



The Leamington Spa Opera Group
presents
THE MIKADO
OR "THE TOWN OF TITIPU"
by W. S. Gilbert and Arthur Sullivan

at the
Jephson Gardens Pavilion, Leamington Spa
from 30th August to 4th September 1971

Cast

The Mikado of Japan	DEREK RAWLINGS
Nanki-Poo (His Son)	BARRY STRUTT
Ko-Ko (Lord High Executioner of Titipu)	JOHN PENNER
Poo-Bah (Lord High Everything Else)	JOHN SPENCER
Yak-Tash (Noble Lords)	ALAN CALVERT
Go-Go	RODERICK PLASTOW
Yum-Yum (Three Sisters)	PAMELA SUMMERS
Poo-Sue	AUDREY HEMUSS
Peep-Bo	JILL GRANT
Katisha (An elderly lady, in love with Nanki-Poo)	PATRICIA GOODWIN

Chorus of school-girls, nobles, guards and coolies.

LADIES' CHORUS
SOPRANOS: Hilary Chapman, Norman Eddy, Kathleen French, Elizabeth Fox, Julia Godfrey, Janice Kerumbum, Lynne Pratt, *Sue Saunders, Pat Schwanacher, *Zara Taken, Sue Wild.
CONTRALTOS: *Candice Brook, Linda Cannolly, Ghvyn Fancy, *Priscilla Kean, Jenny Mackenzie, Patricia McInister, Joy Soden, Jeanne Summers, Fay Taylor, Kathleen Wood.

GENTLEMEN'S CHORUS
TENDERS: George Coombes, Paul Donnelly, Neville French, Norman Gordon, *Geoffrey Innocent, *Neville Lawson, Richard Nealon, William Nealon.
BASSES: William Bosworth, Michael Edwards, George Howell, Charles Pickwood, L. George Pratt, Richard Reading, John Stephens, Roland Wood, William Wakem.

Admirable humour in Opera Group's Mikado

The clouds move over a sunny Titipu as wandering minstrel Nanki-Poo arrives seeking his love Yum-Yum.

The opening stage presentation of The Mikado — performed by The Leamington Spa Opera Group at the Pavilion on Monday, unfolds into a 2½ hour run-around of friendly deceit and pleasant corruption as Nanki-Poo — who is really the Mikado's son — tries to marry Yum-Yum.

Attempts to do so are foiled by the presence of her guardian Ko-Ko — Lord High Executioner of Titipu — whom she is due to marry shortly.

As Nanki-Poo is told that he cannot marry his love he resolves to commit suicide, but is letter from the Mikado saves the day. Ko-Ko is ordered to behead someone within a month or lose his position as executioner (and his head for firing).

Nanki-Poo agrees to be the victim in return for a month of wedded bliss with Yum-Yum.

Then arrives a real battle-axe of a woman, Katisha, well played by Patricia Goodwin, claiming Nanki-Poo for herself.

Of course, Nanki-Poo doesn't want to know. Act two sees Yum-Yum preparing for her wedding. But she is told that the wife of a condemned man is buried and Nanki-Poo changes her mind and Nanki-Poo asks Ko-Ko to behead him immediately. Ko-Ko is too nervous though. Instead he bribes Poo-Bah — Lord High Everything Else — to swear a false affidavit that Nanki-Poo has been beheaded.

This allows Nanki-Poo to marry Yum-Yum and get him out of the way.

With the clouds still rolling on the background scenery, the Mikado arrives with the dreaded Katisha. They see the affidavit, Katisha is upset. The Mikado tells Ko-Ko and his accomplices that they must die for killing Nanki-Poo.

DAY SAVED

But alas, the situation and day is saved. Ko-Ko is forced to marry Katisha. And Nanki-Poo and Yum-Yum are left in happy bliss.

The amateur production of the Gilbert and Sullivan musical contained some admirable touches of humour, notably from the rollicking Poo-Bah (John Spencer), Ko-Ko (John Penner) and the dreaded Katisha (Patricia Goodwin).

The chorus, although at times lost in the orchestra, were mainly presented with gusto and clarity.

Derek Rawlings did a fine job as the Mikado, and his son, Nanki-Poo, played by Barry Strutt, managed to do enough without ever overplaying his part.

And praise must go to the very effective scenery, especially the moving clouds, which gave a realistic presentation.

Pavilion era ends with a flourish

WHAT an apt ending to the current life of the Jephson Gardens Pavilion in Leamington.

Gilbert and Sullivan's opera "The Mikado" with its memorable music and gorgeous scenes strikes just the right high note at the end of the Pavilion's distinguished history.

The Leamington Spa Opera Group are obviously giving this show everything they have.

This could be out of nostalgia for the Pavilion, the future of which has yet to be decided. From now on all productions will be at the new Royal Spa Centre opening next June.

The show's producer, Miss Dorothy Dillain, has kept to the Gilbert and Sullivan tradition while adding the occasional up-to-date touch.

Her hard work is helped by a good cast, both the men's and women's choruses are articulate and animated.

The leading light of the principals must be Poo-Bah (John

