

hot *mikado*

Book & lyrics adapted by David H.Bell
Music adapted & arranged by Rob Bowman

Based on “The Mikado” by W.S Gilbert & Arthur Sullivan.
Originally produced at Ford’s Theatre, Washington, D.C.,
Frankie Hewitt, Producing Director

This amateur production is presented by arrangement with JOSEF WEINBERGER LTD.

Audition notice

27th November – 7th December, Bridewell Theatre

Creative Director: Angus Jacobs
Musical Director: Ed Curry supported by Pedro Hume-Rodriguez
Executive Producer: Angharad Davies
Producer: Laura Graham-Matheson supported by Sarah Noll
Choreographers: Angus Jacobs & Vaughan Watts

To book an audition slot or register for the workshop please e-mail: sedoshotmikado@gmail.com

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NOTE FROM THE DIRECTOR

This is a humorous musical based on Gilbert & Sullivan's *The Mikado*. The uplifting score just leaves you singing in the aisles, and I am so excited to be directing it with such an amazing team. I hope you read on and are inspired to come to the workshop, and obviously, to audition.

The original production was set in Japan in the 1940's, with suggested settings and costumes combining Japanese design and architecture with American 1940's design. Costumes had a distinctive American influence. I won't be straying too far from this, but rather than set this production in the 1940's, I will set it slightly earlier, at the tail end of prohibition adding my usual element of titillation plus a few unexpected surprises along the way.

Weinberger's have kindly agreed to allow me to add a track at the beginning of the show, *Pencil full of lead* by Paolo Nutini, which will be set in a 'speak easy' – the sexy choreography and partner work creating a great opportunity to set up the 'no flirting' rule when it's raided. They have also allowed me to insert a dance break in *Three Little Maids* where they will show their 'naughty' side.

It will be 'hot' and vibrant in a different way, by fusing old style Japan with the modern – imagine gangsters from 1930's Chicago meet 'modern' Japanese Geisha in fuschia pinks, turquoise, yellows. Although not Japanese, the story behind the Willow pattern on ceramics mirrors the story being told in *Hot Mikado* and therefore I have taken this as inspiration for the set incorporating various shades of blue, complete with bridge and cherry blossom.

Music

The score of *Hot Mikado* is all based on the original music from Gilbert & Sullivan's *The Mikado*, one of the most successful theatrical productions ever staged. The magic of *Hot Mikado* comes from those cracking tunes being ingeniously re-styled as swing, blues, gospel and jazz numbers. The result is a score that you just can't help singing along to: incorporating soulful ballads and high-octane dance classics.

Choreography

Not all numbers will require choreography. Those that do will be sexy and hot with a Bob Fosse influence, plus plenty of partner work. If those lucky enough to be cast in the show can do lifts, it is our intention to include them. There are several numbers in the show intended as tap numbers and we would like to honour that tradition if we can but, as indicated in the cast breakdown, it is not essential and we can work around it.

Please note not all the cast **have** to dance, and if the right person has the perfect characterisation, and can sing, they will be given equal consideration.

We have great actors/singers/dancers in Sedos and I want to showcase their talent - I will also aim to enhance the characters of the show creating a musical comedy, character driven show with superb singing and dancing.

It's gonna be great fun and the last show of the season - so read on!

Angus

Creative Director

THE CREATIVE TEAM

Creative Director: Angus Jacobs

Having created and directed the Sedos cabarets 'Red Hot & Black' and 'Too Darn Hot' (and choreographed many other shows), this is my first foray into directing a book musical - and I'm thoroughly looking forward to the challenge. I want this show to be fun, vibrant and engaging and I want the journey of getting there to be the same too. So jump on board! Woo Woo! In my free time, you might find me on Lewisham High Street practising juggling on a unicycle, or at the London aquarium perfecting my underwater basket weaving.

Musical Director: Ed Curry

With a background as organist and classical singer, I got into theatre through pantomime (doesn't everyone?). Before a hiatus coinciding with finishing my PhD and moving to London, the last show I MD'd was in fact G&S's Iolanthe. I'm really looking forward to working with the cast and band to bring to life this fantastic score. My hobby is interviewing cats to see if they're the reincarnation of Whitney Houston.

Assistant MD: Pedro Hume-Rodriguez

Having previously MD'd 6 shows for Sedos including 'Red Hot & Black' and 'Eurosedos Song Contest' - I'm really looking forward to being involved in this show and helping Ed wave his baton. During the week I'm a marketing manager for an on-line publisher of travel deals and at the weekend I like to dress up as Mary Berry and make fondant fancies.

Executive Producer: Angharad Davies

Very few people could have convinced me to pick up another production role for Sedos, but Angus is one of them! I've been involved in numerous Sedos shows 'Spring Awakening' and 'Too Darn Hot' as producer, plus stage manager, sound op, backstage lackey, marketing lead and all roles in between - including one on-stage role in Sweeney Todd in 2007. In real life, I teach yoga and work for the tax man...ssssh! And am aiming to break the world record for squeezing as many people as possible into a blue police phone box (it feeds my random obsession with yoga and Dr Who!).

Producer: Laura Graham-Matheson

Angus had me at 'glitter cannon' and now I can't wait for Hot Mikado - it's going to be an all-singing, all-dancing, glitzy, glamorous pre-Christmas musical masterpiece! This will be my 7th show with Sedos but my first as producer, and I'm really excited to have been involved right from the beginning. Laura likes gaffa tape, glitter, (g-)white, (g-)wine and alliteration; she doesn't like Excel.

Choreographer: Vaughan Watts (Curry)

This will be the 4th Sedos show that I have been part of following 'Too Darn Hot', 'West Side Story' and 'Guys and Dolls', but it's my first on the production team, although I choreographed a number of musicals before moving to London. I'm really excited to be involved in the creative process of what promises to be a really fun and exciting show, and can't wait to see it come to life! By day I answer complicated questions about tax while secretly listening to Disney and musicals, and by night I practice my hobby of duvet origami.

Costumes: Karen Lister

Karen has spent most of her life onstage or backstage, generally dressed in her underwear. Her love of costumes grew from having access to an amazing "dress up box" that contained her Mum's amdrum costumes and expanded when a fellow Sedos-er (Charlotte Price) re-taught her how to read sewing patterns. Karen has costumed many Sedos shows, generally involving underwear in some form. In her spare time Karen enjoys creating Japanese tea set sculptures.

WHICH PART SHOULD YOU GO FOR?

Character breakdown

The Mikado – The big “cat” of Japan

Nanki-Poo – The son of the Mikado

Yum-Yum – The ward of Titipu’s Lord High Executioner (Ko-Ko)

Pitti-Sing – Yum-Yum’s sister

Peep-Bo – Yum-Yum’s sister

Pish-Tush – The “coolest” gentleman of Japan

Ko-Ko – Lord High Executioner

Pooh-Bah – Lord high “everything else”

Katisha – Nanki-Poo’s spurned suitor

Potential cast of 19

Strong acting is required for all vocal parts as the majority of the story is told through song. There are 9 leading roles plus an ensemble cast of 10 (4 gentlemen of Japan and 6 ladies). This is a great show for ensemble; they will need to be strong dancers with good harmony singing skills to support the large group numbers. There may also be opportunities for other solo lines.

Please note the playing ages stated are for indication only – most importantly we are looking for a cast which can convincingly convey the relative ages of certain characters. Balance is also key.

THE MIKADO

Baritone up to a high G – playing age: *no age range open to male or female auditionees*

We are happy to see anyone audition for this part to see what they can bring to it. The character is slightly sinister but in a comedic way – think the man from the Go Compare ads vs. Pirelli from Sweeney Todd or a tap dancing Cruella de Vil – and has masochistic tendencies. Comic timing is imperative, and an ability to tap would be an advantage (though not essential).

Key song(s): The Mikado Song

NANKI-POO

Tenor up to a high B flat – playing age: *twenties / early 30s but must be young looking*

Wide eyed and innocent, slightly nerdy and rather naïve, and plays the trumpet (badly!). Must be a great vocalist. Tap would be an advantage but not essential.

Key song(s): A Wand’ring Minstrel, I/Swing A Merry Madrigal

YUM-YUM

Soprano Low A/ High F sharp (A flat) – playing age: *‘young’*

‘Voice of an angel’ and looks to match, typical ingénue. Knows her own ‘beauty’ and marvels in it with a joie de vivre and a certain twinkle in her eye. Must be able to hold a harmony line. A strong dancer would be an advantage.

Key song(s): Sun and I/Swing a merry madrigal/Three little maids

PITTI-SING

Mezzo-Soprano range Lowest E/High F (A flat) – playing age: *young/twenties/ early 30's*

Feisty and fun, and secretly in love with Pish-Tush. A great vocalist, who must be able to hold a harmony line. A strong dancer would be an advantage.

Key song(s): Swing a merry madrigal/Three little maids

PEEP-BO

Alto range Lowest B Flat/High D – playing age: *young/twenties/ early 30's*

Quirky and cute – could be the comedy ‘sister’. Must be able to hold a harmony line. A strong dancer would be an advantage.

Key song(s): Three little maids

Please note there is a dance break in 'Three Little Maids'. There is potential, however, to redistribute roles i.e. split the vocals between other members of the female ensemble (thus potentially offering more vocal parts for girls) if we find that an auditionee is strong vocally but can't master the dance for the number.

PISH-TUSH

Tenor up to high B flat/B falsetto – playing age: *twenties/thirties*

The 'cool' guy – handsome and strong but not afraid to 'stab you in the back' to get what he wants. Secretly in love with Yum Yum. A great vocalist.

Key song(s): Braid the raven hair/Swing A Merry Madrigal

KO-KO

Baritone up to a high G – playing age: *no age range -open to all*

Quintessentially English and slightly camp. He's the odd one out! Thinks he's a matinee idol and can still 'pull the ladies' but slightly out of touch. Slightly supercilious – think politicians of old. A great vocalist, with good comic timing.

Key song(s): Tit Willow/I am so proud/Beauty in the bellow/I've got a little list

POOH-BAH

Bass range Low A/ up to E flat - playing age: *no age range but ideally older*

Haughty, self-important and overly flashy. Likely to be on 'the take' and always has a scam going. Spivey – think used car salesman.

Key song(s): And the drums will crash/ I am so proud

KATISHA

Contralto range Low F/ up to B (not a top B) - playing age: *no age range but open to male or female auditionees*

A strong character with masochistic tendencies. Dramatic and over the top, but the audience must see her vulnerability – they should swing from hatred to pity, and then end in joy for her. Strong acting required as emotion must be portrayed via the songs. The ability to move would be an advantage. Drunk comedy acting will get bonus points!

Key song(s): Alone and yet alive/Beauty in the bellow/The hour of gladness

Please note male auditionees should be aware that the vocals will not be changed so songs will be sung in the female key. Also, this is not a 'drag queen' per say.

MALE/FEMALE ENSEMBLE

All ensemble members must dance (tap would be an advantage but is not essential). Within the ensemble there are some additional characters, and one of the male ensemble will sing Paolo Nutini's 'Pencil full of lead'. There will be loads to do - the ensemble are a really important part of this show vocally and performance wise.

Ladies please note that for a couple of the routines, some of you are likely to be wearing skimpy costumes. Please be prepared for that.

Mikado Stooge (1) – camp, completely over the top and highly emotional. Must be able to dance/move - tap essential.

Mikado Stooge (2) – strong, silent type, intimidating. Must be able to dance/move (tap an advantage).

KEY DATES

Workshop (optional):	Monday 1 st July, 7-9pm – Wallacespace, 2 Dryden St. WC2E 9NA http://www.wallacespace.com/location_cg.html
Auditions:	Saturday 3 rd and Sunday 4 th August - Venue TBC
Recalls:	Saturday 10 th and Sunday 11 th August - Venue TBC

If you can't make the audition dates, please let us know as soon as possible and we will do our best to accommodate you.

Rehearsals will take place on Tuesday and Thursday evenings and one weekend day (three rehearsals a month on Saturdays and on one Sunday). Rehearsals are scheduled to commence on Sunday 8th September and will be held in central London, venue to be confirmed.

Performances: Wednesday 27th November–Saturday 7th December
The performances take place at the Bridewell Theatre (Bride Lane, Fleet St, London EC4Y 8EQ), where Sedos is the resident theatre company. The show starts at 7.30pm every night, and at 2.30pm for Saturday matinees.

Although we are not intending to run any double weekend rehearsals, please ensure that you keep the entire weekend of 23rd/24th November free as this will include final rehearsals, band-call, get-in etc.

WORKSHOP AND AUDITION FORMAT

Workshop

The workshop will be an opportunity to learn more about the musical, the roles and the audition process. There will be opportunities to read and act out extracts of the script, and sing through some of the numbers. No preparation is required and attendance is strictly optional.

If you are planning to attend the workshop, please e-mail sedoshotmikado@gmail.com so we have an idea of numbers.

Audition format

There will be two rounds of auditions: initial/first round auditions and recalls.

In the first round, auditions will be held over two days (3rd and 4th August), with three separate dance calls:

1. For strong dancers – please dress appropriately, and ladies wear character heels
2. For tap (optional) though if you can 'soft shoe shuffle' we would still like to see you, and please bring your tap shoes.
3. A 'movement' call – once again dress appropriately to allow flexibility of movement.

Each auditionee will then be seen individually (details below).

Auditionees will be seen in order of registration, on a first-come first-served basis, so *please register early!* – the sooner you register the less time you will have to wait for your slot. If there are times you cannot make please notify us when you register.

What you will be asked to do

1. Sing a song of your choice.

Please bring piano sheet music as we will not have the capacity to play backing tracks, unless you bring your own tracks and mechanism to play them on.

We acknowledge that not everyone knows *Hot Mikado* and we would like to hear you at your best, singing a song that you know. However, if you have time to prepare a song from the show, please do (see the above cast breakdown for songs allocated to particular parts). If not, please try and pick something suitable either for the role that you are auditioning for or that demonstrates knowledge of the style. Most importantly, show us what you can do!

2. Read a short section of dialogue for your chosen character.

On registration, you will be provided with access details to get the dialogue for your character.

Please note: while you are welcome to register an interest in several roles, we may only have time to hear you read for one at the initial audition. We may also only have time to hear part of the song. Don't be put off if you are stopped partway through — this is not a reflection on your performance!

A note about accents

We intend to stage the show with American accents (except Ko-Ko who will have an English accent) – if you can do one, we would love to hear it at auditions! However, please do not jeopardise your performance by concentrating on the accent to the detriment of your acting and singing. We will be holding accent coaching sessions during the rehearsal period.

Recalls

Recalls will take place a week after first round auditions (10th and 11th August) and you will be given more information about what you will need to prepare when we notify you if you have been successful. It is likely, however, that there will be a short dance/movement session where we will look to partner people up, and those auditioning for Yum-Yum, Pitti Sing and Peep Bo will be taught a short additional routine to *Three Little Maids*, which they will need to sing and dance at the same time. From then on, recalls will be held in a workshop format and everyone will audition together.

We will be looking at various combinations of characters and vocals so please be prepared to stay all day (we will finish as soon as we can!). It is likely that when we feel we have seen enough of people's performances to make a decision on their casting, we will let them leave. This will not be a reflection of performance or whether or not you have been successful in the audition process, it will simply indicate that we have seen enough of your audition to make a decision.

Booking an audition - IMPORTANT

To book an audition for *Hot Mikado* (3rd/4th August) please email sedoshotmikado@gmail.com including the following information:

1. Whether you want to be considered for the strong dancer audition or the 'movement' call
2. Whether you can tap/'soft shoe shuffle'
3. What part(s) you are interested in. If "any", please say "any"!
4. Any times you cannot make

You will then receive an email with your allocated audition slot and access to retrieve the character dialogue. If you cannot make the audition dates above, please get in touch and we will do our best to accommodate you.

Notification

We will aim to inform you of our decision regarding your audition as soon as possible after the auditions take place. In the event that you are unsuccessful, we will be very willing to provide feedback.

Other show restrictions

Hot Mikado (HM) is the final show in Sedos's season, and there will be a cross over in rehearsal times between *Love Story* and also *Macbeth*. You are welcome to register to audition for *all shows*, however, *Love Story* auditions will be held first and if you are cast in that, it is unlikely you will be able to be in *HM*. *Macbeth* and *HM* auditions are on the same days – Chloe (Director, *Macbeth*) and Angus (Director, *HM*) will liaise closely. Please indicate when you register to audition for *HM* that you are also auditioning for *Macbeth*. This will ensure that we don't give you clashing audition slots. If in the event, (after the recalls) we both want to offer you a part, we will give you the option of your preference.

Full details of the other shows and their auditions are on the Sedos website, sedos.co.uk.

ABOUT SEDOS

Sedos is one of London's pre-eminent amateur theatre societies, which aims to produce quality amateur shows to the best artistic quality possible.

Please note that performers are not paid – not even expenses.

Audition, participation and membership fees

To perform in *Hot Mikado* you must be a member of Sedos and pay a participation fee of £40. Membership is currently £30 per year, which entitles you to:

- audition for free for all Sedos shows
- a discount on tickets for all Sedos shows and ticketed events
- receive our quarterly members-only e-periodical.

There is a £5 audition fee for non-Sedos members (though if you are cast in the show, your audition fee will be deducted from your participation fee).

For more information about Sedos, please visit the website, sedos.co.uk.

If you have any questions regarding the show, the rehearsal process or the audition process, please contact Angus or Laura as you feel appropriate:

Angus: AngusJ01@hotmail.com (director) or Laura: Lauradgm@hotmail.com (producer)

To book your **audition** please email: sedoshotmikado@gmail.com

We look forward to seeing you at the auditions!

Not interested in auditioning but still want to be involved?

If you are are interested in helping out backstage in any capacity – from stage crew to building set to sewing costumes to providing front of house assistance – please email: Lauradgm@hotmail.com.

Could you be part of our band?

If you are interested in being part of the band and play any of the following instruments, please email: edthecurry@gmail.com.

Double bass/Electric bass
Trumpet
Drums

Reeds: Alto sax/Flute/Clarinet
Trombone

We would be delighted to hear from you!

SYNOPSIS

Act I

In the city of Titipu, the gentlemen of Japan set the big-band-meets-Japan scene [*We are the gentlemen of Japan*]. Nanki-Poo, *A wand'ring minstrel, I*, arrives, and enquires about his beloved Yum-Yum, having heard a rumour that her fiancé, Ko-Ko, has been executed. But Pooh-Bah (an official) informs Nanki-Poo that Ko-Ko has been saved from execution and Yum-Yum is scheduled to marry on that very day [*And the drums will crash*].

The Titipu authorities, frustrated by the Mikado's decree that flirting is a capital crime, have appointed Ko-Ko (who had himself been condemned to death for flirting) to the post of Lord High Executioner [*Behold the lord high executioner*]. No further executions will take place since Ko-Ko was due to be first, and he is unlikely to carry out his own execution. He does, however, have a list of people that he would like to execute, given the chance [*I've got a little list*].

Eventually, Nanki-Poo meets Yum-Yum, along with her two sisters, Pitti-Sing and Peep-Bo, on their way home from school [*Three Little maids*]. He reveals his secret – that he is actually the son and heir of the Mikado, travelling in disguise to avoid the amorous advances of Katisha, an elderly lady of his father's court. Mourning their betrothals, Nanki-Poo and Yum-Yum sing *This is what I'll never do*.

Ko-Ko receives news that unless an execution is carried out within a month, the town will be reduced to the rank of a village. Ko-Ko, Pooh-Bah and Pish-Tush contemplate who will be sacrificed [*I am so proud*]. Fortuitously, Ko-Ko discovers that Nanki-Poo, in despair over losing Yum-Yum, is preparing to commit suicide. Ko-Ko makes a bargain with him: Nanki-Poo may marry Yum-Yum for one month if, at the end of that time, he allows himself to be executed. Ko-Ko will then marry the young widow. The crowd sing in joy [*Let the throng our joy advance*].

At the celebration of their engagement, Katisha arrives [*Katisha's entrance*] to claim Nanki-Poo as her husband. Just as Katisha and Yum-Yum are about to argue, Pitti-Sing interrupts with the news of Ko-Ko's plan [*He's gonna marry Yum-Yum*]. Katisha grieves that her *Hour of gladness* has been and gone. She attempts to reveal Nanki-Poo's secret about his true identity, but Yum-Yum leads the crowd in song, drowning her out [*Act I finale*]. Outwitted but not defeated, Katisha makes it clear that she intends to return.

Act II

Yum-Yum is prepared for her wedding [*Braid the raven hair*] and then marvels at her own beauty [*The sun and I*]. The crowd also prepare [*Swing a merry madrigal*] and everything is joyous until Ko-Ko and Pooh-Bah discover that when a married man is beheaded for flirting, his wife must be buried alive. Unsurprisingly, Yum-Yum is unwilling to marry under these circumstances [*Here's a howdy-do*], so Nanki-Poo challenges Ko-Ko to behead him on the spot, which he cannot do. Instead, he promises to present the Mikado with a false affidavit in evidence of Nanki-Poo's fictitious execution. The couple marry and couple go into hiding.

The Mikado arrives in Titipu [*The Mikado's song*] with Katisha. Ko-Ko assumes that they have come to see whether an execution has been carried out, but the Mikado is searching for his son.

Katisha reads that the person 'executed' was Nanki-Poo [*Alone and yet alive*]. Facing painful execution for 'killing' the heir apparent, Ko-Ko pleads with Nanki-Poo to 'return', but Nanki-Poo fears that Katisha will order his execution or 'worse' marry him if she finds he is alive. He suggests that if Ko-Ko could persuade Katisha to marry him instead, [*Tit Willow*] then Nanki-Poo could safely 'come to life again', as Katisha would have no claim on him.

Ko-Ko begs Katisha for her hand in marriage, which she initially rebuffs, but is soon moved by his pleadings [*Beauty in the bellow*]. She finally agrees and, once the ceremony is performed, Nanki-Poo and Yum-Yum re-appear. The Mikado is astonished that Nanki-Poo is in fact alive and, although Katisha is furious at the deception, the whole of Titipu celebrates the happy ending [*Act 2 finale*].