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Joint Producers	OLWYN FOLEY, FRANK LAMPRELL
Musical Director	ALAN CARTER
Accompanists	THEA GRAY, NEIL CRELLIN, NELLA CRELLIN
Dialogue Coach and Make-up	MARGARET GIBBS
Decor and Choreography	FRANK LAMPRELL
Scene Painting	JESS JEFFRIES
Lighting	DAVID THOMPSON, ALLAN JEFFRIES
Stage Manager	JOHN GIBBS
Stage Mechanist	HOUGHTON AULD
Wardrobe Mistress	VAL LLOYD
Prop Manager	JIM LLOYD
Stage Set	JOHN GIBBS
Wig Manufacture	VAL LLOYD, ALISON ROSS, ANN WHITTER
Publicity and Programme	JIM FOLEY
House Management	MR. A. G. NUTTALL, MRS. M. B. HORTON, MR. G. N. SMALL

Many Thanks to the Back Stage Boys and House Staff.

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OF

"THE MIKADO"

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DIRECTOR'S MESSAGE

Dear Patron,

The death of Gilbert and Sullivan (meaning their Comic Operas) is much exaggerated. It has been pronounced and prophesied by many people for a good many years—in fact, ever since the ending more than half a century ago of a brilliant collaboration. Yet the prophecy, that the most permanent and enduring achievement of the Victorian age, would prove to be these genial satires, looks like coming true as we are well into the second half of the Twentieth Century. So much else that seemed important or significant in Queen Victoria's reign has crumbled and faded. Nothing in the whole range of popular entertainment has been enjoyed by so many people for so long. As we play this Mikado 80 years after Richard D'oyley Carte sent his first opera company to New York, there are touring companies operating throughout the world.

It is with pride and pleasure that we, the Savoyards, continue to present to our public these great works, and we in our re-presentation of "The Mikado", hope that we have provided you, our patrons, with as much enjoyment as we, the company, have experienced in presenting this delightful satire created by the genius of two great men.

Yours faithfully,

J. B. FOLEY, Director.

WHY DON'T YOU BECOME A MEMBER ?

Join us and allow yourself the pleasure of assisting in the presentation of high class cultural entertainment. New members are always welcome, singers, actors, dancers, instrumentalists. The cost is not great, the enjoyment is very great, and the satisfaction of doing a good job is most gratifying. Do not be deterred if you think you are not yet sufficiently talented to take part in our production. we will teach you. We put forward a special invitation to all young folk, who are anxious to further their cultural interests. Ask any member for details, or phone the director at 96 4705.

Producers :
OLWYN FOLEY
FRANK LAMPRELL

GILBERT AND
THE M
OR THE TOW

DRAMATIS PERSONAE

(IN ORDER OF APPEARANCE)

NANKI-POO (Son of the Mikado, disguised as a Wandering
Minstrel, in love with Yum-Yum Allan Jeffries
PISH-TUSH (a Noble Lord) Peter Jordinsen
POOH-BAH (Lord High Everything Else) Jim Foley
KO-KO (Lord High Executioner of Titipu) Sean Brosnan
SWORD-BOY David Foley
YUM YUM } Maureen Bradley
PITTI-SING } Three Sisters—Wards of Ko-Ko Gail Maguire
PEEP-BO } Olwyn Foley
KATISHA (an Elderly Lady, in love with Nanki-Poo) Thersy Colman
THE MIKADO OF JAPAN Rex Kimlin
CHORUS OF School-Girls, Nobles, Guards, etc.

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

ACT II—Ko-Ko's Garden.

LADIES OF THE CHORUS : Tess Batey, Delwyn Gibbs, Kathrine Gray,
Ada Groenhart, Joanna Groenhart, Annette Horton, Val Lloyd, Madge
Lovegrove, Ethel Milton, Nerida Nason, Ann Pittendreigh, Joyce
Pittendreigh, Jan Pratt, Beverly Reedman, Alison Ross, Mary Small,
Marie Walsh, Ann Whitter.

GENTLEMEN OF THE CHORUS : Geoff Arnell, Frank Barton, Len Foster,
Ted Green, Jeff Harris, Tom Mulder, Chris. Stone, Bill Whitter.

CONDUCTOR : M

ORCHESTRA : LEADER : Ivan Lazaroff. VIOLINS : Keith Crellin, Mrs. Bo
CLARINETS : Diane Crellin, Margaret Owens, Arthur Grace. FLU
EUPHONIUM : Fred MacMurray. TROMBONE : Brian Turner.

MUSICAL NUMBERS

OVERTURE

ACT I.

1. CHORUS OF MEN (If You Want to Know Who We Are)
2. SONG AND CHORUS (Nanki-Poo) (A Wand'ring Minstrel I)
3. SONG (Pish-Tush and Chorus) (Our Great Mikado Virtuous Man)
4. SONG
(Pooh-Bah, with Nanki-Poo and Pish-Tush) (Young Man, Despair)
- 4a. RECIT. (Nanki-Poo and Pooh-Bah)
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, and Pitti-Sing,
with Chorus of Girls) (Three Little Maids From School Are We)
8. QUARTET (Yum-Yum, Peep-Bo, Pitti-Sing and Pooh-Bah
with Chorus of Girls) (So Please You, Sir, We Much Regret)
9. DUET (Yum-Yum and 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.

1. SOLO (Pitti-Sing and Chorus of Girls) (Braid the Raven-Hair)
2. SONG (Yum-Yum) (The Sun Whose Rays Are All Ablaze)
3. MADRIGAL (Brightly Dawns Our Wedding Day)
4. TRIO (Yum-Yum, Nanki-Poo
and Ko-Ko) (Here's a How-De-Do! If I Marry You)
5. ENTRANCE OF MIKADO
AND KATISHA (Mi-Ya-Sa-Ma, Mi-Ya-Sa-Ma)
6. SONG (Mikado
and Chorus) (A More Humane Mikado Never Did In Japan Exist)
7. TRIO AND CHORUS (Pitti-Sing, Ko-Ko, Pooh-Bah,
and Chorus) (The Criminal Cried as He Dropped Him Down)
8. GLEE (Pitti-Sing, Katisha, Ko-Ko, Pooh-Bah
and Mikado) (See How the Fates Their Gifts Allot.)
9. DUET (Nanki-Poo and Ko-Ko, with Yum-Yum, Pitti-Sing
and Pooh-Bah) (The Flowers That Bloom in the Spring)
10. RECIT. AND SONG (Katisha) (Alone, and Yet Alive)
11. SONG (Ko-Ko) (Tit-Willow)
12. DUET (Katisha and Ko-Ko) (There is Beauty in the Bellow of the Blast)
13. FINALE, ACT II (For He's Gone and Married Yum-Yum)

R. ALAN CARTER

tomley, Mrs. Paulsen. VIOLA : Mary Walsh. CELLO : Mr. H. J. Brooks.
TE : Jeanette Hall. FRENCH HORN : Neil Crellin. TRUMPET : Rex Jones.
TYMPANI : Paul Freer.

THE STORY OF "THE MIKADO"

ACT I.

Nanki-Poo, a minstrel, arrives in Titipu hoping to marry Yum-Yum the ward of Ko-Ko, only to learn that Yum-Yum is to marry Ko-Ko the newly appointed Lord High Executioner. Ko-Ko has received a message from the Mikado that as there has been no executions recorded, he is to provide one within a month, or the Town of Titipu would be reduced to the rank of a village, and the position of Lord High Executioner abolished. Ko-Ko is unable to supply a solution until he discovers Nanki-Poo preparing to commit suicide, being unable to live without Yum-Yum. Nanki agrees to be beheaded provided that he can marry Yum-Yum, and enjoy marital happiness for a month. During the festivities preceeding the wedding Katisha arrives and claims Nanki-Poo as her husband to be. However, she receives no support from the villagers and returns with her plaint to the Mikado.

ACT II.

Nanki-Poo arrives to find Yum-Yum adorned in her wedding gown, but upset and weeping. Knowing that her husband to be is to be beheaded in a month. While Nanki comforts her, Ko-Ko arrives bringing news which makes the wedding impossible. As an easy way out of his difficulties, Ko-Ko organises an affidavit stating that an execution had taken place and that the victim was Nanki-Poo. The Mikado arrives seeking his son Nanki-Poo, and is given the death certificate of his son. This results in a very difficult situation, the only solution being the marriage of Katisha to Ko-Ko. Knowing that the threat is now past, as Katisha is married, Yum-Yum and Nanki-Poo return and the situation resolves satisfactorily amid great general rejoicings.

MR. ALAN CARTER, Musical Director : Mr. Carter is not a newcomer to the art of conducting, he has had many years experience in this field. He first wielded a baton in 1933 when he conducted the Lyric male choir in Toowoomba. During the war years, while in the Services, when he enlisted in 1941, he formed and conducted the D.F.O. male choir in 1945. Then in 1946 the Services choir was formed and conducted by Mr. Carter, which body he conducted until 1951. Later he took on the task of conducting the Blackstone Ipswich Cambrian Choir, from 1957 to 1960, during which period, apart from Eisteddfod work, he was music director for several Gilbert and Sullivan productions, including Iolanthe and The Gondoliers.

Congratulations and Best Wishes to
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" THE MIKADO "

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Mr. Gilbert Meets Mr. Sullivan

There's a Revolution Close Behind Us.

One morning in 1869 a cab drew up at the Royal Gallery of Illustration, and Mr. Sullivan stepped out with Mr. Frederick Clay. Sullivan at this time was a short, rather squat young man, beautifully dressed in frock coat and tall hat, with glossy black hair and sidewhiskers, an eyeglass, and a jaunty manner. Frederick Clay is known to posterity as the composer of the ballad "I'll Sing Thee Songs of Araby" and had invited Sullivan to the Gallery to watch a rehearsal of "Ages Ago", the author was W. S. Gilbert.

In the empty theatre Mr. Clay introduced Gilbert and Sullivan. Gazing up at the towering figure of W.S.G., Sullivan made some polite remark, only to have his breath taken away by this unexpected broadside. "I am very pleased to meet you Mr. Sullivan, because you will be able to settle a question which has just arisen between Mr. Clay and myself. My contention is that when a musician, who is master of many instruments, has a musical theme to express, he can express it as perfectly upon the simple tetrachord of mercury (in which there are, as you know, no diatonic intervals whatever) as upon the more elaborate disdiapason (with the familiar four tetrachords and the redundant note) which, I need not remind you, embraces in its simple consonance all the single, double and inverted chords. Many years later Gilbert said to an interviewer, "Sullivan reflected for a moment and asked me to oblige him by repeating the question. I did so, and he replied that it was a very nice point, and he would like to think it over before giving a reply. That took place about twenty years ago, and I believe he is still engaged in hammering it out".

So their acquaintance began with a leg-pull. In 1869, however, there was no immediate sequel to their first meeting. The first idea of a partnership came in 1870, and the first opera from the partnership was "Thespis" in 1871. Now forgotten so much so that "Trial by Jury" is frequently quoted as being the first collaboration of Gilbert and Sullivan.

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