

THE MIKADO

or
The Town of Titipu

THE CAST

The Mikado of Japan	Scott Benson
Nanki-Poo (<i>His Son, disguised as a wandering minstrel, and in love with Yum-Yum</i>).....	Joseph Andrews
Ko-Ko (<i>Lord High Executioner of Titipu</i>)	Matt Dolph
Pooh-Bah (<i>Lord High Everything Else</i>)	Waldyn Benbenek
Pish-Tush (<i>A Noble Lord</i>)	Ken Cheney
<i>Three Sisters, Wards of Ko-Ko:</i>	
Yum-Yum	Robin Hughes
Pitti-Sing	Mary Gregory
Peep-Bo	Barbara Meyer
Katisha (<i>An Elderly Lady, in love with Nanki-Poo</i>)	Deborah Haas
Ko-Ko's Axe-bearer.....	Allen Gregory, Ivar Hendrickson

Chorus of Schoolgirls, Parlourmaids, and Guests:

Mary Mescher Benbenek	Amy Gunderson	Margaret Sullivan
Stephanie Brody	Kathy Hering	Rhea Sullivan
Theresa Enright	Marcia Hill	Susan Volkmer
Kathryn Florhaug	Lizz Just	Holly Windle
Diane Dinndorf Friebe	Holly MacDonald	Amy Young
Kari Groth	Julie Parshall	

Chorus of Nobles, Footmen, and Guests:

LeRoy Altermatt	James Brooks	Warren Loud
Don Barbee	Andrew Elfenbein	Kristefor Lysne
Tom Barth	Peter Erickson	Richard Rames
Shawn Behrens	Roger Evans	Gordon Staff
Ernest Brody	Stephen Hage	Wesley Webb
	Dean Laurance	

Understudies: LeRoy Altermatt, Don Barbee, Tom Barth,
Shawn Behrens, James Brooks, Theresa Enright,
Kathryn Florhaug, Amy Gunderson, Kathy Hering,
Kristefor Lysne, Julie Parshall, Wesley Webb

There will be one intermission

~ No eating or drinking is allowed in the theatre ~
~ No smoking is permitted in the building ~
~ The use of flash cameras is strictly forbidden ~

We dedicate this production of *The Mikado* to the memory of

Gary Siemers

(1941 - 1995)

friend and longtime member of the G&SVLOC.

DIRECTOR'S NOTE

You've claimed your seat and taken a good look at the set. You check the program cover, maybe even glance at your ticket stub. You're in the right theatre — and, yes, this is *The Mikado*. But where are the bonsai trees, the cherry blossoms (on vase and jar, on screen and fan)? Don't worry. You've come to the right party: it just hasn't started yet.

Welcome to the manor house, circa 1912, where friends, family, and servants are gathering for a musical evening of their favorite Gilbert and Sullivan operetta. We invite you to join us in a celebration of the very important social and collegial side of the Gilbert & Sullivan Very Light Opera Company. We're all in our "glad rags" and just about ready to unpack the kimonos, hand round the fans, and indulge in "joyous shout and ringing cheer, laughing song and merry dance." May the rapture be unmodified.

— Lesley Hendrickson

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 the tailor, Ko-Ko. Having heard that Ko-Ko has been sentenced to die for flirting, Nanki-Poo has come to claim Yum-Yum for his own. His hopes are dashed when he learns that Ko-Ko has been reprieved, made Lord High Executioner, and will soon marry the girl after all.

Yum-Yum returns from school with her sisters Pitti-Sing and Peep-Bo, accompanied by numerous schoolfellows. Yum-Yum is much more enthusiastic over Nanki-Poo's arrival than over her impending marriage to Ko-Ko. The girls amuse themselves by taunting Pooh-Bah, a self-aggrandizing nobleman who has consented to hold all the court positions (and collect their salaries) when the others refused to serve under an ex-tailor. When alone with Yum-Yum, 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. They strike a bargain whereby Nanki-Poo shall be allowed to marry Yum-Yum, then at the end of the month, be beheaded by Ko-Ko. All rejoice at this ingenious solution, but their merrymaking is interrupted by the arrival of Katisha. They thwart her attempts to reveal Nanki-Poo's identity and she vengefully vows to go "Mikado-wards."

Act II — Yum-Yum prepares for her wedding to Nanki-Poo, only to be overcome by the realization that her married happiness is to be "cut short." Worse is in store, for 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.

The Mikado and Katisha arrive, and the three conspirators (Ko-Ko, Pooh-Bah and Pitti-Sing) are obliged to describe the pretended execution. When Katisha recognizes the name on the death certificate as that of the Mikado's disguised son, the Mikado orders that the three 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	Lesley Hendrickson
Music Director	Carolyn Davies
Artistic Director	Wendy Evans
Stage Manager	Toni Schaetz
Chorus Master	Elizabeth Swanson
Set Designer and Builder	Steven Reiser
Set Construction and Painting	Laurie Brooks, Terry Brooks Rick Churchill, Bob Hunter, Bob Johanneck Peggie Kennedy, Carol Kollander, Lee Gartner, Juren Raske Christine Spiritwolf, Colleen Reilly, and cast members
Set Construction Coordinator	Ernest Brody
Properties Manager	Cindy Edmon
Costume Coordinator	Lesley Hendrickson
Wardrobe Mistress	Anne Forgacs
Costume Construction	Wendy Evans, Anne Forgacs Lee Gartner, Lesley Hendrickson, Dorothy Kuether Charlotte Morrison, Barb Vojtech, and cast members
Costume Rentals	Minnesota Opera, Guthrie Theatre
Lighting Designer	Stephen Pax
Lighting & Backstage Crew	Bob Hunter, Carol Kollander Peggie Kennedy, Juren Raske
Audio-Visual Technician	Bob Johanneck
Catering Assistant	Colleen Reilly
Poster Production	Joe Andrews
Poster Design	Terry Schnipkoweit, Ultra Creative
Poster Printing	Weston Engraving
Lobby Display & Photography	Roger Evans, Stephen Hage
House Manager	Kathy Rausch Mitchell
House Staff Recruiter	Rhea Sullivan
Ticket Sales	Katie Lowry
Ticket Assistants	Barb Hovey, Carol Kollander Mary Kuehborn, Mary Kay Murray, Lauren Parnell Steve Rawlins, Chris Rusin, and cast members

The Board:

Producer	Stephen Hage
Vice Producer	Tom Barth
Labour Pool Coordinator	Ernest Brody
Publicity	Lizz Just
Treasurer	Richard Rames
Secretary	Shawn Behrens
Chorus Representatives	Gordon Staff, Holly MacDonald

ORCHESTRA

Violin	Milton Wright (Concertmaster), Dorothy Boen Phil Bremmer, Anne Duff, Paula Erickson Joni MacDonald, Gary Rauk, Janet Schmitt Gayle Thomas, Linda Werner, Agnes Wolf
Viola	Cynthia Fogg, Gary Hanson, Gretchen Hinkie Erasmus Meinerts, Scott Olsen, Tom Rognsvoog, Aija Ronis
Cello	Loren Dwyer, John Litch Wendy Lukaszewski, Kathy Nyseth
Bass	Ron Rasmussen, Bob Salter
Flute	Sari Fried, Diane Markovich, Julie Lindstrom
Clarinet	Barb Hovey, Debbie Johanneck
Oboe	Stuart Mitchell, Helen Scharber
Bassoon	Stewart Schroeder
Horn	Barbara Schroeder Ellen Sorenson, Jim Streich
Trumpet	Bob Hirte, Betty MacKay, Bob Zobal
Trombone	Greg Michnay, Larry Perry
Percussion	Julie Schmid, Jim Streich

Rehearsal Pianists	Sarah Burk, Sally Reynolds, Jean Van Heel
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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 (well, 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

piano-organist – organ-grinder (noisy street musician – no musical ability required)

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.

that Nisi Prius nuisance, the judicial humorist – a court handling civil law cases, whose judges evidently fancied themselves witty

freed from its genius tutelary – guardian spirit, guiding influence

the Marine Parade – sea-side promenade, analogous to "the boardwalk" in America

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"

And for yam I should get toco – "Toco" is schoolboy slang for punishment; "toco for yam" is an expression meaning getting something bad in exchange for something good.

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 is 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 "hiccups" 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

I never even killed a blue-bottle – a large fly

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

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THE GILBERT & SULLIVAN VERY LIGHT OPERA COMPANY

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), and *Ruddigore* (1995)

The GSVLOC will be very busy in the coming year:

- ♦ We will be cooperating with the Minneapolis Pops Orchestra in a concert version of *The Pirates of Penzance* at the Lake Harriet Bandshell, July 20-21, 1996.
- ♦ In November, we will present a full production, here at the Howard Conn Theatre, of two one-act operettas: *Trial By Jury*, by Gilbert & Sullivan, and *The Zoo*, by B. C. Stephenson & Arthur Sullivan.
- ♦ In the Spring of 1997, we will produce *The Sorcerer*, the story of the unexpected consequences of slipping a love-potion into the tea-pot at a village celebration.

Tax deductible contributions to help support our season are always welcome.

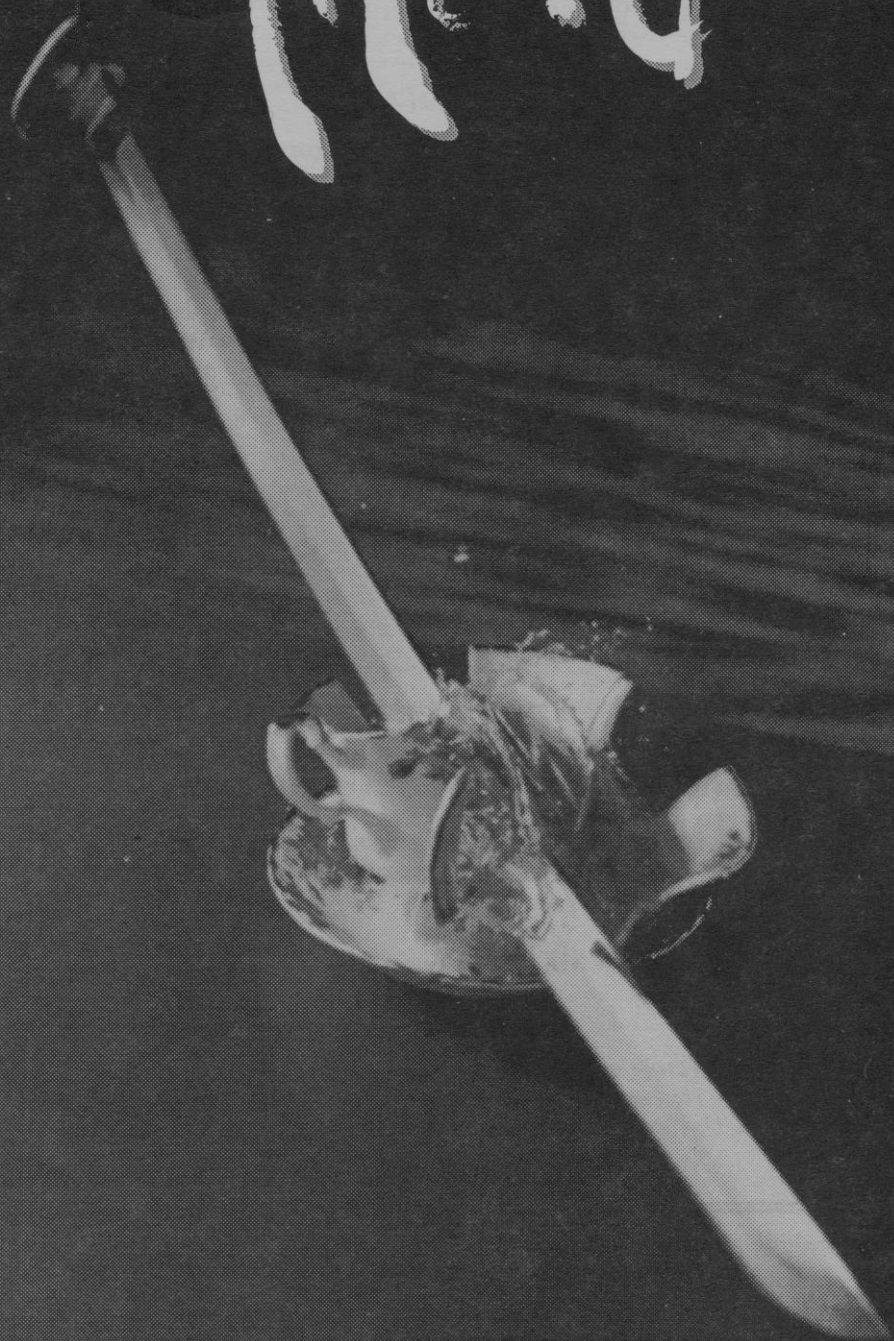
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GILBERT & SULLIVAN'S

THE
Mikado



THE GILBERT & SULLIVAN VERY LIGHT OPERA COMPANY
MARCH 15-31, 1996