happy to see Delinne Isaacs, who plays Yum Yum, move on to bigger and better things (the Chorus of the English National Opera), we are also sorry that this must therefore be her last show with the Society. We do of course wish her the very best of luck in her future career at the Coliseum.

Finally, it only remains for me to thank you for joining us tonight and to wish you a very pleasant evening. Since the continuance of the society depends upon our ability to sell tickets, if you do enjoy the show please tell your friends about it.

Thank you

Jo Claydon, Tour Chairman 1986.

## The Legend

The story is told, that there was once a Prince who was loved by a rich and powerful lady.

His father, the Emperor, favoured the match — but the Prince did not return her affections.

He wandered far and wide to escape his admirer, and soon fell in love with a beautiful maiden in one town he visited.

Alas — she was betrothed. The Prince continued his wanderings, resigned to living with a broken heart.

Now the maiden's betrothed — a tailor — was an unworthy man. He let his gaze wander to other girls, and was discovered. Immediately, by the Emperor's law, he was condemned to die.

Now the other men of this town were dismayed to think they too could be condemned for such a crime as the tailor's. And so they appointed the tailor — inferior in rank to nearly all of them — to be the town's Executioner. Thus it was that these men were saved: for is it not true that no executioner can behead himself?

But the Prince, far away, had heard of his rival's sentence of death. Knowing nothing of the tailor's deliverance, the Emperor's son hastened to claim his love, in the town of Titipu.....

## SUNDAY CONCERT

Imperial College Operatic Society will be performing their traditional Charity Concert in Saint Peter's Church on Sunday 3rd August beginning at 3.00pm.

A Warm welcome awaits you at  
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# THE MIKADO

or

## THE TOWN OF TITIPU

### DRAMATIS PERSONAE

THE MIKADO OF JAPAN .....	ADAM CRASKE
NANKI-POO.....	DAVE TONNISON
<i>(His son, disguised as a wandering minstrel, and in love with Yum Yum)</i>	
KO-KO ( <i>Lord High Executioner of Titipu</i> ).....	WILLIAM WHITE
POOH-BAH ( <i>Lord High Everything Else</i> ) .....	CLIVE PAGET
PISH-TUSH ( <i>A Noble Lord</i> ) .....	JOHN TRIPP
YUM-YUM } .....	DELINNE ISAACS
PITTI-SING } ( <i>Three Sisters – Wards of KO-KO</i> ) .....	MICHÈLE DE CASANOVE
PEEP-BO } .....	JENNY FOSTER
KATISHA ( <i>An elderly lady, in love with NANKI-POO</i> ).....	BARBARA O'NEILL
GO-TO ( <i>A very minor part!</i> ) .....	MARK PETTLER

## CHORUS OF SCHOOLGIRLS, NOBLES, GUARDS AND COOLIES

AUDREY CALDEIRA  
JO CLAYDON  
JANINA KAMINSKA  
CATHERINE KELLEHER  
GEORGIA PAGET  
SUSAN PARKER  
VALERIE PROCTOR  
GILLIAN STURCKE

ANDY BARKER  
IAIN BARKER  
MARK LEE  
JOHN MEEHAN  
ED MULLIGAN  
ELLIS C. PIKE  
TIM SAWERS  
JON STURGESS

## SCENE

ACT I — Courtyard of Ko-Ko's Official Residence

ACT II — Ko-Ko's Garden

There will be an interval of twenty minutes between acts.



KO-KO  
*WILLIAM WHITE*



YUM-YUM  
*DELINNE ISAACS*



NANKI-POO  
*DAVE TONNISON*



POOH-BAH  
*CLIVE PAGET*



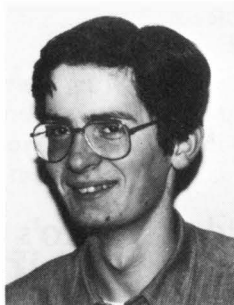
KATISHA  
*BARBARA O'NEILL*



PISH-TUSH  
*JOHN TRIPP*



PITTI-SING  
*MICHÈLE DE CASANOVE*



THE MIKADO OF JAPAN  
*ADAM CRASKE*



PEEP-BO  
*JENNY FOSTER*



# THE ORCHESTRA

Leader — *John Britten*

## **Violins**

John Britten  
Hugh Bolton  
Jo Last  
Barbara Malpass  
Mac Newton  
Lucinda Melluish  
Kirsty Robertson  
Julian Boyfield  
Rachel Boyfield  
Sally Shaub

## **Violas**

Sebastian Fenton  
Simon Jones

## **Violoncello**

Emma Leaman  
Alan Lodge

## **Double Bass**

Alan Brown

## **Percussion**

Brian Steel

## **Horns**

Fred Shaub  
Tim Jones

## **Trumpets**

Alan Wilkinson  
Cliff Parker

## **Trombones**

Colin Parker  
Andy Noble  
Jeremy Bennett

## **Flutes**

Paul Raybold  
Sally Farrell

## **Oboe**

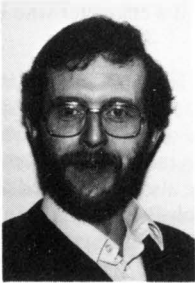
Alison Britten

## **Clarinets**

Jean Cockburn  
Andy Power

## **Bassoon**

Dave Thorpe



## **Production Director — *Peter Mills***

Peter first came to Budleigh Salterton in 1971, to play the Duke of Plaza Toro, and he has been a frequent visitor ever since. In a previous generation of ICOS, his roles here included Bunthorne, Sir Joseph Porter, and John Wellington Wells. He also directed "The Pirates of Penzance" in 1976. More recently he wrote and directed "Pontevedro United" for Imperial Opera, and appeared in their Music Hall at Christmas 1984.

In "real life" Peter teaches English and Drama, and lives in Hertfordshire with his wife and daughter. He has written several plays, and regularly acts and directs with various groups.

## **Musical Director — *Deborah Johnson***

The Mikado will be Deborah's second visit to Budleigh Salterton in the role of conductor — an activity she increasingly enjoys. She began her association with ICOS by singing the contralto roles in nearly all the Gilbert and Sullivan shows, and has subsequently become a professional singer with the BBC which this year is sending her abroad several times (thus regrettably preventing her from being in Imperial Opera's "Ruddigore" in October in London).

However, conducting threatens to take up more and more of her time; she has agreed to conduct HMS Pinafore with ICOS next February and is also the conductor of the highly acclaimed Imperial Male Voice Choir with whom she has recently made a record.



# Producer's Notes

It is one hundred and one years since "The Mikado" was given its first performance — at the Savoy Theatre on March 14th 1885. It was the eighth of the Gilbert and Sullivan operas (not counting "Thespis"), and the third performed at the Savoy. Many critics consider it the best of the whole series, having no serious faults.

Gilbert was knowledgeable about oriental culture, and the opera has many features found in traditional Japanese literature and style: the stress on rigid social etiquette; the venality of small-town officials; family pride; the subordinate but powerful role played by women "behind the throne"; the almost casual acceptance of suicide or summary execution; and so on. Sullivan, too, contributes "authentic" detail, despite the English idiom of most of the music. For example, the opening chorus uses the pentatonic scale, traditional in oriental music, and "Miya Sama", which heralds the Mikado's arrival, is a real Japanese marching song. Only two characters have genuine Japanese names or titles: the Mikado himself (the word literally means "August Door" or "Honourable Gate"), and Ko-Ko. "Ko-" is a prefix in Japanese used to add the meaning "little" to some words; but depending on pronunciation it may have some thirty-six other meanings too! Other characters' names are various forms of English puns, those of Pooh-Bah and Pish-Tush also occurring in one of Gilbert's Bab Ballads, "King Borria Bungalee Boo".

The satirical use of things Japanese led to real-life political complications which rivalled Gilbert's own absurd inventions. All performances of "The Mikado" were banned by the Lord Chamberlain in 1907 in advance of a visit to Britain by Crown Prince Fushimi: it was felt that the irreverent treatment of the Emperor might be considered offensive. The ban actually only lasted for six weeks; but during that time even military bands were forbidden to play excerpts from the opera — while, in Japan itself, "Mikado" tunes were being regularly performed by bands of the Imperial Army and Navy!

But Gilbert's satire is not, of course, really directed at Japan. As always he snipes at features of his own society, and of human nature: including pretentiousness, sentimentality and — distastefully to some — unmarried middle-aged women! In *Katisha*, however, Gilbert has at least created a character who is willing, and quite able, to defend herself.

The opera as usually performed differs in some ways from Gilbert's original plans. Ko-Ko's "Little List" song, now sung after his first entrance, was to have come later in Act I; Yum Yum's solo, "The Sun Whose Rays", was also originally placed in Act I. The Mikado's famous song, "A more humane Mikado", was nearly cut out altogether by Gilbert at the dress rehearsal; we must be grateful to the members of the Savoy chorus who successfully begged the author to keep it in. Various lines have also been altered or accumulated over the years — many of them by Rutland Barrington, the original Pooh-Bah. "No money — no grovel" is a typical addition of his which, unlike some others, did not receive Gilbert's approval — but it has survived nonetheless.

In the design of this production we have tried to reflect some of the distinctive qualities of Japanese style which fascinated Gilbert's Victorian contemporaries. Our setting, with its screens, uncluttered lines, and upstage platform, is taken partly from that of Kabuki drama, one of the traditional theatres of Japan. Where possible we have based our costume and movement too on original Japanese, rather than Victorian English, examples.

But what really matters is the sparkle of Gilbert's words and Sullivan's music. We very much hope that you enjoy our version of "The Mikado" as much as we have enjoyed preparing it for you.

**Peter Mills**

# FOR THE COMPANY

## STAGE CREW

<b>Stage Manager</b> .....	Ian Cairns
<b>Set Designer</b> .....	Chloë Alexander
<b>Deputy Stage Manager</b> .....	Andy Woodger
<b>Lighting</b> .....	Ken Haley
<b>Stage Crew</b> .....	Phil Bailey
.....	John Dickenson
.....	Ian Lacey
.....	Walter Plinge
.....	Fiona Sinclair
.....	Mike Town
.....	Anne Willie

The set was constructed by the Company

## FRONT OF HOUSE

<b>Manager</b> .....	Colin Rozario
<b>Staff</b> .....	Kate Claydon
.....	Jayne Goodwill
.....	Brian O'Connell
.....	Sue Walker
.....	Nick Woodfine

## COSTUMES

<b>Wardrobe Mistress</b> .....	Barbara O'Neill
<b>Make-Up</b> .....	Georgia Paget
<b>Publicity Designer</b> .....	Chloë Alexander
<b>Programme Photographs</b> .....	Andy Woodger
<b>Band Fixer</b> .....	Barbara Malpass
<b>Rehearsal Accompanist</b> .....	Jo Last
<b>Subscribing Members Secretary</b> .....	Mac Newton

## EDITOR'S NOTE

Our show only gets off the ground with the hard work of many people. I hope I have mentioned them all within this programme, but for those I have forgotten, please accept my most sincere apologies.

Ed

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# SUBSCRIBING MEMBERSHIP

Subscribing Members of the Society enjoy advanced booking facilities and slightly reduced ticket prices in return for an annual subscription payable on 1st January. You may become a Subscribing Member simply by completing an application form, (available at the back of the hall following this performance).

The Society welcomes several new Subscribing Members this year. To those and all our existing members we wish to extend our warmest thanks for your support of the Society and for being such marvelous audiences.

Several Members have enquired about standing order mandates to pay their subscriptions. At present the Society's Committee is considering what price tickets and membership will have to be next year to offset the ravages of inflation and the VAT-Man. Pending the outcome of these deliberations I can only say that any increase will be as small as possible and that full details, including standing order mandates, will be sent to you later in the year along with information concerning Imperial Opera's Christmas Show.

MAC Newton

Subscribing Members Secretary.

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