

Our profits support these charities. They thank you for your help.

World Vision of Australia

In the time it takes you to read this paragraph twenty children will die of hunger or related diseases. That shocking statistic and the fact that 800 million people are hungry all the time are the reasons that World Vision wants to stop hunger around the world. This is achieved in many ways, but particularly by setting up self-help projects. We are supporting one such project through this production. It is a centre to assist the street children in Phnom Penh, Cambodia. Such projects are set up in areas where poverty is worst, to help overcome the problems that lead to hunger. Supporting World Vision through involvement in the 40-hour famine, child sponsorship or this performance is a concrete practical action to save children's lives. We're grateful for your support.

Open House Christian Involvement Centres

Open House, which began in Ivanhoe some 25 years ago, maintains a program of support for needy people in the community. The work is wholeistic in nature and seeks to provide care, friendship and (informal) training in a supportive and encouraging atmosphere at three centres:

- Ivanhoe, where there are clubs and drop-in activities centre for adults and young people, open till 11:00 pm
- Hurstbridge where eight young people live in two houses while recovering from alcoholism, drug dependency and mental illness. They learn living skills, undertake re-training programs and work, before reentering the community.
- Seymour which is a base for a small group camping program for teenagers and young adults.

Dozens of people provide thousands of hours of labour and personal support to all aspects of the work. Open House is grateful to Diamond Valley Singers, the DVECO and their patrons for their support. For further information, contact George Farrington, director, on 9497 1855

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DIAMOND VALLEY SINGERS



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Director's Notes – Graham Ford

Diamond Valley Singers has now developed quite a reputation for innovation with their Gilbert and Sullivan productions and “The Mikado” continues this trend. The problem with this production is that the original libretto is one of the best Gilbert wrote, so it was important that as much of this was retained as possible. It was unclear how this could be achieved until I saw a production of “The Hot Mikado” where I found no attempt had been made to change the basic story line in a contemporary setting and it worked! So that is what we have done. Wordsmith Ian Lowe has woven his magic with the song lyrics and many principals have contributed to changes throughout the libretto, but everyone’s favourite lines are still there. As well, many now have a new twist, which the devotee will appreciate, and it has allowed for the inclusion of contemporary issues without them appearing incongruous. On another level I have attempted to avoid melodrama, which this show can easily degenerate into. In particular, Katisha’s two solos can easily become showpieces, instead of depicting the tragedy of the woman. I believe that treating Katisha as a real person actually enhances the comedy, as well as giving another dimension. Diamond Valley Singers have enjoyed preparing this production of “Mikado” I trust you will share this enjoyment.

SYNOPSIS

A year before the action of this opera begins, Nanki-Poo, son of the Mikado, the managing director of the “Mikado” chain of Japanese restaurants, fled his father's business to escape marriage with Katisha, an elderly lady. Disguised as a traveling musician, he met and fell in love with Yum-Yum, the young ward of Ko-Ko, a waiter in a fish and chip shop in the town of Titipu on Queensland’s Gold Coast. Yum-Yum, however, was already betrothed to her guardian, and Nanki-Poo left Titipu in despair

ACT I -- The Mikado Japanese Restaurant in Titipu

The act opens to find Pish Tush supervising setting up the restaurant and discussing the change of management with some staff. Staff practice a song of welcome for the Mikado, if he ever comes for a visit (*If you want*

to know who we are). Nanki-Poo still masquerading as a musician returns to Titipu looking for a job and hoping to see Yum-Yum again, as he has heard that Ko-Ko was condemned to death for flirting.

He introduces himself (*A wandering minstrel I*), and, to his dismay, he learns from Pish-Tush that although Ko-Ko was indeed to have been beheaded, he was reprieved at the last moment and made Head Chef (*Lord High Executioner*) instead (*Our great Mikado*). As the criminals must be executed in order, and Ko-Ko was next to be executed, no one else can be executed until Ko-Ko cuts off his own head. For a small fee, Pooh-Bah, a ponderous aggregation of conflicts of interest, reveals that Yum-Yum is on her way home from school and will be wed to Ko-Ko this very afternoon (*Young man, despair*).

The staff herald the appearance of Ko-Ko (*Behold the Lord High Executioner*). Ko-Ko appears, and explains how he became the Lord High Executioner (*Taken from the kitchen pies*). He is full of ideas for his first official victim (*They'll none of em be missed*). He discusses with Pooh-Bah the plans for his forthcoming marriage.

A procession of school girls arrives (*Comes a train of little ladies*), followed by Yum-Yum and her sisters, Pitti-Sing and Peep-Bo (*Three little maids from school are we*). Yum-Yum greets her betrothed decidedly less enthusiastically than she does Nanki-Poo. Ko-Ko introduces Pooh-Bah, who greets the girls very reluctantly. They respond teasingly (*So please you, Sir, we much regret*).

Taking advantage of a few minutes alone with Yum-Yum, Nanki-Poo declares his love and shares with her the secret of his identity. Because of the excessive laws against flirting, Yum-Yum urges him to stay away from her. Nanki-Poo devises a plan to flirt by considering what they could do if it weren't for the law (*Were you not to Ko-Ko plighted*).

Ko-Ko, meanwhile, has received an email from the Mikado, who is concerned that there have been no recent executions in Titipu and threatens severe repercussions if one does not take place within a month, including closing the restaurant. Although, as Pooh-Bah points out, Ko-Ko is next in line for that honor, Ko-Ko understandably would prefer to find a substitute. Ko-Ko, Pooh-Bah, and Pish-Tush debate who should be executed (*I am so proud*).

He comes across Nanki-Poo, who is preparing to suicide rather than face life without Yum-Yum, and the two men strike a bargain. Ko-Ko

agrees to let Nanki-Poo marry Yum-Yum now, and, in return, Nanki-Poo agrees to let Ko-Ko behead him at the end of the month and marry his widow.

The townsmen want to know how Ko-Ko will comply with the Mikado's decree (*With aspect stern*). Ko-Ko introduces Nanki-Poo as his volunteer, and Nanki-Poo embraces Yum-Yum (*The threatened cloud has passed away*). All rejoice over this resolution, but the festivities are rudely interrupted by the appearance of Katisha (*Oh fool, that fleest My hallowed joys!*). All cower except Pitti-Sing, who taunts Katisha (*Away, nor prosecute your quest*). Katisha grieves her lost love (*The hour of gladness Is dead and gone*). Furious at Nanki-Poo's rejection, she attempts to reveal his true identity. She is silenced by the crowd, but vows revenge.

ACT II -- Mikado restaurant after hours

As the act begins, Yum-Yum's sisters and friends are helping her make ready for her wedding (*Braid the raven hair*). She concludes that she is more lovely than any other woman because she is a child of nature and takes after her mother (*The sun, whose rays are all ablaze*).

Yum-Yum and her sisters are very sad at the thought of the very brief marriage, and Nanki-Poo enters and tries to lift their spirits (*Brightly dawns our wedding day*). The wedding plans are disrupted upon Ko-Ko's discovery that, under the Mikado's law, when a married man is beheaded, his wife must be buried alive.

Yum-Yum's enthusiasm for the marriage is suddenly diminished (*Here's a how-de-do!*). To spare Yum-Yum this grim fate, Nanki-Poo decides to kill himself at once. This, however, would leave Ko-Ko with nobody to behead just as word arrives that the Mikado is at this very minute approaching the restaurant. Nanki-Poo offers himself for immediate decapitation, but Ko-Ko is not equal to the task. Ko-Ko realizes, though, that he can accomplish the same purpose by swearing a false affidavit that he has done the deed, provided that Nanki-Poo leaves at once and never comes back. Since Nanki-Poo will not leave otherwise, Ko-Ko sends Yum-Yum with him, and the happy couple goes off to be married just as the Mikado enters the restaurant.

As the Mikado enters, he describes how he manages the company (*From every kind of man Obedience I expect*). Then he describes how he

wants to make the punishment meet the crime (*A more humane Mikado never Did in Japan exist*). The Mikado is delighted to hear that an execution has taken place, and is eager to hear the details. Ko-Ko, assisted by Pitti-Sing and Pooh-Bah, recounts a highly creative description of the execution (*The criminal cried, as he dropped him down*).

The Mikado's visit, however, concerns another matter: at Katisha's prompting, he is seeking the whereabouts of his son. Unfortunately, this turns out to be Nanki-Poo, the man Ko-Ko has just testified he beheaded. Ko-Ko and his accomplices are declared guilty of "compassing the death of the Heir Apparent" and scheduled to die after luncheon "something humorous, but lingering, with either boiling oil or melted lead." The Mikado declares that he is sorry for them, but it is an unjust world, and virtue is triumphant only in theatrical performances (*See how the fates their gifts allot*).

Their only hope is to admit the falsehood of the affidavit and of their testimony, and produce Nanki-Poo alive and well. Nanki-Poo, however, having already married Yum-Yum, is no longer free to marry Katisha and thus cannot reveal himself without risking both his own life and his wife's. Ko-Ko is left with no other choice but to woo, win, and wed Katisha herself (*The flowers that bloom in the spring*).

Katisha is very upset over the loss of Nanki-Poo (*Alone, and yet alive!*) Katisha at first refuses Ko-Ko, but he then sings her a touching ballad (*Tit Willow*), and she accepts him (*There is beauty in the bellow of the blast*).

Nanki-Poo then returns to life and presents himself and his new bride to his father. Ko-Ko devises an explanation of his subterfuge that satisfies the Mikado, who commutes his death sentence to one of life with Katisha. All ends with laughing song and merry dance (*For he's gone and married Yum-Yum*), (*The threatened cloud has passed away*), and (*With joyous shout*).

THANKS

Alliance Printing, 34 McIntyre Road, Sunshine (9311 7255)

Babirra Players

Eltham Little Theatre

Park Players Inc

Parkwood Dance Academy

Warrandyte High School

CAST

Yum Yum	Kate Taylor
Peep Bo	Lesley Walton
Pitti Sing	Judith O'Shea
Katisha	Diane Morgan
Nanki Poo	Michael Try
Ko Ko	David Cox
Pish Tush	Paul Dernelly
Mikado	Tim Warren
Pooh Bah	Malcolm Wilton

Bodyguards for Katisha Eleesha Higbed, Naomi Short

CHORUS

Phillip Adams, Sue Adderly, Daniel Bellis, David Blackman, Helen Cerin, Trish Dale, Janette Fly, Robyn Ford, Gerard Fullarton, Allison Lemcke, Maxine Lemcke, Liza Miller, Liz O'Hanlan, Ann Pearce, Anne-Maria Plevier, Gareth Pye, Kevin Pye, Dianne Richter, Lucas Richter, Carrie Salter, Anna Smolenaers, Jane Smolenaers, Margaret Tacke, Phillip Tune, Norma Turnbull-Smith, Geoff Vaughan, Kevin Whiting
Children: Ashley Richter, Benjamin Richter, Catherine Wilton, Louise Wilton, Susan Wilton

PRODUCTION TEAM

Conductor	Mary Wright
Director	Graham Ford
New words	Ian Lowe, cast
Vocal Coach	Ian Lowe
Chorus training	Beryl Nichols
Drama coach	Michael Knuckey
Choreographer	Lisa Stampf
Producer	Dianne Richter
Stage manager	Olgaa Fienco
Lighting design	Renzo Beltrani
Lighting operation	Anita Wilton, Sig Tacke, Gary Richter
Front of House	Irene Hayes, Gael Shearer

Publicity	Diane Morgan
Program	Ian Lowe
Photos	Paul Dernelly
Costumes	Norma Turnbull-Smith, Anne-Maria Plevier, Maxine Lemcke
Make-up	Lynne Counsel
Poster	Anne-Maria Plevier
Ticket Sales	Kim Kocijan
Pianists	Ian Lowe, Roger Peck, Dianna Mayne
Video	Darren Rosenfeld

The Diamond Valley and Eltham Community Orchestra

Violins Pierre Carroll, Franz Spangler, Mark Lvov, Ethel Newton, Wilma Ezard, Gillian Wilson, Don Yool Courts, Patricia Moses, Patrick Russell-Clarke, Kevin Mullen

Violas Geoff Gloster, Erik Pool

Cellos Ray Banks, Katie Merry, Cass Harding, Gemma Aldred

Double Bass Briony Hammond

Flutes Betty Martin, Lylie Robertson, Len Johnstone, Tanya Edwards

Oboe Margaret Burdan

Clarinets Derek Wright, Geoff Oakes

Bass Clarinet Nada Cahill

Bassoon Heather Farrell

Trumpet Cathy Timke

Bass Trumpet Ormsby Stewart

Trombones Alex Holkner, Bob McIntosh

Percussion Heather Wright, Wendy Greenberg

COMING PRODUCTIONS

- Parkwood Dance Academy presents "Be Our Guest" at the Nunawading Arts Centre, 20 and 21 November, 1999.
- Gilbert and Sullivan Society presents *The Gondoliers* at the Phoenix Theatre, Burwood, July 16, 17 23 and 24, 1999. Phone 9817 3683.
- Eastern Metropolitan Opera hosts the Opera Australia schools production of *Hansel and Gretel* on Saturday August 14 at 2 pm. Ruyton Girls School Theatre, Selbourne Road, Kew. Call 9435 5841

MUSICAL NUMBERS

Music by Sir Arthur Sullivan

Words by William Gilbert, with additional lyrics by Ian Lowe
and new dialogue by members of the cast.

Act 1: The Mikado Japanese Restaurant in Titipu.

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|-----------------------------|--|
| 1. Chorus | Waiters, cooks and customers. |
| 2. Audition song | Nanki Poo, chorus |
| 3. Explanation song | Pish Tush, chorus |
| 4. Song of wise counsel | Pooh Bah, Nanki Pooh, Pish Tush |
| 5. Entrance of Ko Ko | Chorus, Ko Ko |
| 6. Little list song | Ko Ko, chorus |
| 7. Entrance of school girls | Chorus |
| 8. Little maids trio | Yum Yum, Pitti Sing, Peep Bo |
| 9. Apology quartet | Yum Yum, Pitti Sing, Peep Bo, Pooh Bah |
| 10. Kissing duet | Yum Yum, Nanki Pooh |
| 11. Trio of buck-passing | Pooh Bah, Ko Ko, Pish Tush |
| 12. Finale to Act 1 | Chorus and company |

Act 2: The Mikado Japanese Restaurant - after hours

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| 13. Chorus of good advice | Chorus, Pitti Sing |
| 14. Solo in praise of beauty | Yum Yum |
| 15. Madrigal against tears | Yum Yum, Pitti Sing, Nanki Poo, Pish Tush |
| 16. Trio of confusion | Yum Yum, Nanki Poo, Ko Ko |
| 17. Entrance of the Mikado and Katisha | Chorus, Mikado, Katisha |
| 18. Song of virtue | Mikado |
| 19. Trio of elaborate fabrication | Ko Ko, Pitti Sing, Pooh Bah |
| 20. Glee | Mikado, Katisha, Ko Ko, Pitti Sing, Pooh Bah |
| 21. Duet of anticipation | Nanki Pooh, Ko Ko |
| 22. Song of sorrow | Katisha |
| 23. Song of rejected love | Ko Ko |
| 24. Duet of new-found love | Ko Ko, Katisha |
| 25. Finale to Act 2 | Company |

Diamond Valley Singers

In 1985 Ian Lowe approached Mavis and Graham Ford for help in staging *Trial by Jury* with the Eltham Community Orchestra (as it was then called) for a concert in aid of World Vision. Rehearsal began and 'Valley Musical Society' (later to become the Diamond Valley Singers) was formed to provide local singers with opportunities to be heard in public and to raise money for charity.

So far, well over \$60 000 has been donated to organisations such as World Vision, Community Aid Abroad, Eltham/Diamond Valley Housing Service, Harrison Youth Services, Eltham Emergency Relief fund and Open House.

Since the initial production of *Trial by Jury*, Diamond Valley Singers and the DVECO have combined in most Gilbert and Sullivan productions, as well as Strauss' *Die Fledermaus*, and Offenbach's *Orpheus in the Underworld*. They also annually perform one major oratorio which have included Handel's *Messiah*, Haydn's *The Seasons* and *The Creation*, Vaughan-Williams' *Fantasia on Christmas Carols*, Spohr's *The last Judgement*, Mendelssohn's *Elijah*, Bach's *Magnificat*, Mozart's *Requiem* and his *Mass in C minor*

New members are always welcome. There are no auditions for chorus parts. We rehearse on Wednesday nights at the Diamond Creek Uniting Church. Contact Graham Ford (Artistic Director) on 9439 3267

Diamond Valley and Eltham Community Orchestra

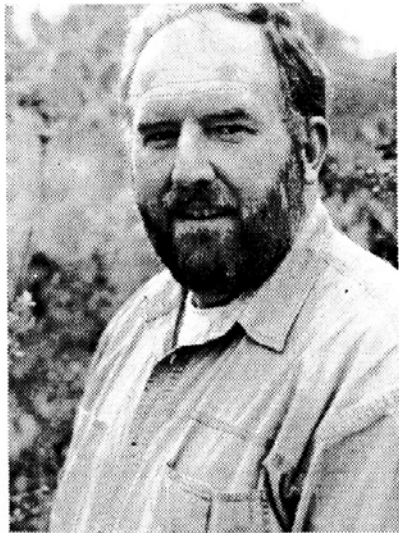
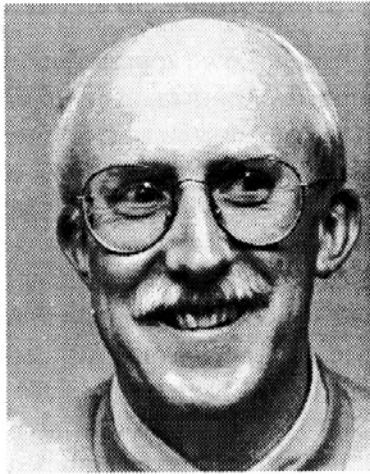
The orchestra has been in existence for about twenty five years and performs three or four programs annually including symphonies, concertos, ballet concerts and children's performances as well as one show and one oratorio with DVS. The orchestra is always keen to welcome new players, particularly of string instruments.

There is a beginners' group which practises at 6.30 as well as the full group at 8 pm. We practise at Briar Hill Primary School on Wednesdays. Call Mary or Derek on 9434 2147

David Cox

Ko Ko

This year marks David's seventh principal role with Diamond Valley Singers. He has played The Lord Chancellor (*Iolanthe*), Jack Point *Yeomen of the Guard*, Archibald Grosvenor (*Patience*), Captain Corcoran (*HMS Pinafore*), Prince Orlofsky (*Die Fledermaus*) and Samuel (*Pirate Bankers of Penzance*). In addition to these roles, David has enjoyed singing tenor solos with DVS in performances of Handel's *Messiah*, Mendelssohn's *Elijah*, Haydn's *The Creation*, Sphor's *The Last Judgement*, Bach's *Magnificat*, and Mozart's *Requiem* and *Mass in C minor*. In the dim dark past, David played a number of G & S roles and has participated in a wide range of choral music with a number of groups. His one and only incursion into opera was a minor solo in Puccini's *Madama Butterfly*, decades ago!



Malcolm Wilton Pooh Bah

Malcolm first took to the stage in 1987 with the Sandringham Light Opera Company in *Showboat* at the National Theatre in St Kilda. His experience with many smaller groups included starting a drama group called the Durran Durra Players. Malcolm joined the Diamond Valley Singers in 1994 with the performance of *Patience*. He took the role of the learned Judge in *Trial by Jury* and performed in *HMS Pinafore* in 1995. In 1996 he was in the chorus of *Die Fledermaus* and in 1997 was the NCA Inspector (ex-Sergeant)

in the *Pirate Bankers of Penzance*. In 1998 he played the role of Jupiter in *Orpheus in the Underworld*, and has found all these roles enjoyable.



Michael Try

Nanki Poo

Michael is a lyric tenor who graduated with a Bachelor of Music from the Melba Conservatorium of Music in May and is currently a member of the Opera Australia Melbourne chorus. Professionally he has performed in numerous operas including *Tannhäuser*, *Aida*, *La Bohème*, *Samson et Delila*, *Don Giovanni*, *La Traviata* and *Jenufa*. Amateur roles include Ralph (*HMS Pinafore*), Fairfax (*Yeomen of the Guard*), Curly (*Oklahoma*), the Duke and Bunthorne (*Patience*) and Strephon (*Iolanthe*). Michael is also secretary for the Diamond Valley Singers.

Kate Taylor

Yum Yum

Kate started performing at the age of 8 with the Gippsland Children's Choir and hasn't stopped since. She was born in England and perhaps this explains her constant interest in Gilbert and Sullivan productions. She has performed in *Yeomen of the Guard*, *Ruddigore*, as Mabel in *Pirates of Penzance* and as Peep Bo in *The Mikado*. So this is her second *Mikado* and her first show with Diamond Valley Singers. She is learning singing with Anna Connelly and dancing at the Richmond Dance Factory. Kate has also been working with Eastern Metropolitan Opera in their 1998 production of *The Magic Flute*.





Judith O'Shea Pitti Sing

It was with some amusement that Judith accepted the role of Pitti Sing in this production. For the last few years she has been cast in 'dragon lady roles', but this time the casting panel in their wisdom turned the clock back and offered her the part she played in 1987, her very first G & S role. Since that time with Babirra Music Theatre Judith has twice played Katisha and also the Fairy Queen (*Iolanthe*) and Dame Hannah (*Ruddigore*). With

Diamond Valley singers as well as Pitti Sing, she has played Ruth (*Pirates*), Lady Blanche (*Princess Ida*), Tessa (*Gondoliers*), Dame Carruthers (*Yeomen of the Guard*), Lady Saphir (*Patience*) and in 1998 Public Opinion (*Orpheus in the Underworld*). She has also performed with Loyola as Iolanthe in that operetta. She enjoys choral work and has performed solos in many of DVS annual oratorio concerts, including Handel's *Messiah*, Mendelssohn's *Elijah* and Bach's *Magnificat*.

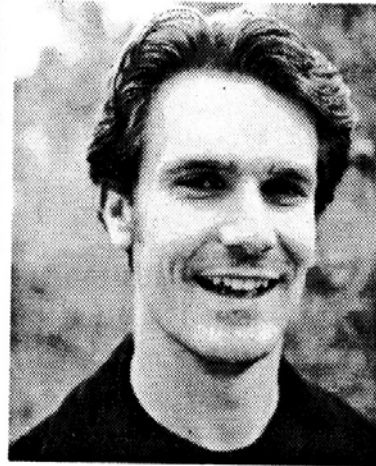
Lesley Walton Peep Bo

After a fifteen year break from singing, Lesley returned to the stage in *The Pirate Bankers of Penzance*. In 1998 she sang Diana in *Orpheus in the Underworld*. In the past she has performed in stage productions in Canberra and sung with the Canberra School of Music Community Choir. Until recently, Lesley has been a member of the Eltham Concert Band playing flute with the occasional singing spot in the annual Montmorency Ecumenical Carol Service, where the band plays. Recently Lesley has performed solo items in DVS's performances of Handel's *Messiah*, Bach's *Magnificat* and Mozart's *Requiem* and *Mass in C minor*



Diane Morgan Katisha

After spasmodic involvement with choral singing Diane joined DVS for *Messiah* in 1992. Katisha is her third major role, as she has previously played Lady Jane in *Patience* and Little Buttercup in *HMS Pinafore*. She has sung solos in *Messiah*, *Elijah* and *Beyond that of any Man*, and has entered many cisteddfo stages very rarely with a smidgin of glory. She wonders what she did before singing took over her life.

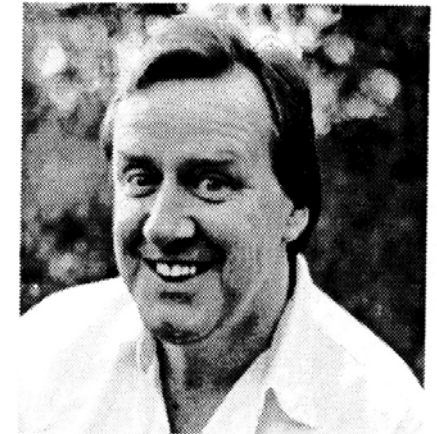


Tim Warren The Mikado

Tim has sung with the DVS including the Bosun (*HMS Pinafore*) and was a lamppost in *Pirate Bankers of Penzance*. He has also performed with Eastern Metropolitan Opera, including a minor role in Puccini's *Gianni Schicchi*. Recently he played Joseph in Doncaster Community Church of Christ's version of *Joseph and his Technicolour Dreamcoat*

Paul Dernelley Pish Tush

Paul has been treading the boards with various groups for the last 12 years, playing various principal roles including Ralph (*HMS Pinafore*), Nanki Poo (*Mikado*), Grosvenor (*Patience*), Defendant (*Trial by Jury*) and other roles. This is his first role with Diamond Valley Singers.



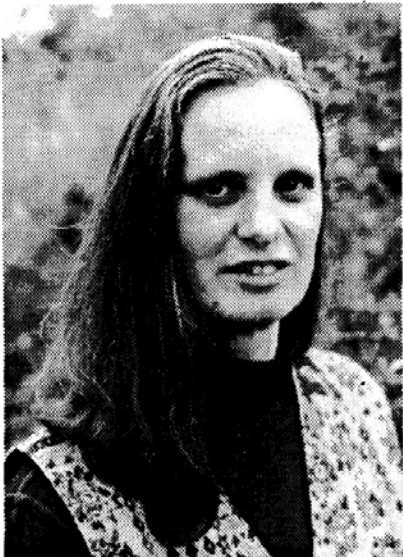
Lisa Stampf Choreographer

Lisa, an accomplished actor-singer-dancer, first became interested in choreography with Victoriana. This led her to join with DVS for *Iolanthe*, *Patience*, *Yeomen of the Guard* and the *Pirate Bankers of Penzance*. She also assisted Eastern Metropolitan Opera with *The Magic Flute* and *Don Giovanni*. Lisa has performed in a Theatre Restaurant for six months, toured with a music hall company, and assisted in an AFL grand final. She has performed widely, including the lead of Sarah Brown in *Guys and Dolls*.



Mary Wright Conductor

Mary has studied conducting with Robert Rosen, Marvin Rabin and Jerry Nowak, and although this is her first G & S production as conductor, Mary has performed many productions as violinist-leader of the orchestra. She has also conducted school productions, *Robin the Hood* and *A little Dab'll do Ya*. She is currently resident conductor of the Diamond Valley and Eltham Community Orchestra.



Graham Ford Director

Graham, a former student at the National Theatre Opera School and Sun Aria semi-finalist, has sung lead roles on many occasions with Diamond Valley Singers, as well as a number of roles with the semi-professional Globe Opera. He has previously directed or co-directed several DVS productions (*Trial by Jury*, *Ruddigore*, *Pirates of Penzance*, *The Gondoliers*, *Princess Ida*, *Iolanthe*).

Graham has also worked with Eastern Metropolitan Opera, directing *The Magic Flute* and performing the role of Masetto in *Don Giovanni*. A joint founder of DVS he is currently their Artistic Director, as well as Secretary/Treasurer for EMO. He teaches singing in the local area.

Dianne Richter Producer

Dianne's involvement with Diamond Valley Singers began as Assistant Producer for *Mikado* in 1987. She has been producer for all following productions and is currently President of DVS. Dianne has participated in numerous DVS performances including solo roles and chorus. She played the role of Cousin Hebe in *IIMS Pinafore* in 1995, Kate in *Pirate Bankers of Penzance* in 1997 and Morpheus in *Orpheus in the Underworld* last year. Dianne has also performed in numerous cisteddfods and concerts and with Elwood Theatre Company.

