



Twenty-Seven Lusty Voices—The Male Chorus for the Glee Club's presentation of "The Mikado" is shown above in one of the most colorful scenes in the whole operetta. The group above are but a small portion of the total number of people who are contributing their time, skill and energy to the success of this venture. The public performances of the operetta will be Thursday, Friday and Saturday, March 1, 2 and 3.



Three Little Girls of Japan—At least that's what the song says. Looking rather more attractive than most Japanese girls are three members of the cast of the Dalhousie Glee Club production of Gilbert and Sullivan's "Mikado". They are, from left to right, Joan Hills (Peep-Bo), Marion Johnston (Pitty-Sing) and Audrey Powell (Yum-Yum). In the operetta these young school girls are the wards of Ko-Ko, a mean old spinster.

Mikado Humorous Tale of Crossed Love in Imperial Japanese Court

The Mikado, one of the most colourful light operas of the entire Gilbert and Sullivan repertoire, is the tale of the love of Nanki-Poo, son of the Japanese Mikado, for the lovely Yum Yum, ward of Ko Ko the Lord High Executioner. The Mikado is set, however, on marrying his son to Katisha, an elderly spinster in the Japanese court whom Nanki-Poo so dislikes that he flees the court rather than be forced into marrying her. He becomes second trombonist in the town band of Titipu, where he takes refuge and where he meets Yum Yum, with whom he immediately falls in love. Yum Yum cannot return the sentiment, however, because she is betrothed to Ko-Ko.

At the moment Ko-Ko is himself very much upset as the result of a communication he has received from the Mikado that unless the Town of Titiput can boast of an execution within the next month the office of executioner will be abolished. Consequently Ko-Ko sets out to find himself a victim. His search is fruitless until he meets the lovelorn Nanki-Poo, who in despair of his suit for Yum Yum has determined to hang himself. This is the obvious choice for Ko-Ko's victim! He begs Nanki-Poo to change his plans and allow himself to be decapitated in ceremonious fashion instead of hanging himself.

The despairing Nanki-Poo con-

sents on condition that he be allowed to enjoy marital bliss with Yum Yum for four weeks, at the end of which time he will allow himself to be executed.

Preparations are made for the wedding before it is discovered that according to a new law when a husband is executed his wife must be buried alive with him. This is too much for Yum Yum, although she still professes her love for Nanki-Poo she refuses to marry him. Nanki-Poo cries that he will commit suicide on the stated day and so save the lovely Yum Yum, but this does not settle Ko-Ko's problem, who must now find another victim. Ko-Ko suggests instead that when the Mikado visits Titipu he will tell him of the terrible death of the "second trombone player" and he will be pardoned, while Nanki-Poo will be married.

This is what happens and the Mikado is well satisfied until he learns that the "second trombone player" is none other than his son. The act of killing the heir to the throne is punishable by the horrible death of pouring boiling oil over the accused and this is the fate that threatens the luckless Ko-Ko. He appeals to Nanki-Poo to appear before his father and prove that the report of his death is false, but Nanki-Poo will do this only on condition that Katisha is married.

Dalhousie Orchestra in Top Shape for Operetta

The Dalhousie Orchestra is at present one of the more flourishing organizations on this campus. This year, as usual, the orchestra has been in session since the first of October, working towards their goal of perfection on the score of the Mikado. With a weekly turnout of at least three-quarters of the group they have at the present time very nearly achieved this goal, and expect to do so by opening night. This year's orchestra has twenty members, all of whom are virtuosos on their respective instruments.

The Dalhousie Orchestra has participated in four Gilbert and Sullivan Operettas in the last four years. These were: Trial By Jury, H.M.S. Pinafore, Pirates of Penzance, and this, The Mikado. At the present time Dalhousie has the honour of having the services of the leading authority on Gilbert and Sullivan on the North American continent, Professor Harold Hamer. Professor Hamer has earned himself the respect of the entire orchestra by his tireless efforts to produce a first class working unit, and his

With but one alternative Ko-Ko woos the unappealing Katisha and marries her, thus settling the entire problem, and the when Mikado sees that his son is alive he is so overjoyed that he pardons Ko-Ko and consents to the marriage of the two lovers, Nanki-Poo and Yum Yum.

Harold Hamer, Gilbert and Sullivan Authority, Directs "Mikado" Cast

After you've viewed the "Mikado" tomorrow night and you come away from the gymnasium praising singers, players, stage crew, costume designers and even the Glee Club, for its top-notch performances, in general, don't forget the personage behind it all, the director, Professor Harold Hamer, F.R.C.O., the gentleman who, since rehearsals began weeks and weeks ago, has "engineered" the entire creation.

Professor Hamer has previously successfully directed productions of almost all of the operas in the Gilbert and Sullivan repertoire. He

began his musical career as a chorister at Durham cathedral in England. After the First World War, in which he served as a signaller with the West Yorkshire Regiment, he held church appointments in his native city of Leeds. In 1927 he came to Canada to accept a position on the staff of The Mount Allison Conservatory of Music, of which he was later appointed sole director. It was in 1949 that he came to Dalhousie as lecturer in Music and director of student musical activities and has, since that time, become known by Canadians as the foremost Gilbert and Sullivan authority in the country and admired by Dalhousians above all for the supreme excellence of his preparatory guidance abilities, adding always a more perfect accent to some syllable here and there, ever donating to the whole a light atmosphere of dramatic realism. For several years Prof. Hamer conducted a weekly C.B.C. radio program in music appreciation and is, at present, conductor of classes in music at Pine Hill Divinity Hall, director of the newly organized Dartmouth Choral Society, organist and choir-master at St. David's Church, and professor of organ and theory at the Halifax Conservatory of Music. He was last year honoured, among eight other Canadian composers, as winner in the C.B.C. International Service song-writing competition.

Members of the orchestra are:

First Violin: Lorna Roome, Joseph Levine, Hugh Vincent, Alexander Hoffman, Douglas MacNaughton.

Second Violin: Miriam Cuptil, Hugh Cameron, Francis Saulnier, William MacDonald, Frank Smeltzer.

Viola: Malcolm Parks.
Cello: Carol Chepeswick.
Bass: William Eagles.
Flute and Piccolo: James Bell.
Clarinet: Seddon Rountree, Rodrick Fraser, Denne Burchill.

Trumpet: Peter Power, Robert Short, Douglas Brown.

Trombone: James Brown, David Flewelling.

Timpani: Earnest Fong.

Piano: Carolyn Schurman, Sally Roper.

S. T. T. S.

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