

The Mikado

or, The Town of Titipu

THE CAST

The Mikado Of Japan..... Christopher Michela
Nanki-Poo (*his son, disguised, in love with Yum-Yum*)..... Timothy James
Ko-Ko (*Lord High Executioner of Titipu*)..... Peter Hedlesky
Pooh-Bah (*Lord High Everything Else*)..... John-Scott Moir
Pish-Tush (*a Noble Lord*)..... Waldyn Benbenek
Three Sisters--Wards Of Ko-Ko:
Yum-Yum..... Sarah Wind
Pitti-Sing..... Kristen Husby
Peep-Bo..... Betsie Feldkamp
Katisha (*an Elderly Lady, In Love With Nanki-Poo*)..... Lara Trujillo
The Old Man..... Warren Loud
The Muse..... Aaron Rolloff

Chorus of School-girls:

Wendy Gennaula	Holly MacDonald	Amanda Schnabel
Mary Gregory	Charlotte Morrison	Krista Stocks
Shawn Holt	Tamara Philbrick	Rhea Sullivan
Justine Humphrey	Marianne Sadée	Andrea Uselman-Brandt

Chorus of Nobles:

Mark Alt	Peter Erickson	Eric Pasternack
Jim Brooks	Stephen Hage	Richard Rames
Ethan Edwards	Dean Laurance	Dan Sola
	Christopher Michela	

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**Understudies:** Waldyn Benbenek, Ethan Edwards, Mary Gregory, Stephen Hage,  
Rhea Sullivan, Andrea Uselman-Brandt

**Act I:** Courtyard of Ko-Ko's Official Residence

*15-Minute Intermission*

**Act II:** Ko-Ko's Garden

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~ Please turn off all cell phones & pagers ~
~ No eating or drinking is allowed in the theatre ~
~ No smoking is permitted in the building ~
~ The use of flash cameras is strictly forbidden ~

Warren in the Spotlight

The framing story for this production features Warren Loud, who is, at age 85, our oldest performer. He has been in the GSVLOC since it began in 1979, and he has sung the entire canon with our company. Originally from Massachusetts, Warren has a doctorate from MIT and taught mathematics at the University of Minnesota for 45 years, retiring in 1992. He also sang in the Plymouth Congregational Church choir for 44 years. He and his wife Mary Lou (coming up on their 60th anniversary) have three children and four grandchildren. He currently volunteers as a math tutor.

DIRECTOR'S NOTE

The idea for this production (the third full staging of *The Mikado* by The GSVLOC) was born at long-time company member Dean Laurance's cabin in Stone Lake, Wisconsin. The question came to this: Concept or no concept? The former offered opportunities to look at the material in a new and fresh way— but this also brought with it certain risks, i.e. why tinker with greatness? Is the concept merely a caprice of the director or is there a meaningful reason for a new approach? What about those who have never seen *The Mikado*—will they be robbed of the opportunity of enjoying Gilbert and Sullivan's greatest work without, well, enhancements, at best, and distracting clutter, at worst?

I've never been a fan of “concept for concept's sake” productions. So, I gave careful consideration to both points of view and ended somewhere in the middle. This show is at once a respectful production of a masterwork and an homage to our oldest company member, Warren Loud. There are elements of fantasy, to be sure, but the intention is, nevertheless, respectful to the source material. In short (too late?), my goal was to provide those who have seen *The Mikado* many times a respectfully interpreted version that would offer them something new while not offending their sensibilities. And for those new to *The Mikado*, my hope is that they will enjoy an interpretation that is true to the spirit of the original and in many ways very traditional in its approach. So, fear not. Yum Yum does not wear army boots, and Titipu is not placed at the base of a hydro-electric dam.

This is a show seen through the lens of memory—a lens through which some events are remembered with great accuracy, others are tinged with sepia, and some surface with the bold fantastical elements that can only be the result of the dreamlike quality of the subconscious mind.

I hope you enjoy our production.

—Joe Andrews

SYNOPSIS

Act I — A “wandering minstrel,” Nanki-Poo (actually the son of the Mikado), arrives in Titipu in search of Yum-Yum, ward and fiancée of Ko-Ko, who recently became Lord High Executioner.

When Yum-Yum returns from school with her sisters Pitti-Sing and Peep-Bo, she shows much more enthusiasm over Nanki-Poo's arrival than over her impending marriage to Ko-Ko. Nanki-Poo tells her his true identity, explaining that he fled his father's court to avoid marrying the unspeakable Katisha.

Word arrives from the Mikado that because no executions have taken place for a year, someone must be executed within a month, or Titipu will be downgraded to a mere village. Ko-Ko unsuccessfully tries to recruit a volunteer, only to discover the distraught Nanki-Poo about to hang himself over the loss of Yum-Yum. Nanki-Poo agrees to be beheaded at the end of the month, if he can marry Yum-Yum immediately. All rejoice at this ingenious solution, but their merrymaking is interrupted by the arrival of Katisha.

Act II — Yum-Yum prepares for her wedding to Nanki-Poo, but Ko-Ko turns up with the unwelcome news that, by law, when a married man is beheaded, his wife must be buried alive. Yum-Yum understandably balks at the idea of this “stuffy death,” and Nanki-Poo refuses to be beheaded without the compensatory marriage. Seeing no alternative, Ko-Ko sends Yum-Yum off to marry Nanki-Poo in secret, while he conspires to convince the Mikado that an execution has indeed taken place.

When Katisha recognizes the name on the death certificate as that of the Mikado's disguised son, the Mikado orders that the perpetrators be put to death—after lunch. Happily, before the sentence is carried out, Nanki-Poo and Yum-Yum pass by en route to their honeymoon. Unhappily for Ko-Ko, Nanki-Poo will not prove to the Mikado that he is alive until Katisha is already married to someone else—in fact, Ko-Ko. The reluctant suitor undertakes to woo the formidable maiden, enabling the opera to come to its typically Gilbertian happy ending.

PRODUCTION STAFF

Stage Director Joe Andrews
Music Director Roderick Phipps-Kettlewell
Costume Coordinator Anne Forgacs
Costumes by Thierry Bousquet
These costumes were originally created for the New York City Opera.
Lighting Designer.....Andy Kedl
Stage Manager Laura Bidgood
Set Designer & Scenic Painter Michael Hoover
Choreographer Zoe Kuester
Assistant Stage Managers..... Trina Koppang
Set Construction..... Dean Laurance, with
Matthew and Joseph Benbenek, Zach Curtis, Mark Ellenberger
Alyssa Gregory, Phil Holt, Bob Johanneck
Herman Swanson, Holly Windle, and cast members
Props Ethan Edwards, Laura Bidgood
Costume Workers..... Marlene Doll, Alyssa Gregory, Lesley Hendrickson
Jo Pasternack, Brianna Sullivan, and cast members
Lighting Technicians..... Cindy Edmon, Dan Feldkamp
Robert Hunter, Feifei Wei
Audio-Visual Engineer..... Bob Johanneck
Audio-Describer..... Judy Baldwin
Poster/Program Graphic Design:..... Andrea Gotz
Warren Loud Slide Show: Jeff Ferguson
Lobby Display & Photography Stephen Hage
Group Photos Daniels Studio
House Managers..... Paul and Char Hardt
Ticket Sales..... Charlotte Morrison
Ticket helpers..... Dean Laurance, Fred Morrison
House Staff Recruitment Rhea Sullivan

The Board:

Producer Ethan Edwards
Labour Pool Coordinator..... Eric Pasternack, Sarah Wind
Publicity Waldyn Benbenek
Treasurer Richard Rames
Secretary..... Lesley Hendrickson
Chorus Representatives Stephen Hage, Mary Gregory
Orchestra Representative..... Barb Hovey

ORCHESTRA

Conductor..... Roderick Phipps-Kettlewell
Orchestra Manager Debbie Clapp
Violin Myron Hawryluk, Concert Master
Rachael Athmann, Amy Atzel, Will Bartruff, Nancy Birth
Nancy Esslinger, Debbie Feinwachs, Kathleen Green, Kate Kelly
Dana Killam, Lorine Menzhuber, Miyuki Onishi, Kristen Sammartano
Wendy Tangen-Foster, Ed Wharton, Theodora Wynhoff, Eva Zorn
Viola Brendan Gordon, Teresa Mager, Tom Rognsvoog, Aija Ronis
Cello..... Coral Bastien, Jesse Berndt
John Dunham, Karen Rognsvoog
Bass..... Ann Baumann Johnson, Kristin Metz
Flute Kristen Kinnear-Ohlmann, Polly Meyerding-Dedrick
Erika Tomten, Joe Wypych
Clarinet..... Kent Barth, Barb Hovey
Oboe..... Elizabeth Berry, Steve Schellenberg
Bassoon..... Debbie Clapp
Horn Michael Engh, Chris Hahn, Jeffrey Ohlmann
Trumpet..... Bob Hirte, Betty MacKay, Bob Zobal
Trombone..... Tim Jung, Greg Michnay, Greg Onstad
Carl Sandberg, Benjamin Skroch
Percussion Julie Henry, John Litch, Paul Madore

Rehearsal Pianists: Steven Norquist, Roderick Phipps-Kettlewell, Karen Schilling

GLOSSARY (*in order of occurrence*)

ACT I:

Town of Titipu - Actually, such a town exists (now the cement capital of Japan). It is a few hours northwest of Tokyo by train.

Serried ranks assembled - shoulder to shoulder

and a rumbelow - nonsense word used in many sea-chanties

Her anchor's a-trip and her helm's a-lee - A-trip means clear of mud and ready to be hauled aboard. A-lee means away from the wind; ready for making sail.

to lay aloft - to climb up into the rigging in order to raise or lower sails.

unless connubially linked - matrimonially (i.e., unless married)

Pre-Adamite ancestry - before Adam (and Eve)

I, a salaried minion! - servile underling

you very imperfect ablutioner - The implication is that the person addressed has not done a good job of washing himself (OK, it does rhyme with "executioner").

cut a dash on their wedding day - put on a showy display

she'll toddle away, as all aver - declare

who dresses like a guy - Effigies of "gunpowder-plot" conspirator Guy Fawkes are burned each November 5; they are dressed in old clothes (like a scarecrow), i.e. bizarrely.

freed from its genius tutelary - guardian spirit, guiding influence

a Tremendous Swell - a very impressively distinguished person, a VIP

my father, the Lucius Junius Brutus of his race - A Roman consul (500 B.C.) who condemned his two sons to death, for their plotting to restore the monarchy

to embrace you thus con fuoco - Italian for "with fervor"

interrupted an apostrophe - an exclamatory address to a person or thing

with grief condign - suitable

in a dull, dark dock - small enclosed space, or cell (originally, an animal cage)

a cheap and chippy chopper - the headsman's axe, apparently not of the best quality

perform the Happy Dispatch - suicide

Oh blind, that seest no equipoise - counterbalancing factor

O ni! bikkuri shakkuri to! - This choral outburst is variously translated, but might mean "Demon, you surprise and shock us!" - Some think that "hiccup" is involved somehow.

I'll spoil your gay gambado - caper, from the French *gambade* a leap or spring

ACT II:

He glories all effulgent - Giving off a flood of light

though the tocsin sound ere long - a warning bell

Miya sama, miya sama / On n'm-ma no mayé ni / Pira-Pira suru no wa / Nan gia na / Toko tonyaré tonyaré na? - This is a legitimate Japanese song and was of fairly recent composition when Gilbert appropriated it for *The Mikado*. A war song of the Japanese Imperial Army, it was sung by the loyalist troops who put down a rebellion in 1877. Translations vary.

Make each prisoner pent - locked up

Mystical Germans who preach from ten till four - evangelical German Lutherans who had recently been touring England

to ride on a buffer in Parliamentary trains - The buffer is the shock-absorbing bumper on British railroad cars. When an act of Parliament in 1844 required that at least one train a day run to every station on a line, these slow trains were "Parliamentary trains."

in fitless finger stalls - protective covering for an injured finger

I drew my snickersnee - a long knife or small sword (from the Dutch)

give artistic verisimilitude - appearance of truth

CONTRIBUTORS

True Philanthropists (\$100 and over)

Arlene & Tom Alm ❖ Philip Asgian ❖ Brian Benjamin ❖ Richard Fishel ❖ Gretchen & Jim Fogo ❖ Douglas O. Happe ❖ Barb Hovey ❖ Jack & Geraldine King ❖ R. N. Quiche ❖ Jean Cameron & Robert Linder ❖ John Litch ❖ L. David Mech ❖ Shirley Moore ❖ John and Dianne Orbison ❖ Garry & Mary Ann Peterson ❖ Nancy & Bert Poritsky ❖ Tom & Beverly Rogers ❖ Paul & Patricia Sackett ❖ Leon Satran, MD ❖ The family of Steven and Mary Schier ❖ Radonna & Jim Schwarz ❖ Joe & Kristina Shaffer ❖ Doris Skalstad ❖ Richard Evan Stone ❖ Connie Waterous

Second Trombones (\$50 - \$99)

Suzanne Ammerman ❖ Benjamin & Aroti Bayman ❖ Helen Bergren ❖ Jerome and Sharon Berkowitz ❖ Marv Bookin ❖ Jeffrey R. Brown ❖ James and Nancy Cullen ❖ Mary Ann Doyle ❖ Mark Ellenberger and Janet Zander ❖ Eric Newman & Janice Gepner ❖ Carol & Greg Gross ❖ Elizabeth Hawn ❖ Marjorie and James Jacobsen ❖ Bill & Nancy Jones ❖ Margaret Kirkpatrick ❖ Thomas & Elizabeth Lanzatella ❖ Rachel Levitt ❖ Sanford Lipsky ❖ Michael Mack ❖ Philip Melmer ❖ Scott Olsen ❖ Peter F. Parshall ❖ John & Marge Pollack ❖ Redleaf Family Foundation ❖ Emma B. Robbins ❖ Glenn Skoy ❖ Jenelle Slade ❖ Joan T. Smith ❖ Brett D. Wagner ❖ James Wall ❖ Barb Westmoreland

Lords High Everything Else (up to \$50)

Pauline Alfors ❖ Valarie C. Anderson ❖ Roger & Jane Arndt ❖ William A. Barr ❖ Marian Behrend ❖ Phillip & Karen Bergem ❖ Ruth Berman ❖ Ben & Terri Boardman ❖ Heidi Boehlke ❖ Mary & Robert Boehlke ❖ Dr. Charles J. Boltuck ❖ James Booth ❖ Christine D. Bremer ❖ Lois Brockman ❖ John Brookes ❖ Beth, Laurie & Terry Brooks ❖ Marjorie Bundgaard ❖ Mary Bursek ❖ Carol Carberry ❖ Audrey & Jerry Cassidy ❖ Ervin and Carole Christensen ❖ Mary Cummings ❖ Tom Decker ❖ Nancy Drew ❖ Ginger Dunivan ❖ Sally J. Economon ❖ John Erdmann ❖ Elizabeth B. Erickson ❖ L. Peter Erickson ❖ Margaret Erickson ❖ Max Fallek ❖ David & Anna Lou Ford ❖ Gayle Gaskill ❖ Robert H. Golder ❖ Kathleen Green ❖ Arthur Gropen ❖ Susan Grubb ❖ Vicky Hagens ❖ Florence Halverson ❖ Linda Dexter Hancher ❖ Loretta & Stafford Hansen ❖ David & Mim Hanson ❖ Dan & Joann Hill ❖ Richard Horton & Victoria Houseman ❖ C. Joseph & Katherine Howard ❖ Warren Ibele ❖ Marita Karlisch ❖ Chris Kidder ❖ Jake Koller ❖ Mary Alice Kopf ❖ Fred A. Kueppers, Jr. ❖ Rhett & Jodi Lavin-Tompkins ❖ Mary Leahy ❖ Roderick & Joanne MacDonald ❖ Debra & Jeffry Magnuson ❖ C. Paul Martin ❖ Louis Martin ❖ Jean McCampbell ❖ Jan McLandsborough ❖ Don Mittelstadt ❖ Michael Monsor ❖ Virginia F. Morse Jane Otto ❖ Robert G. Packard ❖ Mr. & Mrs. George Peer ❖ Pat Pennington ❖ Dan Peterson ❖ Elsa Peterson ❖ Polly Jo Peterson ❖ Catherine M. Pitz ❖ Ann & John Pollack ❖ Molly Redmond ❖ Marilyn Reichman ❖ Edis & Larry Risser ❖ Jennifer Rissman ❖ Louise & William Rondano ❖ Pat Rosaves ❖ Jack Ross ❖ Elaine Savick ❖ Alison Savin ❖ Russell G. Schroedl ❖ Suzanne Sewell ❖ Judith Shalaby ❖ William K. Sheffield ❖ Dennis Shogren ❖ Stacey & David Smith ❖ Peggy Spurgeon, in memory of Blake Jones ❖ Elizabeth Steblay ❖ Mike Stone ❖ Mathew Streater ❖ Evelyn Struthers ❖ Leslie Swenson ❖ John Tulk ❖ Mrs. Betty Vorpahl ❖ Lillian Wallis ❖ Lori & James Wellman ❖ Pearl & Bill Wilson ❖ Richard Woellner ❖ Lorraine Zauft ❖

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Since its founding in 1979 by Dick Fishel and Jim Hart, the company has produced all the Gilbert and Sullivan shows: *Trial By Jury* (1979), *Patience* (1980), *Iolanthe* (1981), *Princess Ida* (1982), *Ruddigore* (1983), *The Gondoliers* (1984), *The Mikado* (Spring 1985), *The Sorcerer* (Fall 1985), *The Pirates of Penzance* (1986), *The Yeomen of the Guard* (1987), *Utopia, Ltd.* (1988), *H.M.S. Pinafore* (1989), *Patience* (1990), *The Grand Duke* (1991), *Iolanthe* (1992), *Princess Ida* (1993), *The Gondoliers* (1994), *Ruddigore* (1995), *The Mikado* (Spring 1996), *The Zoo and Trial By Jury* (Fall 1996), *The Sorcerer* (1997), *The Pirates of Penzance* (1998), *The Yeomen of the Guard* (1999), Offenbach's *Orpheus in the Underworld* (2000), *H.M.S. Pinafore* (2001), *Patience* (2002), *The Grand Duke* (2003), *Iolanthe* (2004), *The Gondoliers* (2005), and *Princess Ida* (2006)

In the Spring of 2008, we will present *Utopia, Limited*.

Our next Lake Harriet Bandshell performance will be in July of 2008

The Gilbert & Sullivan
Very Light Opera Company

presents

The Mikado

or

The Town of Titipu



March 9 - April 1, 2007

Howard Conn Fine Arts Center
1900 Nicollet Avenue South
Minneapolis

THE GILBERT & SULLIVAN VERY LIGHT OPERA COMPANY

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