



BATLEY GILBERT & SULLIVAN SOCIETY



*presents*

# THE MIKADO

OR  
THE TOWN OF  
TITIPU

*Dewsbury Arts  
Centre  
24th to 29th April  
1995  
At 7.30 p.m.*



## PROGRAMME

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## BATLEY GILBERT & SULLIVAN SOCIETY

Affiliated to the National Operatic and Dramatic Association  
Member of the Yorkshire Arts Association  
presents

## THE MIKADO

or

## The Town of Titipu

by William S. Gilbert & Arthur S. Sullivan

at

DEWSBURY ARTS CENTRE  
24th to 29th APRIL, 1995

### MESSAGE FROM THE PRESIDENT

Good Evening, Ladies and Gentlemen and welcome to the Society's 46th annual production. Our choice this year is one of the most popular of Gilbert & Sullivan operas and a firm favourite with the members.

Putting together a show of this kind involves many hours of hard work and effort on the part of many people, too numerous to mention here. I would, however, like to single out three gentlemen without whom this production would not be possible, namely our Musical Director Gordon Clayton in his second year with the society; David Fletcher, our Producer, no stranger to the society and Keith (fingers) Webster our indefatigable accompanist making a very welcome return to the society.

An annual production isn't all hard work, it is a great deal of fun and enjoyment. We hope you, our audience, share in our enjoyment and if you would like to come and join us in either an acting or non-acting capacity, you would be made most welcome.

Finally, may I thank you, our audience, without whose support this production would not be possible.

Stephanie L. Roe - President

### OFFICIALS OF THE SOCIETY

President: **Stephanie Roe**  
Vice Presidents: **Sally Roberts, Chris Sowerby**  
Secretary: **Alison Sowerby**  
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Dewsbury Collegians Amateur Operatic Society  
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## THE MIKADO or The Town of Titipu

### DRAMATIS PERSONAE

THE MIKADO OF JAPAN

NANKI-POO (His Son, disguised as a

wandering minstrel and in love with Yum Yum)

KO-KO (Lord High Executioner of Titipu)

POOH-BAH (Lord High Everything Else)

PISH TUSH (a Noble Lord)

GO-TO (a Nobleman)

YUM-YUM )

PITTI-SING ) Three Sisters, Wards of Ko-Ko

PEEP-BO )

KATISHA (an elderly lady, in love with Nanki Poo)

Chris Sowerby

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Paul Child

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Alison Sowerby

Rachel Clegg

Stephanie Roe

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David Hirst

Keith Horner

Jeremy Shoemith

Ian Stringer

Gavin Walker

**SCENE:** Act I: Courtyard of Ko-Ko's official residence

Act II: Ko-Ko's garden

Ice Cream, Tea and Biscuits and the Wine Bar will be available during the interval. The Wine Bar will be open at the end of the performance. (Persons under 18 years of age will be unable to purchase wine).

**NO FLASH PHOTOGRAPHY DURING THE PERFORMANCE PLEASE !**

In accordance with the requirements of Kirklees Metropolitan Council:

(a) The public may leave at the end of the performance by all exits and entrances and the door of such exits and entrances shall at all times be open.

(b) All gangways, passages and staircases shall be kept entirely free from chairs or any other obstructions.

# THE MIKADO - THE STORY

## ACT ONE

The scene is set in the courtyard of the Lord High Executioner's palace in the suburban town of Titipu. A strolling minstrel by the name of Nanki-Poo arrives enquiring as to the whereabouts of Yum-Yum, a young girl with whom he has fallen in love. Yum-Yum is the ward of Ko-Ko, a cheap tailor in the town and Nanki-Poo has heard that he has recently been condemned to death for flirting. He is hoping that he will be able to further his relationship.

Unbeknown to the residents, Nanki-Poo is really the son of the Mikado, the Emperor of Japan and has fled the royal court to avoid the attentions of Katisha an elderly, unattractive lady to whom he has become betrothed.

In the meantime, Ko-Ko's sentence has been commuted and he has been let out on bail on the basis that he becomes Lord High Executioner - a clever ruse on the part of the citizens of Titipu to circumvent the Mikado's law on flirting: an executioner under sentence of death would be duty bound not to execute anyone else until he had cut off his own head!

Pish Tush informs Nanki-Poo of Ko-Ko's new appointment and Pooh-Bah, a particularly haughty and exclusive person tells him that Yum-Yum is to be married to Ko-Ko this very day on her return from school. Pooh Bah's inflated opinion has been boosted by his acceptance of all the posts of the great officers of state who had all resigned in protest at the elevation of a cheap tailor.

Yum-Yum arrives with her friends Pitti-Sing and Peep-Bo and once again meets Nanki-Poo. Ko-Ko, seeing the obvious attraction has Nanki-Poo removed. Later the pair are alone and Nanki-Poo reveals his true identity, but as Yum-Yum is already betrothed she has no option but to reject his advances.

Ko-Ko receives a letter from the Mikado who has noted the distinct lack of executions in the town. Failure to produce a satisfactory result would cause dire consequences for the whole town and it is obvious that someone's head must roll. Pooh Bah and Pish Tush have no doubts that Ko-Ko is the obvious candidate but, not un-naturally, Ko-Ko objects and sets out to find a substitute.

By chance, he comes upon the distraught Nanki-Poo who has decided that life without Yum-Yum is worthless - his only course of action is suicide. Ko-Ko is delighted - here is the substitute but Nanki-Poo insists that, if he is to be executed, he must marry Yum-Yum and live with her for a month prior to his final demise. Reluctantly, Ko-Ko agrees and withdraws from the celebrations which are interrupted by the arrival of the aforementioned Katisha who has sought out her beloved Nanki-Poo. Her attempts to retrieve her love are thwarted by the crowd who refuse to allow her to reveal his true identity.

## ACT TWO

In Ko-Ko's garden, Yum-Yum prepares for her wedding. Her concern for her impending widowhood are increased with Ko-Ko's revelation that the wife of a beheaded man is buried alive on his death. Nanki-Poo agrees to release her from this terrible fate and, as his reason for life has once again disappeared, asks Ko-Ko to execute him immediately. Ko-Ko, who has never hurt a blue bottle cannot bring himself to carry out the deed, but the imminent arrival of the Mikado brings matters to a head!! What can be done to save the situation?

Ko-Ko comes up with the idea that a signed declaration stating that an execution had taken place would be sufficient to convince the Mikado and Pooh-Bah, ever open to corruption, certifies the death of Nanki-Poo who promptly leaves to marry Yum-Yum.

The Mikado and his retinue arrive with the dreaded Katisha and are impressed to hear that an execution has taken place. The effecting particulars of the scene are graphically explained by Ko-Ko, Pitti-Sing and Pooh-Bah. Katisha then realises, in horror, that the victim of the executioner's sword was no other than her own Nanki-Poo. The Mikado isn't a bit angry - after all, how were they to know they were executing the heir to the throne? However, in doing so, they would have to be put to death but their fate is postponed until after lunch.

Oh dear, Nanki-Poo must come back to life, but in doing so, Katisha would be bound to demand his execution for breach of their marriage contract. Ko-Ko is told that to save the day, he must woo and wed Katisha himself, thus withdrawing her claim on the resurrected Nanki-Poo. Reluctantly, he agrees to persuade the fearsome lady to become his bride after which, all is revealed.

The Mikado finds that "nothing could be more satisfactory" and the wedding celebrations continue with excitement and happiness for everyone.

## MUSICAL NUMBERS

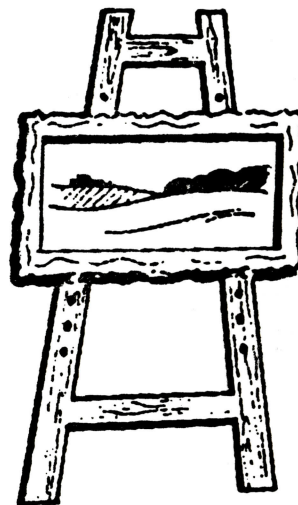
### ACT I

1. CHORUS - "If you want to know who we are"
2. SONG (Nanki-Poo & Chorus) - "A wand'ring minstrel I"
3. SONG (Pish-Tush & Chorus) - "Our Great Mikado, virtuous man"
4. SONG (Pooh Bah, with Nanki-Poo & Pish Tush) - "Young man, despair"
- 4a. RECITATIVE (Nanki-Poo & Pooh-Bah) - "And have I journey'd for a month"
5. CHORUS WITH SOLO (Ko-Ko) - "Behold the Lord High Executioner"
- 5a. SONG (Ko-Ko with Chorus of Men) - "As some day it may happen"
6. CHORUS OF GIRLS - "Comes a train of little ladies"
7. TRIO (Yum-Yum, Peep-Bo, Pitti-Sing, with Chorus of Girls)  
- "Three Little Maids from school"
8. QUARTET (Yum-Yum, Peep Bo, Pitti Sing, Pooh Bah with Chorus of Girls)  
"So please you, Sir, we much regret"
9. DUET (Yum-Yum & Nanki-Poo) - "Were you not to Ko-Ko plighted"
10. TRIO (Ko-Ko, Pooh-Bah & Pish Tush) - "I am so proud"
11. FINALE, ACT I - "With aspect stern and gloomy stride"

### ACT II

12. SOLO (Pitti-Sing and Chorus of Girls) - "Braid the Raven Hair"
13. SONG (Yum-Yum) - "The sun, whose rays are all ablaze"
14. MADRIGAL (Yum-Yum, Pitti-Sing, Nanki-Poo & Pish Tush)  
- "Brightly dawns our wedding day"
15. TRIO (Yum-Yum, Nanki-Poo & Ko-Ko) - "Here's a how-de-do! if I marry you"
16. ENTRANCE OF MIKADO AND KATISHA - "Mi-ya-sa-ma, mi-ya-sa-ma"
17. SONG (Mikado & Chorus) - "A more humane Mikado never did in Japan exist"
18. TRIO & CHORUS (Pitti Sing, Ko-Ko, Pooh-Bah and Chorus)  
- "The criminal cried as he dropped him down"
19. GLEE (Pitti Sing, Katisha, Ko-Ko, Pooh-Bah & Mikado)  
- "See how the fares their gifts allot"
20. DUET (Nanki-Poo & Ko-Ko with Yum-Yum, Pitti-Sing and Pooh-Bah)  
- "The flowers that bloom in the spring"
21. RECITATIVE AND SONG (Katisha) - "Alone, and yet alive"
22. SONG (Ko-Ko) - "On a tree by a river, a little Tom-tit sang willow, tit-willow"
23. DUET (Katisha and Ko-Ko) - "There is beauty in the bellow of the blast"
24. FINALE, ACT II - "For he's gone and married Yum-Yum"

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## THE MIKADO - HISTORICAL NOTES

The Mikado has most certainly been performed more than any other Gilbert & Sullivan production. The initial run, at the Savoy Theatre, was 672 performances lasting for almost two years.

It was written after a very difficult period in their relationship. By the late spring of 1884, audiences for 'Princess Ida' were decreasing. Richard D'Oyly Carte was keen that a new opera would invigorate his company but Sullivan rejected ideas brought forward by Gilbert. He was becoming more than a little annoyed with the 'ridiculous plots' and demanded a more straight-forward libretto where the music could stand as the equal of the words. Gilbert took offence to this attitude and it seemed that the partnership was doomed to failure.

In May 1884, Gilbert had recently moved to a new house in Harrington Gardens, Kensington. Whilst pacing the floor of his study, possibly seeking the inspiration for a workable plot, a large Japanese executioner's sword fell from its mounting on the wall and landed with a resounding crash on the floor. It is reputed that from this - the idea for the Mikado was born.

Fashion in England in the 1880's was very much influenced by all things Japanese - fabrics, ceramics, prints, furniture and a whole array of oriental goods were eagerly demanded by the public. What could be better for the plot of a new opera than for it to be set in Japan - its success was almost guaranteed.

The Mikado has stood the test of time and the many changes in fashion. It has had several 'incarnations' including 'A Swing Mikado' in 1938 and 'The Black Mikado' in 1975. It was also the first Savoy Opera to find its way onto celluloid in 1939. There can be few people in the English speaking world who would be unable to recognise 'Three Little Maids from School', indeed, who can forget a performance of that particular item by three naval officers on board the 'Ark Royal' in the BBC TV documentary 'Sailor' in the 1970's.

The Mikado has a place in our hearts - long may it continue to do so.

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The Society is always pleased to welcome new members.  
If you have enjoyed our production and are interested in joining us, please  
ring our Secretary, Alison Sowerby (Tel: 01924-454168) who will be delighted  
to hear from you.

We rehearse every Wednesday evening in the Parochial Hall, St. Andrew's  
Church, Purlwell, Batley.

## LEGAL NOTICE

### **Criminal Justice Act Section 139**

Would members of the public please note that they may not enter the stage  
and its immediate environs

## **WARNING EDGED WEAPONS IN USE**

## ACKNOWLEDGEMENTS

The Society would like to express their sincere thanks and  
appreciation to:

PRODUCER	David Fletcher
MUSICAL DIRECTOR	Gordon Clayton
ACCOMPANIST	Keith Webster
ASSISTANT ACCOMPANIST	Keith Horner
SCENIC ARTIST	Rosemary Simpson
STAGE MANAGER	Keith Simpson
STAGE CREW	Rosemary Simpson, Ian Goodfellow
SET CONSTRUCTION	Keith & Rosemary Simpson, John Trout, Debbie Stringer Keith Horner, Steve Roe
LIGHTING	John Trout
PROMPT	Allan Haigh, Arran Shoemith
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The Members of the Orchestra under the direction of  
MR. GORDON CLAYTON:

Leader:	Rebecca Crowther	Oboe:	Frances Heley
1st Violin:	Elyse Greenwood	Clarinet:	Joanne Elliott
2nd Violin:	Karen Blythe	Flute:	Diane Dobson
Viola:	Elaine Oakley	Trumpet:	Andrew Whitaker
Cello:	Dominic Pioli	Trombone:	Ian Graham
Percussion:	Paul O'Brien		

Many thanks to all our house and bar staff who have given their time and  
assistance throughout the week.

Our thanks also to Heckmondwike Players, the St. John's Ambulance Brigade.  
To Keith Horner for floral arrangements, Trevor Hodgson for Sashimono (Banners/  
Flags), John Trout for use of premises for storage and construction of scenery  
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