**THE MIKADO**

or

The Town of Titipu

**THE CAST**

The Mikado of Japan .................................. Scott Benson
Nanki-Poo (His Son, disguised as a wandering minstrel, and in love with Yum-Yum) .......... Joseph Andrews
Ko-Ko (Lord High Executioner of Titipu) .................... Matt Dolph
Pooh-Bah (Lord High Everything Else) ..................... Waldyn Benbenek
Pish-Tush (A Noble Lord) .................................. Ken Cheney

Three Sisters, Wards of Ko-Ko:
Yum-Yum .................................................. Robin Hughes
Pitti-Sing ................................................... Mary Gregory
Peep-Bo ..................................................... Barbara Meyer

Katisha (An Elderly Lady, in love with Nanki-Poo) ........ 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

**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&S VLOC.
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 gathered 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 fiancee 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 Pooch-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 venegfully 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, Pooch-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 Schaezt
Chorus Master ............................................. Elizabeth Swanson

Set Designer and Builder ....................... Steven Reiser
Set Construction and Painting .......... Laurie Brooks, Terry Brooks
                                            Rick Churchill, Bob Hunter, Bob Johanncek
                                            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 Foragcs
Costume Construction ......................... Wendy Evans, Anne Foragcs
                                            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 Johanncek
Catering Assistant ................................. Colleen Reilly
Poster Production .................................... Joe Andrews
Poster Design ......................................... Terry Schnipkowiet, 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 Bremner, 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 Rognsoovog, Alja 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 Johanncek
Oboe ..................................................... Stuart Mitchell, Helen Scharber
Bassoon ................................................ Stewart Schroeder
Horn .................................................... Barbara Schroeder
                                            Ellen Sorenson, Jim Streich
Trumpet .............................................. Bob Hirte, Betty MacKay, Bob Zobal
Trombone ......................................... Greg Michayl, Larry Perry
Percussion .......................................... Julie Schimid, Jim Streich

Rehearsal Pianists ......................... Sarah Burk, Sally Reynolds, Jean Van Heel
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 rumble above – 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 cannibally linked – matrimonially (i.e., unless married)
Pre-Adamite ancestry – before Adam (and Eve)
I a salaried minion! – servile underling
you very imperfect ablationer – 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 along, as all over – 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 "hiccup" is involved somehow.
I'll spoil – your gay gambade – caper, from the French gambade, a leap or spring

Act II:

He glories all effulgent – giving off a flood of light
though the loyin sound ere long – a warning bell
I never even killed a blue-bottle – a large fly

Miya sama, miya sama / On n'm-ма 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 bumper in Parliamentary trains – The bumper 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 stools – protective covering for an injured finger
I drew my snickersne – a long knife or small sword (from the Dutch)
give artistic verisimilitude – appearance of truth
CONTRIBUTORS

ACKNOWLEDGEMENTS
Hobart United Methodist Church, Plymouth Congregational Church, Child Garden Montessori School, Rick Churchill, Great American History Theatre, Ray Ball and the Hennepin County Department of Environmental Management, Minnetonka Symphony, Eric Peterson Brass Repair, and our "mighty troops" of ushers, ticket sellers, dinner servers, and concessionaires (whose functions are particularly vital).

Special Thanks to Weston Engraving and Ultra Creative for poster production.

THE GILBERT & SULLIVAN VERY LIGHT OPERA COMPANY
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.

THE GILBERT & SULLIVAN VERY LIGHT OPERA COMPANY
P.O. Box 580172, Minneapolis MN 55458
Telephone: (612) 925-9159
GILBERT & SULLIVAN'S

THE MILOBO

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