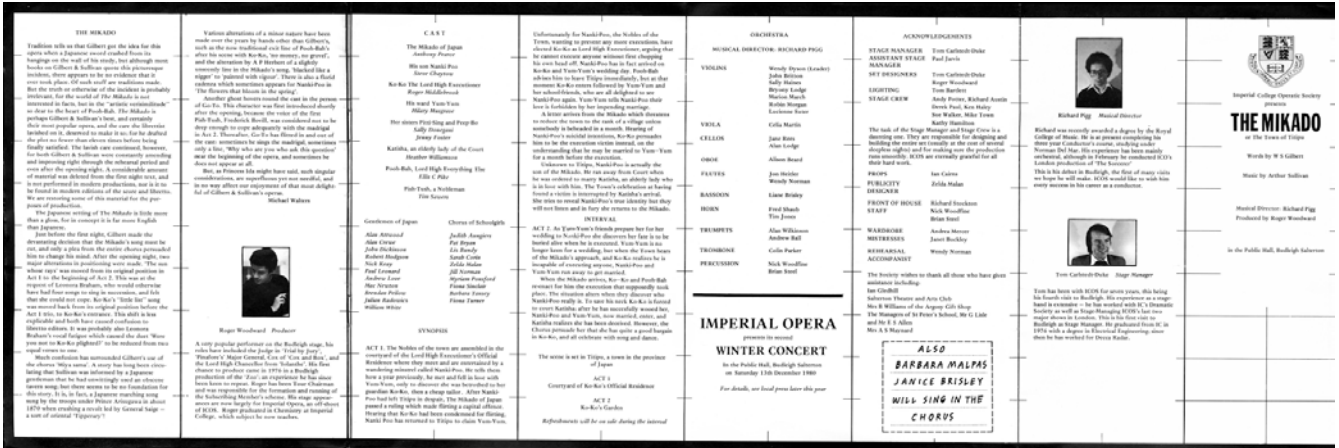


The Mikado – Budleigh Salterton 1980

The programme consisted of a single sheet 360mm x 240mm folded to make a 4-page booklet, 180 x 240. This forms pages that I've numbered 1, 2, 7 and 8.

Into that was stapled a much longer piece about 720 x 240 folder concertina fashion and bearing pages that I've numbered 3 to 6 on one side. The other side formed a pictorial banner on the other depicting characters from the operetta, with the cast's autographs against their own character.

And when opened out, the programme looked like this:



Text side, Pages 2 to 5



Pictorial banner

Sam Hallas, 2019

THE MIKADO

Tradition tells us that Gilbert got the idea for this opera when a Japanese sword crashed from its hangings on the wall of his study, but although most books on Gilbert & Sullivan quote this picturesque incident, there appears to be no evidence that it ever took place. Of such stuff are traditions made. But the truth or otherwise of the incident is probably irrelevant, for the world of *The Mikado* is not interested in facts, but in the "artistic verisimilitude" so dear to the heart of Pooh-Bah. *The Mikado* is perhaps Gilbert & Sullivan's best, and certainly their most popular opera, and the care the librettist lavished on it, deserved to make it so; for he drafted the plot no fewer than eleven times before being finally satisfied. The lavish care continued, however, for both Gilbert & Sullivan were constantly amending and improving right through the rehearsal period and even after the opening night. A considerable amount of material was deleted from the first night text, and is not performed in modern productions, nor is it to be found in modern editions of the score and libretto. We are restoring some of this material for the purposes of production.

The Japanese setting of *The Mikado* is little more than a gloss, for in concept it is far more English than Japanese.

Just before the first night, Gilbert made the devastating decision that the Mikado's song must be cut, and only a plea from the entire chorus persuaded him to change his mind. After the opening night, two major alterations in positioning were made. 'The sun whose rays' was moved from its original position in Act 1 to the beginning of Act 2. This was at the request of Leonora Braham, who would otherwise have had four songs to sing in succession, and felt that she could not cope. Ko-Ko's "little list" song was moved back from its original position before the Act 1 trio, to Ko-Ko's entrance. This shift is less explicable and both have caused confusion to libretto editors. It was probably also Leonora Braham's vocal fatigue which caused the duet 'Were you not to Ko-Ko plighted?' to be reduced from two equal verses to one.

Much confusion has surrounded Gilbert's use of the chorus 'Miya sama'. A story has long been circulating that Sullivan was informed by a Japanese gentleman that he had unwittingly used an obscene tavern song; but there seems to be no foundation for this story. It is, in fact, a Japanese marching song sung by the troops under Prince Arisugawa in about 1870 when crushing a revolt led by General Saige — a sort of oriental 'Tipperary'!

Various alterations of a minor nature have been made over the years by hands other than Gilbert's, such as the now traditional exit line of Pooh-Bah's after his scene with Ko-Ko, 'no money, no grovel', and the alteration by A P Herbert of a slightly unseemly line in the Mikado's song, 'blacked like a nigger' to 'painted with vigour'. There is also a florid cadenza which sometimes appears for Nanki-Poo in 'The flowers that bloom in the spring'.

Another ghost hovers round the cast in the person of Go-To. This character was first introduced shortly after the opening, because the voice of the first Pish-Tush, Frederick Bovill, was considered not to be deep enough to cope adequately with the madrigal in Act 2. Thereafter, Go-To has flitted in and out of the cast: sometimes he sings the madrigal, sometimes only a line, 'Why who are you who ask this question' near the beginning of the opera, and sometimes he does not appear at all.

But, as Princess Ida might have said, such singular considerations, are superfluous yet not needful, and in no way affect our enjoyment of that most delightful of Gilbert & Sullivan's operas.

Michael Walters



Roger Woodward *Producer*

A very popular performer on the Budleigh stage, his roles have included the Judge in 'Trial by Jury', 'Pinafore's' Major General, Cox of 'Cox and Box', and the Lord High Chancellor from 'Iolanthe'. His first chance to produce came in 1976 in a Budleigh production of the 'Zoo'; an experience he has since been keen to repeat. Roger has been Tour Chairman and was responsible for the formation and running of the Subscribing Member's scheme. His stage appearances are now largely for Imperial Opera, an off-shoot of ICOS. Roger graduated in Chemistry at Imperial College, which subject he now teaches.



Richard Pigg *Musical Director*

Richard was recently awarded a degree by the Royal College of Music. He is at present completing his three year Conductor's course, studying under Norman Del Mar. His experience has been mainly orchestral, although in February he conducted ICO's London production of 'The Sorcerer'

This is his debut in Budleigh, the first of many visits we hope he will make. ICOS would like to wish him every success in his career as a conductor.



Tom Carlstedt-Duke *Stage Manager*

Tom has been with ICOS for seven years, this being his fourth visit to Budleigh. His experience as a stage-hand is extensive — he has worked with IC's Dramatic Society as well as Stage-Managing ICOS's last two major shows in London. This is his first visit to Budleigh as Stage Manager. He graduated from IC in 1976 with a degree in Electrical Engineering; since then he has worked for Decca Radar.



Imperial College Operatic Society
presents

THE MIKADO

or The Town of Titipu

Words by W S Gilbert

Music by Arthur Sullivan

Musical Director: Richard Pigg

Produced by Roger Woodward

in the Public Hall, Budleigh Salterton

C A S T

The Mikado of Japan
Anthony Pearce

His son Nanki Poo
Steve Chaytow

Ko-Ko The Lord High Executioner
Roger Middlebrook

His ward Yum-Yum
Hilary Musgrave

Her sisters Pitti-Sing and Peep-Bo
Sally Donegani
Jenny Foster

Katisha, an elderly lady of the Court
Heather Williamson

Pooh-Bah, Lord High Everything Else
Ellis C Pike

Pish-Tush, a Nobleman
Tim Sawers

Gentlemen of Japan

Alan Attwood
Alan Crewe
John Dickinson
Robert Hodgson
Nick Keay
Paul Leonard
Andrew Love
Mac Newton
Brendan Peilow
Julian Radowicz
William White

Chorus of Schoolgirls

Judith Aungiers
Pat Bryan
Liz Bundy
Sarah Corin
Zelda Malan
Jill Norman
Myriam Ponsford
Fiona Sinclair
Barbara Tansey
Fiona Turner

SYNOPSIS

ACT 1. The Nobles of the town are assembled in the courtyard of the Lord High Executioner's Official Residence where they meet and are entertained by a wandering minstrel called Nanki-Poo. He tells them how a year previously, he met and fell in love with Yum-Yum, only to discover she was betrothed to her guardian Ko-Ko, then a cheap tailor. After Nanki-Poo had left Titipu in despair, The Mikado of Japan passed a ruling which made flirting a capital offence. Hearing that Ko-Ko had been condemned for flirting, Nanki Poo has returned to Titipu to claim Yum-Yum.

Unfortunately for Nanki-Poo, the Nobles of the Town, wanting to prevent any more executions, have elected Ko-Ko as Lord High Executioner, arguing that he cannot execute anyone without first chopping his own head off. Nanki-Poo has in fact arrived on Ko-Ko and Yum-Yum's wedding day. Pooh-Bah advises him to leave Titipu immediately, but at that moment Ko-Ko enters followed by Yum-Yum and her school-friends, who are all delighted to see Nanki-Poo again. Yum-Yum tells Nanki-Poo their love is forbidden by her impending marriage.

A letter arrives from the Mikado which threatens to reduce the town to the rank of a village unless somebody is beheaded in a month. Hearing of Nanki-Poo's suicidal intentions, Ko-Ko persuades him to be the execution victim instead, on the understanding that he may be married to Yum-Yum for a month before the execution.

Unknown to Titipu, Nanki-Poo is actually the son of the Mikado. He ran away from Court when he was ordered to marry Katisha, an elderly lady who is in love with him. The Town's celebration at having found a victim is interrupted by Katisha's arrival. She tries to reveal Nanki-Poo's true identity but they will not listen and in fury she returns to the Mikado.

INTERVAL

ACT 2. As Yum-Yum's friends prepare her for her wedding to Nanki-Poo she discovers her fate is to be buried alive when he is executed. Yum-Yum is no longer keen for a wedding, but when the Town hears of the Mikado's approach, and Ko-Ko realizes he is incapable of executing anyone, Nanki-Poo and Yum-Yum run away to get married.

When the Mikado arrives, Ko-Ko and Pooh-Bah re-enact for him the execution that supposedly took place. The situation alters when they discover who Nanki-Poo really is. To save his neck Ko-Ko is forced to court Katisha; after he has successfully wooed her, Nanki-Poo and Yum-Yum, now married, enter, and Katisha realizes she has been deceived. However, the Chorus persuade her that she has quite a good bargain in Ko-Ko, and all celebrate with song and dance.

The scene is set in Titipu, a town in the province
of Japan

ACT 1

Courtyard of Ko-Ko's Official Residence

ACT 2

Ko-Ko's Garden

Refreshments will be on sale during the interval

ORCHESTRA

MUSICAL DIRECTOR: RICHARD PIGG

VIOLINS	Wendy Dyson (Leader) John Britton Sally Haines Bryony Lodge Marion March Robin Morgan Lucienne Suter
VIOLA	Celia Martin
CELLOS	Jane Rees Alan Lodge
OBOE	Alison Beard
FLUTES	Jon Heitler Wendy Norman
BASSOON	Liane Brisley
HORN	Fred Shaub Tim Jones
TRUMPETS	Alan Wilkinson Andrew Ball
TROMBONE	Colin Parker
PERCUSSION	Nick Woodfine Brian Steel

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on Saturday 13th December 1980

For details, see local press later this year

ACKNOWLEDGEMENTS

STAGE MANAGER	Tom Carlstedt-Duke
ASSISTANT STAGE MANAGER	Paul Jarvis
SET DESIGNERS	Tom Carlstedt-Duke Roger Woodward
LIGHTING	Tom Bartlett
STAGE CREW	Andy Potter, Richard Austin Derek Paul, Ken Haley Sue Walker, Mike Town Kathy Hamilton

The task of the Stage Manager and Stage Crew is a daunting one. They are responsible for designing and building the entire set (usually at the cost of several sleepless nights) and for making sure the production runs smoothly. ICOS are eternally grateful for all their hard work.

PROPS	Ian Cairns
PUBLICITY DESIGNER	Zelda Malan
FRONT OF HOUSE STAFF	Richard Stockton Nick Woodfine Brian Steel
WARDROBE MISTRESSES	Andrea Mercer Janet Buckley
REHEARSAL ACCOMPANIST	Wendy Norman

The Society wishes to thank all those who have given assistance including:

Ian Gledhill
Salterton Theatre and Arts Club
Mrs B Williams of the Argosy Gift Shop
The Managers of St Peter's School, Mr G Lisle
and Mr E S Allen
Mrs A S Maynard

ALSO

BARBARA MALPAS

JANICE BRISLEY

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ANTHONY PEARCE as The Mikado



ROGER MIDDLEBROOK as Ko-Ko



STEVE CHAYTOW as Nanki-Poo



HILARY MUSGRAVE as Yum-Yum



HEATHER WILLIAMSON as Katsiba



SALLY DONEGANI as Pitti-Sing



JENNY FOSTER as Peep-Bo



ELLIS C PIKE as Poob-Bab



TIM SAWERS as Pish-Tush



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