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JULY 18-20 WISCONSIN UNION THEATER

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Present

THE MIKADO
OR
THE TOWN OF TITIPU.

Book by
W.S. Gilbert

Music by
A.S. Sullivan

Stage Director
Jeffrey Davies

Choreographer
Pamela J. Pinigas

Music Director
David Crosby

July 18-20, 1975
The Wisconsin Union Theatre

Sponsored in part by a grant from the Wisconsin Arts Board.

ARGUMENT

Before the action of the opera begins, Nanki-Poo has fled from the court of his father, the Mikado of Japan, to escape marriage with an elderly lady, named Katisha. Assuming the disguise of a musician, he has then fallen in love with a fair maiden, Yum-Yum; but he has been prevented from marrying her by her guardian, Ko-Ko, who wishes to marry her himself. Ko-Ko, however, has been condemned to death for flirting; and, when Act I opens, Nanki-Poo is hastening to the court of Ko-Ko in Titipu to find out whether Yum-Yum is now free to marry him.

From Pooh-Bah (a corrupt and proud public official) and Pish-Tush (a nobleman), Nanki-Poo learns that Ko-Ko has, instead, become Lord High Executioner, thus preventing the sentence of decapitation from being carried out. Ko-Ko is, in fact, going to marry Yum-Yum that very afternoon.

Everything seems to be going well for Ko-Ko, but suddenly a letter comes from the Mikado ordering him to execute somebody or else lose his position of Lord High Executioner. He is in a quandary to find someone to execute, when Nanki-Poo appears, bent upon suicide because he cannot marry Yum-Yum. By conceding to him the right to marry Yum-Yum for a month, Ko-Ko persuades Nanki-Poo to be the subject for the public execution when that month is up. There is general rejoicing in this apparent solution to the problem, marred only by the unexpected appearance of Katisha, in quest of the vanished object of her affections, Nanki-Poo. She is driven away, but threatens to go to the Mikado about the matter.

Act II opens with Yum-Yum preparing for her marriage with Nanki-Poo. As all are singing a "merry madrigal", Ko-Ko comes in with the news that he has just discovered a law stating that when a married man is executed his wife must be buried alive. To save Yum-Yum from that fate, Nanki-Poo decides to kill himself at once. But this again throws Ko-Ko into a quandary to find someone to execute (especially as he has heard that the Mikado is at that moment on his way to Titipu). Nanki-Poo magnanimously offers himself for immediate decapitation, but Ko-Ko is unable to perform the act without some practice.

Another way out of the difficulty presents itself: Ko-Ko has Pooh-Bah make a false affidavit that Nanki-Poo has been executed, and bids Nanki-Poo and Yum-Yum leave the country.

The Mikado soon appears. Ko-Ko thinks that the object of this visit is to see whether the execution has taken place. He accordingly produces the affidavit and describes with gusto the execution. But the Mikado has actually come at the prompting of Katisha in search of his lost son. When the fact transpires that the person whom Ko-Ko has supposedly executed is really the Mikado's son, Ko-Ko and his accomplices are declared guilty of "compassing the death of the Heir Apparent". The only hope for them is to admit the falsehood of the affidavit and produce Nanki-Poo alive. But, as Nanki-Poo has already married Yum-Yum and so cannot marry Katisha, Katisha will surely insist on the execution of Nanki-Poo and Yum-Yum. Ko-Ko solves the problem by offering his hand to Katisha; and, after he sings her the touching ballad of "Willow, tit-willow", she accepts him. The end of the opera comes with Nanki-Poo discovering himself as the son of the Mikado.

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DRAMATIS PERSONAE

The Mikado of Japan	Richard Knowles
Nanki-Poo, his son, disguised as a wandering minstrel	James Eatman
Katisha, An Elderly Lady, in love with Nanki-Poo	Susan Boardman
Ko-Ko, Lord High Executioner of Titipu	Robert Ashby
Pooh-Bah, Lord High Everything Else	Dean Jorgenson
Pish-Tush, A Noble Lord	Charles Bacon
Yum-Yum	Linda Terry
Pitti-Sing	Brenda Martin
Peep-Bo	Anne Coffman

Chorus of Nobles and Guards

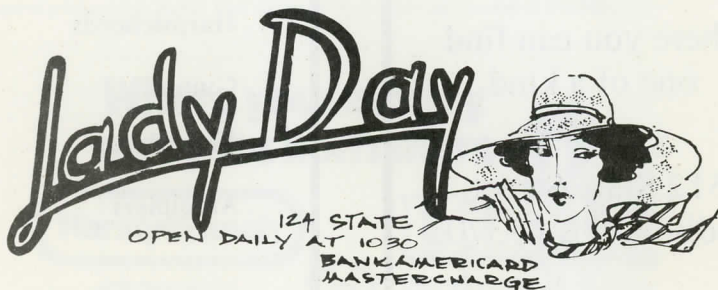
James N. Cotter	Peter Putz*
Tim Gibneski	Stephen Pecha
Richard Gladitsch	Vincent Rideout
John Gulesserian	J. Julian Rheaume*
Calvino Hagen	Verdon Staines
Mike Henry	Scott Stantis
Craig Holt	Willie Timpson
Frank Musillami	Douglas Tomas
David Watts	Jerry Watts
Fred Truck	Kurt Van Scoik
Paul Schmidt*	Mark Flannery*

Chorus of School Girls

Camilla Barnes	Carol Gilbert
Chris Carey	Michelle Jovanovic
Ann Croatt	Charlotte Mullin
Liz Fadell	Jame Ostrem
Nathalie Gebarski*	Missy Putz
Mary Rundle	Barb Zutz
Liz Hamilton*	

ACT I Courtyard of Ko-Ko's official residence
 ACT II Ko-ko's garden

* Denotes understudy



MUSICAL NUMBERS

ACT I

OVERTURE

1. "If You Want To Know Who We Are" (Opening Chorus and Recitative)
Nanki-Poo and Men
2. "A Wand'ring Minstrel I" (Solo and Chorus) *Nanki-Poo and Men*
3. "Our Great Mikado, Virtuous Man" (Solo and Chorus) *Pish-Tush and Men*
4. "Young Man, Despair" (Song) *Pooh-Bah, Nanki-Poo, and Pish-Tush*
- 4a. "And Have I Journeyed For A Month" (Recitative) *Nanki-Poo and Pooh-Bah*
5. "Behold the Lord High Executioner" (Chorus and Solo) *Ko-Ko and Men*
- 5a. "As Some Day It May Happen" (Solo and Chorus) *Ko-Ko and Men*
6. "Comes A Train of Little Ladies" (Chorus) *Girls*
7. "Three Little Maids From School Are We" (Trio and Chorus)
Yum-Yum, Peep-Bo, Pitti-Sing, and Girls
8. "So Please You, Sir, We Much Regret" (Quartet and Chorus)
Yum-Yum, Peep-Bo, Pitti-Sing, Pooh-Bah, and Girls
9. "Were You Not To Ko-Ko Plighted" (Duet) *Yum-Yum and Nanki-Poo*
10. "I Am So Proud" (Trio) *Pooh-Bah, Ko-Ko, and Pish-Tush*
11. "With Aspect Stern and Gloomy Stride" (Finale of Act I) *Ensemble*

ACT II

12. "Braid the Raven Hair" (Opening Chorus and Solo) *Pitti-Sing and Girls*
13. "The Sun, Whose Rays Are All Ablaze" (Song) *Yum-Yum*
14. "Brightly Dawns Our Wedding Day" (Madrigal)
Yum-Yum, Pitti-Sing, Nanki-Poo, and Pish-Tush
15. "Here's A How-De-Do!" (Trio) *Yum-Yum, Nanki-Poo, and Ko-Ko*
16. "Mi-Ya Sa-Ma" (March of the Mikado's Troops, Chorus, and Duet)
Mikado, Katisha, Girls, and Men
17. "A More Humane Mikado" (Solo and Chorus) *Mikado, Girls, and Men*
18. "The Criminal Cried As He Dropped Him Down" (Trio and Chorus)
Ko-Ko, Pitti-Sing, Pooh-Bah, Girls, and Men
19. "See How the Fates Their Gifts Allot" (Glee)
Mikado, Pitti-Sing, Pooh-Bah, Ko-Ko, and Katisha
20. "The Flowers That Bloom In The Spring" (Song)
Nanki-Poo, Ko-Ko, Yum-Yum, Pitti-Sing, and Pooh-Bah
21. "Alone, And Yet Alive!" (Recitative and Song) *Katisha*
22. "Willow, Tit-Willow" (Song) *Ko-Ko*
23. "There Is Beauty In The Bellow Of The Blast" (Duet) *Katisha and Ko-Ko*
24. "For He's Gone And Married Yum-Yum" (Finale of Act II) *Ensemble*

Robert Ashby (Ko-Ko) graduated from the UW Law School in May. He will leave Madison in September to work in the Department of Transportation in Washington, D.C. He has appeared in numerous musical theatre productions in Madison, his most recent role with Savoyards was the Duke in last summer's production of *The Gondoliers*. Ashby is a member of the Savoyards board of directors.

James Eatman (Nanki-Poo) is a graduate student in theatre at the UW. His previous roles with the Savoyards have been Romantic leads in the last two productions. Eatman is a member-at-large on the board of directors.

Anne Coffman (Peep-Bo) has been hooked on Gilbert and Sullivan since she was ten years old. This is her fifth season with the group, having started in the chorus of *Iolanthe*. Anne is a past president of the board of directors. She is a sophomore voice student, studying with Ilona Kombrink.

Brenda Martin (Pitti-Sing) has a degree in voice from the University of Wisconsin-Platteville and grew up on a farm. She taught junior high vocal music. Recently Brenda understudied Flora in *La Traviata*. *The Mikado* is her first role with The Savoyards.

Charles Bacon (Pish-Tush) is a project specialist at the Wisconsin Research and Development Center. He has appeared in several other productions outside of Savoyards, including Madison Theatre Guild's production of *The Fantasticks* and *The Marriage of Figaro*.

Susan Boardman (Katisha) is a graduate student in voice at the University. She most recently appeared in University Opera's production of *L'Orfeo*. Katisha is Susan's first role with the Savoyards.

Linda Terry (Yum-Yum) teaches voice privately at the Wisconsin School of Music and appears frequently in concerts at the University and in the Madison area. In the past she has played the role of Elsie in Gilbert and Sullivan's *The Yeoman of the Guard*.

Richard Knowles (*The Mikado*) was born in 1935 in Southbridge, Massachusetts. He played Ko-Ko in 1950 and has been a professor of English at the University of Wisconsin since 1962.

David Crosby (Music Director) has conducted all of the Gilbert and Sullivan operas. He has served as music director and conductor for the Oberlin College Gilbert and Sullivan Players, Madison Civic Repertory and the Madison Summer Symphony. He is an award winning composer-arranger-producer for several radio and television series aired nationally.

Jeffrey Davies (stage director) appeared in *The Mikado* in 1964, while a Ph.D. candidate at the University of Nottingham. He has performed at the Edinburgh Festival and toured with the Scottish Opera in 1968. In Madison Davies has appeared with Opera Workshop University Theatre, Civic Opera, Civic Repertory, Children's Theatre and Radio and T.V. Last year he directed the Savoyards' production of *The Gondoliers*.

Pamela J. Pinigas (choreographer) is a dance major at the UW and is a baker at the Bakers' Rooms Restaurant. Last summer Pam was choreographer and photographer for Savoyards' production of *The Gondoliers*. She has played Velma in Madison Theatre Guild's production of *West Side Story*. Pam holds The Savoyards' title of most changes of address in one year.

H. Van Putz (chorusmaster) joined The Savoyards in 1967 and has sung several leading roles. Last year he was music director and conductor for *The Gondoliers*. Van is currently Vice President of Savoyards.



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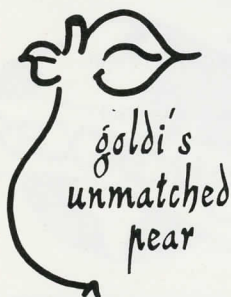
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DIRECTOR'S NOTES

Our aim with this production of "The Mikado" has been to avoid the 'gimmicks' to which it is often subjected to enable you to enjoy the show in the style intended by Gilbert and Sullivan. This authenticity is appropriate at the centennial of the beginning of Gilbert and Sullivan.

Despite the Japanese setting, the comic opera is very English. What is seen appears Oriental, but the content and what is heard is Western. Even the characters do not have Japanese names, like "Yum-Yum", "Pish-Tush", and "Pitti-Sing" (Victorian baby talk for "Pretty Thing"). This enables Gilbert to mask his satire just enough to be still recognizable. The haughty "Pooh-Bah" for example represents several English political and religious offices, in which capacities he readily accepts bribes, but when discovered claims he was not involved. Times haven't changed much, have they! Other Gilbert jibes are aimed at everyday bothers, such as social bores, awkward handshakes, pool (billiard) sharks, and graffiti artists.

Gilbert, directing the first production in 1885, insisted on visual reality. He employed a Japanese dancer and tea-girl to teach the cast deportment, stylized movement, and fan technique. We too have Japanese advisors, and have turned to Kabuki and Noh drama for ideas. Much of Gilbert's training was in burlesque theatre, and our production does not overlook this, along with the tasteful addition of traditional "comic business".

Sullivan deliberately did not attempt to write pseudo-oriental music, although he included the "Mia sama" traditional Japanese tune. Instead he wrote in the European style, including a madrigal, glee and ballads, no doubt influenced by Arne and Purcell. His studentship with Mendelssohn is very evident, with oratio-like recitatives and choruses, expertly woven together in light opera style resembling Offenbach, a contemporary of Sullivan. Until recently, a complete original score has not been available. We had the good fortune to obtain one, enabling us to add authentic Sullivan to original Gilbert with whom we enter a topsy-turvy wonderland through a looking-glass in which we see ourselves in a thin, but authentic, Japanese disguise.

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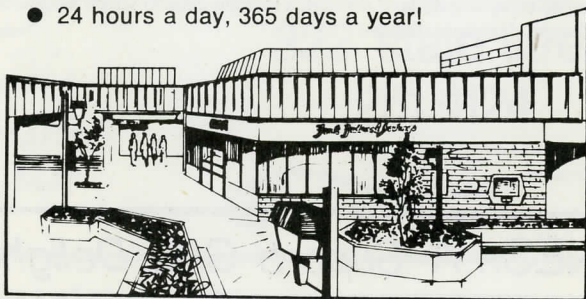
The Capitol Times
Dr. Takeshi Aoi
Jean Hajek
Joseph Hawkins
Those who loaned or
gave costumes
Janetta Tysberg
Dave Shaw

The University of Wisconsin Memorial Union

Mary Olson for her housecoat; All the women in the cast that gave up their nylons; Miz Putz for contributions above and beyond the call of duty; The Phantom Carolloneur for his rehearsal accompaniment; The Bascom Hall Janitorial Staff and Glee Club; James Reese for his infinite patience; All the men in the cast who cheerfully shaved their hard won facial hair; Scott Pankow; Al "Flash" Gibneski; Datelines; The Stoughton Town Dump.

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Our production costs for *The Mikado* total nearly \$4,000.00, including the payment of fees for rental of performing and rehearsal facilities, costumes, scenery, the rental of lighting equipment, printing and publicity costs, and score rental. Your assistance is much needed if we are to continue in our tradition of quality theatre presentations. Donations in any amount (tax deductible, of course) will be sincerely appreciated, with the following contributor designations.

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All contributors will be acknowledged in our program unless specified otherwise.

To reiterate, your generous contribution can be of vital importance to us. If you are unable to donate, you may nonetheless assist us by continuing to attend our performances, telling others about the Madison Savoyards, or encouraging your children, pupils, or other young friends to become involved in next summer's production.

We can serve to the fullest the community that knows of our needs and supports our purpose. Thank you.

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