

Our next production will be

# The Beggar's Opera



Libretto and Lyrics by John Gay  
Music selected by J.C. Pepusch; arranged by Benjamin Pearce Higgins  
Adaptation by David Turner

At this theatre from  
4th to 8th May 2004

# THE MIKADO

By W. S. Gilbert and Arthur Sullivan







# Ramsgate Operatic Society

Registered Charity No: 1091538  
Affiliated to the National Operatic and Dramatic Association  
Thanet Arts Council and the D'Oyly Carte Opera Trust  
proudly presents a production of



# THE MIKADO

*It is a condition of our licence with the Theatre Royal that we remind you that it is not permitted to make sound or visual recordings of the production, that you must switch off your mobile phone and that no smoking is allowed anywhere in the building.*

DIRECTOR: ..... NORMAN HOLNESS  
CHOREOGRAPHER/ASSISTANT DIRECTOR ..... MAXINE BURROWS  
MUSICAL DIRECTOR ..... BOB DRYWOOD

Most people know the alleged circumstances which led to the famous duo of Gilbert and Sullivan re-establishing their strained relationship with the writing of *The Mikado* through the recently compiled film "Topsy Turvy". It is a wonder that the partnership survived to write the Opera as by this stage in their relationship Gilbert and Sullivan were only making contact in writing and through their agent Richard D'Oyly Carte.

Gilbert was upset that Sullivan had refused his plot for the "Magic Lozenge" as Sullivan was determined to concentrate on "serious" music. The story is told how Gilbert was in his study one day when a Samurai sword fell off the wall, reminding him of the then current vogue for "all things Japanese" in Victorian England. So the idea of a new opera was born. Sullivan realised that in order to continue to enjoy his current life style, serious music could not provide the means on its own account. So between them they created what is for many the pinnacle of their writings. Gilbert was able to draw on his enormous scope and much material to create the pompous Pooh-Bah, as Lord High Everything Else, that epitome of the bureaucratic world with which he was constantly at odds. In fact his libretto for *The Mikado* is probably as widely quoted as Shakespeare's Hamlet.

Sullivan was able to produce some of his best works which have stood the test of time. At this time he enjoyed good health and he put much serious research into the anglicising of Japanese music; even today the song which heralds the Mikado's entrance in Act II "Miya sama" is widely recognised in Japan. Other tunes, such as "Behold the Lord High Executioner" are no more Japanese than "Rule Britannia"

The first performance was at the Savoy Theatre on 14th. March 1885. Its success greatly enhanced Gilbert's reputation as a writer and Sullivan was asked to conduct the great Leeds Festival as a consequence.

In 1907 following the Russo-Japanese War, a truly Gilbertian situation arose. A certain Prince Fushimi was to make an official visit to Great Britain and to avoid sensitivities the Lord Chamberlain banned all performances. Helen D'Oyly Carte was about to put on an expensive revival of the opera and petitioned Buckingham Palace. After six weeks of argument the ban was lifted. No evidence exists that the ensuing performances ever affected Anglo-Japanese relationships.

大福吉祝畱記神風念祝記畱歲吉神大

## THE PLOT IN FIVE MINUTES BEFORE THE LIGHTS DIM

*(Read carefully, as there will be an objective test at the end before you are allowed to leave the theatre - only joking!)*

### Act I

The gentlemen of Japan explain who and what they are, Nanki-Poo enters and explains that he has fled from his father's court (he is the Mikado's son) as he does not wish to be forced into marrying Katisha. He is searching for Yum-Yum with whom he fell madly in love whilst plying his trade as a second trombone player. It turns out that she is betrothed to Ko-Ko, her guardian, who was a cheap tailor condemned to death for flirting but reprieved at the last moment and raised to the rank of Lord High Executioner. Preparations for the marriage are in progress when a letter arrives from the Mikado announcing that unless Ko-Ko beheads someone within a month, the town will be reduced to the rank of a village and Ko-Ko will be out of a job. After consultation it is decided that someone must be found who is willing to be executed. Along comes Nanki-Poo determined to commit suicide as he can never marry Yum-Yum. Ko-Ko immediately sees a way out. He strikes a deal with Nanki-Poo or rather Nanki-Poo strikes a deal with him in which Nanki-Poo marries Yum-Yum and agrees to be beheaded in a month. This plan is suddenly dashed by the appearance of Katisha during the finale of Act I.

### Act II

Yum is preparing for her marriage to Nanki-Poo when she hears that when he is beheaded she must be buried alive. In the ensuing panic Ko-Ko decides to "cook the books" and forge Nanki-Poo's death certificate with the "paid" assistance of the Lord High Everything Else (Pooh-Bah). Just at that moment the Mikado is seen heading for the town. Katisha reads the name on the death certificate as Nanki-Poo and the Mikado tells the three culprits Ko-Ko, Pooh-Bah and Pitti-Sing that as a consequence they will be executed by some horrible means, aptly described in his song. The only way out of the problem is starkly brought to Ko-Ko's attention, he will have to marry Katisha. He braces himself for this ordeal with some trepidation. He "wins" her heart with his "Tit Willow" and despite a slight hiccup when Nanki-Poo miraculously re-appears from the "dead" everything turns out fine in the end. So the Mikado's famous words that "virtue is triumphant only in theatrical performances" proves to be wrong on this occasion.

### CHAIRMAN'S MESSAGE

Welcome to the Theatre Royal. We are privileged to be able to perform here. Staging shows is a costly business and although we give our services free and freely, we have to pay for the hire of orchestra, costumes, wigs and fans, the use of the theatre and many other items. We therefore rely heavily on you, our audience for your continued support. Please continue to support our efforts in the future.

I am grateful that everyone involved both inside and outside the Society gives of their time and expertise unstintingly over and over again. Enjoy the show.

George Martin

大福吉祝畱記神風念祝記畱歲吉神大



## DRAMATIS PERSONAE

MIKADO .....	Mr. Dudley Gore
NANKI-POO .....	Mr. Derry Martin
KO-KO.....	Mr. Timothy Baker
POOH-BAH.....	Mr. William Bennett
PISH-TUSH .....	Mr. Simon Backhouse
YUM-YUM .....	Mrs. Donna Corrigan
PITTI-SING.....	Miss Alice Martin
PEEP-BO.....	Mrs. Polly Lockie
KATISHA .....	Mrs. June Redford

## CHORUS OF SCHOOLGIRLS, THEIR COMPANIONS AND NOBLES

### Misses and Mesdames

Charlotte Barnes, Jill Baxter, Sylvia Blogg, Pauline Booker, Patti Bowling, Sarah Davis, Patricia Drywood, Shirley Dunton, Eve Frampton, Samantha Gambrell, Pamela Hayfield, Bettina Hearne, Aldwyth Humphries, Anne Jones, Donna Lee, Robyn Lewis, Melanie Little, Grace Martin, Sarah Miles, Helen Murray, Lauren Murray, Erin Price, Betty Reid, Frances Shaw, Edith Smith, Fairlie Ward.

### Masters and Messrs.

Christopher Clark, John Dixon, Edward Draper, Dudley Gore, Maverick Hayre, Michael Kendrick, Roger Lee, Anthony Matthews, Donald Pottle, Michael Reed, John Relfe, James Smith, Robin Smith, Ian Ulrich.



## NATIONAL OPERATIC and DRAMATIC ASSOCIATION



Patron: *The Lord Lloyd Webber*

*noda*

Mostly more familiar to those who know as NODA, the Association has over 2800 amateur theatre groups in membership across Great Britain and Northern Ireland as a whole. It acts as the representational body for non-professional theatre in all areas that affects its activities: political lobbying, health and safety, legal and technical matters, provision of training courses in abundance and so on. It is known that amateur theatre contributes more than £70,000,000 to the national and regional economies. It is also a self-help organisation in that it has a very good network arrangement whereby groups stuck for props, scenery, costumes and so on can readily find what they want through the local and national contacts. It was very active in the early stages of the Licensing Bill that has just been approved by Parliament. It will be watching and recording the effect that the Bill will have on its members during the two year pilot stage so that it is in a strong position to influence any further changes that might take place at that time.

## 大福吉祝畱記神風念祝記畱歲吉神大

## MUSICAL NUMBERS

The National Anthem	
Overture	
If you want to know who we are	Braid the raven hair
A wandering minstrel I	The sun whose rays
Our great Mikado virtuous man	Brightly dawns our wedding day
Young man despair	Here's a how-de-do
And have I journeyed	Entrance of Mikado
Behold the Lord High Executioner	A more humane Mikado
As some day it may happen	The criminal cried as he dropped him down
Comes a train of little ladies	See how the fates their gifts allot
Three little maids	The flowers that bloom in the Spring
So please you Sir we much regret	Alone, and yet alive
Were you not to Ko-Ko plighted	On a tree by a willow
I am so proud	There is beauty in the bellow of the blast
Finale Act I	Finale Act II

## OUR ILLUSTRIOUS ORCHESTRA

MUSICAL DIRECTOR: .....	Bob Drywood
ACCOMPANIST: .....	Mary Patten
LEADER:.....	Ivor Crocker
VIOLINS: .....	Denise Coe
.....	Bob Gill
VIOLINCELLO: .....	Nancy White
DOUBLE BASS:.....	Harry Cook
FLUTE: .....	Christine Chappell
CLARINET:.....	Mary Macleod
OBOE: .....	Catherine Smith
TRUMPET: .....	Keith Davies
TROMBONE: .....	Owen James
PERCUSSION: .....	Bob Spoorer



*The programme front cover is based on the costume designs by Charles Ricketts for the 1926 revival of "The Mikado" by the D'Oyly Carte Company and were drawn and presented to the Society by Vivien Gambrell*

## 大福吉祝畱記神風念祝記畱歲吉神大





THE COMPANY

THANET ARTS COUNCIL

Under its Chairman, Marion Evans, TAC is a lifeline and promoter of the Arts in Thanet. It stages a series of exhibitions, courses and events throughout the year intended to bring ART in all its forms to the people of Thanet. Its ARTS SHOWCASE, which is a major exhibition of art in Thanet, is an event that we support. TAC meets once a month and we are active members of it.

D'OYLY CARTE OPERA TRUST

The Trust keeps alive the works of Gilbert and Sullivan. It is also a source of scores and band parts for many Societies across Great Britain. Regionally it supports a number of Gilbert and Sullivan Societies, the nearest of which is based in Brighton. We support the Trust financially and in return we receive a regular newsletter and access to the hire department for scores, band parts and libretti.

大福吉祝畱記神風念祝記畱歲吉神大

CREDITS

We are grateful to the Theatre Royal for allowing us to use their marvellous venue

*For the Theatre Royal Management Trust (Charity Reg. No. 279015/R)*

Theatre Director.....Michael Wheatley-Ward  
 Co-Licensee/FOH.....Veronica Cox  
 Administrator.....Anthony Matthews  
 Co-Licensee.....Mike Vickers  
 Technical Director.....Richard Thomas  
 Technical SM.....Justin Thomas  
 Box Office.....Yvonne Araffa  
 Maintenance.....Brian Wallis

Plus their loyal band of volunteers, who give up their free time to help you to enjoy yourselves

*Our own band of helpers and providers*

Stage Manager.....Andrea Vigo  
 Stage Crew.....Maverick Hayre (DSM) and friends  
 Props.....Betty Reid  
 Costumes.....Crescendo Costumes, Reading  
 Wardrobe.....Pamela Hayfield  
 Wig hire/preparation.....Showbiz! and Pauline Booker  
 Scenery.....George Martin and Patti Bowling  
 Make up.....Jane Gore and Crew  
 Lighting and Sound.....Theatre Royal  
 Prompt.....Jean Tilley  
 Programme.....Bob Drywood and David Dray – Truprint  
 Rehearsal pianist.....Mary Patten  
 Front of House.....Margaret Woods and friends  
 Father Gus Kinnane.....Rehearsal facilities at St. Ethelbert's church

THE MANAGEMENT STRUCTURE OF RAMSGATE OPERATIC SOCIETY

PRESIDENT.....Margaret Woods  
 CHAIRMAN.....George Martin  
 HONORARY SECRETARY.....Bob Drywood  
 HONORARY TREASURER.....Bill Bennett  
 COMMITTEE.....Sylvia Blogg

Maxine Burrows  
 Jodie Danton  
 Samantha Gambrell  
 Dudley Gore  
 Michael Kendrick  
 Betty Reid

SOCIAL COMMITTEE.....Betty Reid (Chairman)

Eve Frampton, Pam Martin, Sarah Miles

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