



Affiliated to the National
Operatic and Dramatic
Association

The Burton-on-Trent and District Operatic Society

presents

"THE MIKADO"

*written by W. S. Gilbert
composed by Arthur Sullivan*

in

THE LITTLE THEATRE
BURTON - ON - TRENT

Monday, November 24th to Saturday, November 29th
1952

An amateur performance by permission of Bridget D'Oyly Carte

"THE M OR THE TOW

BURTON-ON-TRENT AND DISTRICT OPERATIC SOCIETY

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69 Calais Road, Burton-on-Trent
Treasurer and House Manager Mr. N. H. Haschill
90 Eton Road, Burton-on-Trent

The settings designed and painted by L. R. Scott

THE ACCOMPANIMENT

PianistEvelyn Woodhouse, L.R.A.M.
Assisted by.....Sybil Jones and Grace Haynes
DrumsDennis Reynolds

NO SMOKING—The audience is requested to kindly refrain from smoking
during the performance

MIKADO"

OF TITIPU

CAST

THE MIKADO OF JAPAN ERNEST BAILEY
NANKI-POO (his son disguised as a wandering minstrel
in love with Yum-Yum)..... REGINALD BRUNNING
KO-KO (Lord High Executioner of Titipu).....REGINALD EVANS
POOH-BAH (Lord High Everything Else)..... MAURICE SMALLEY
PISH-TUSH (A Noble Lord) ALAN THOMPSON
YUM-YUM } JOY EDWARDS
PITTI-SING } (Three sisters, Wards of Ko-Ko) EFFIE COTTRELL
PEEP-BO } VALERIE SHARP
KATISHA (An Elderly Lady, in love with Nanki-Poo) JEAN BARTON

Chorus of School-girls and Nobles

LADIES AND GENTLEMEN OF THE CHORUS

Doreen Barnes	Dorothy Plowright	Winifred Wellings	Clifford Howse
Katherine Grant	Annette Powell	Mabel Whiteland	Herbert Macey
Molly Kidger	Dorothy Sillita	Patricia Wright	Alan Smith
Gertrude Kirkland	Ivy Smith	Jack Copeland	Richard Thomas
Beryl Painter	Glenise Turner	Norman Ellis	John Welsh
			Geoffrey Wenden
	<i>Sword Bearer</i>	Graham Evans	

ACT I

COURTYARD OF KO-KO'S OFFICIAL RESIDENCE

— INTERVAL TEN MINUTES —

ACT II

KO-KO'S GARDEN

The Music Directed by
MARGARET SHEARDOWN, L.R.A.M.

The Opera Produced by
GEOFFREY SHARP

The audience is asked not to break the continuity by insisting on encores when the action and dialogue is being carried straight on by the artistes.

"THE MIKADO" is without doubt the most popular and successful of the Gilbert and Sullivan Operas. The first night at the Savoy Theatre, in 1885 was a sensational occasion. The previous opera, Princess Ida, had not had a long run, and everyone wondered if this new opera, written after Gilbert & Sullivan's first quarrel, would captivate the hearts of both critics and public as earlier works had done. The atmosphere was electric and nerves were taut. Sullivan conducted, and Gilbert stalked the streets alone (as was his wont on first nights, so much did he dread them). But, as we know now, the Mikado was a triumph, and ever since revivals have always been warmly welcomed. It has been translated and sung in many tongues and countries (including Japan), acclaimed in America, filmed at Pinewood and "swung" by an all-Negro cast in New York.

The idea of a Japanese setting is said to have first come to Gilbert when an old Japanese sword fell from the wall of his study. At that time there was a vogue for things Oriental, not the least of which was a Japanese exhibition at Knightsbridge, and the Mikado heightened this interest in the people of Nippon. Just think of the number of Mikado cafes one has found in the most obscure places! In New York (and indeed in London, to a lesser extent) it was considered correct and proper to send one's lady a Japanese fan or other token before calling to take her to the Mikado. No fashionable family boasted a house without a Mikado room.

Fashion and time have changed these quaint courtesies, but the Mikado has weathered the storm of both. If Gilbert's dialogue has lost some of its topicality there still remains a wealth of humour and many delightful lyrics, and Sullivan's music remains as fresh and charming as it was 67 years ago.

We have not attempted a spectacular production—obviously this would be impossible in a small theatre—instead we have aimed to produce an intimate comic opera relying on the words of Gilbert and the music of Sullivan to entertain you for a brief while this evening. We hope we shall have your approval—and your applause!

ACKNOWLEDGMENTS

Our grateful thanks are extended to the following:

Our Patrons for their support.

The Horne Thompson Honorary Concert Direction for carrying out the Booking arrangements.

The Municipal School of Speech and Drama for the use of workshops, loan of scenery, lighting equipment etc.

Messrs. May & Armstrong.

Tutbury Secondary Modern School

Costumes and Wigs by B. J. SIMMONS & Co. LTD., LONDON

PREVIOUS PRODUCTION

"THE GONDOLIERS" ... February 1952