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## **THE MIKADO OR THE TOWN OF TITIPU**

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Book & Lyrics by William S. Gilbert

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Wisconsin Union Theater, Madison  
July 24, 25, 31, August 1--7:00 p.m.  
July 26, August 2--2:30 p.m.

Irvin L. Young Auditorium,  
Whitewater  
August 9--3:00 p.m.

Funded in part by a grant from the Dane County Cultural Affairs Commission, with additional support from the Madison Community Foundation

## MUSICAL NUMBERS

Overture..... Orchestra

### ACT I

If you want to know who we are .....Nanki-Poo and Men  
 A wand'ring minstrel, I.....Nanki-Poo and Men  
 Our great Mikado, virtuous man.....Pish-Tush and Men  
 Young man, despair.....Pooh-Bah, Nanki-Poo, and  
 Pish-Tush  
 And have I journeyed for a month.....Nanki-Poo and Pooh-Bah  
 Behold the Lord High Executioner.....Ko-Ko and Men  
 As some day it may happen.....Ko-Ko and Men  
 Comes a train of little ladies.....Girls  
 Three little maids from school are we.....Yum-Yum, Peep-Bo, Pitti-  
 Sing, and Girls  
 So please you, Sir, we much regret.....Yum-Yum, Peep-Bo, Pitti-  
 Sing, Pooh-Bah, and Girls  
 Were you not to Ko-Ko plighted.....Yum-Yum and Nanki-Poo  
 I am so proud.....Pooh-Bah, Ko-Ko, and Pish-  
 Tush  
 With aspect stern and gloomy stride.....Ensemble

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## ACT II

Braid the raven hair .....Pitti-Sing and Girls  
 The sun, whose rays are all ablaze.....Yum-Yum  
 Brightly dawns our wedding day.....Yum-Yum, Pitti-Sing, Nanki-  
 Poo, and Pish-Tush  
 Here's a how-de-do.....Yum-Yum, Nanki-Poo, and  
 Ko-Ko  
 Mi-ya sa-ma.....Mikado, Katisha, Girls, and  
 Men  
 A more humane Mikado .....Mikado, Girls, and Men  
 The criminal cried as  
 he dropped him down .....Ko-Ko, Pitti-Sing, Poh-Bah,  
 Girls, and Men  
 See how the Fates their gifts allot.....Mikado, Pitti-Sing, Pooh-Bah,  
 Ko-Ko, and Katisha  
 The flowers that bloom in the spring .....Nanki-Poo, Ko-Ko, Yum-  
 Yum, Pitti-Sing, and Pooh-Bah  
 Alone, and yet alive!.....Katisha  
 Willow, tit-Willow.....Ko-Ko  
 There is beauty in the bellow of the blast.....Katisha and Ko-Ko  
 For he's gone and married Yum-Yum.....Ensemble

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**CAST OF CHARACTERS**  
(IN ORDER LISTED IN THE ORIGINAL SCORE)

The Mikado of Japan ..... Bert N. Adams  
 Nanki-Poo (his Son, disguised as a wandering minstrel,  
 and in love with Yum-Yum).....Peter C. Voigt  
 Ko-Ko (Lord High Executioner of Titipu) .....Bill Lutes  
 Pooh-Bah (Lord High Everything Else) .....Randall Johnson  
 Pish-Tush (a Noble Lord).....Andrew Eley  
 Go-To (a Lord) .....Tom Lawrence

**Three Sisters, Wards of Ko-Ko**

Yum-Yum ..... Sarah Lawrence  
 ..... Tresa Waggoner-Guard  
 Pitti-Sing ..... Martha Fischer  
 Peep-Bo ..... Kara Noah

**Katisha (an elderly Lady, in love with Nanki-Poo)**

..... Julie R. Soddy-Gamblin  
 Kittyshas (Katishas-in-training)..... Elisabeth Beckman  
 ..... Marissa Wacker

*Kristina Zengaffinen*

**KZEN** DESIGN & GRAPHICS

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\* Sarah Lawrence will play the role from 7/24 through 8/1.  
 \* Tresa Waggoner-Guard will perform the role on 8/2 and 8/9.

**Yum-Yum's Wedding Attendants:** Whitney Bush, Katie Lutes, Sara Poulson  
**Farmers:** Jeff Kriesel, Nathaniel Lutes, Bryan Wacker, and Gabe Williams  
**Snickersnee Bearer:** Jeff Kriesel  
**Mikado Guards:** Darren S. Bush, Jason Forsythe, Josh Kapfer, James Pippitt.

**Chorus of School-girls, Nobles, Guards, and Coolies:** Steve Addison, Rachel A. Bishop, Darren S. Bush, Stephanie J. Bush, Whitney Bush, Jason Forsythe, Julia Foster, Heather A. Gerbyshak, Dianne Graham, Robin Griffeath-Loeb, Scott D. Hurlbert, Josh Kapfer, Laura Kepner-Adney, Jeff Kriesel, Pamela Kosorok, Tom Lawrence, R. Richard Layman, Katie Lutes, Nathaniel Lutes, Chris McFarlin, Margaret Meder, Catherine Neumann, Julie A. Ottum, Ilona Pinzke, Catherine Pippitt, James Pippitt, Sara Poulson, Steven Powell, Catherine Schweitzer, John Schweitzer, Michelle Townsend, Ariana Voigt, Bryan Wacker, Molly T. Weiss, Gabe Williams

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Violin I.....	Steve Kadlecek
.....	Jon Vriesacker
Violin II .....	Carol Poquette
.....	Rolf Wulfsberg
.....	Lola Yde
Viola .....	Christopher Dir*
.....	Nancy Kurr*
.....	Carissa Marshall
Cello .....	Patricia Germain*
.....	Phila Poff
.....	Laurie Riss*
Bass .....	Jordan Gilliland
Flute .....	Betty Bielefeld
.....	April Hulsey
Clarinet .....	Macy Shubak
.....	Robert Taylor
Oboe .....	Jenny Cooper*
.....	Jill Rupnow*
Bassoon.....	Anthony Georgeson
Trumpet .....	David Cooper
.....	Steve Gamblin
French Horn .....	Pam Gilbertson
.....	Elise Showalter
Trombone .....	Geoff Gingerich®
.....	Katie Kretschman®
.....	Joan Speerscheider
Percussion.....	Dan Smith

\* Madison performances only

\* Whitewater performance only

® Geoff Gingerich will play from July 24 through Aug. 1; Katie Kretschman will play Aug. 2-9.

*The Mikado* will be performed in two acts.

There will be one fifteen-minute intermission.

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## THE 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's discovering himself as the son of the Mikado.

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## NOTES FROM THE STAGE DIRECTOR

THE MEMORABLE first performance of this greatest of light musical pieces was given on March 14, 1885, at the Savoy Theater in London, the scene of all Gilbert and Sullivan first nights for 15 years. "Pinafore" had gone before, and it seemed impossible that the stupendous success of that delightful piece should be repeated by the new one, but nevertheless the miracle was achieved. "The Mikado" took London by storm, and soon afterward it took the world by storm. Before the end of 1885 it was being played in Europe and America by fully 150 companies. One night, in October in this country alone, there were no less (sic) than 117 performances.

So read H. L. Mencken's review in the *Baltimore Evening Sun*, November 29, 1910. Just over 87 years later, on Christmas Eve, I read *The Mikado* for the first time. I was startled by how funny it is. I put away my usual tiresome disdain for anything light and took the directorship. Judge of my delight in working with this company in this genre.

Alas, a director is nothing if not tormented by something. Without the usual copyright issues which plagued companies intending to perform G&S works earlier in this century, I would have had little controversy to fight with but for the PC card. (That's "politically correct," not your desktop.) This is clearly a British satire of mistaken identity, arranged marriages (for if what they say is true, 'tis death to marry you), contrived legal processes and social hierarchy. In an effort to stay true to the intent of Gilbert's narrative, the usual changes have been made to words which acquired a negative or nasty connotation in the ensuing century. Added references to current politicians and others of their ilk bring the satire even closer to home.

Over and above that, I have the gentle teachings of June Miyasaki to thank for any success in avoiding even the appearance of social imperialist or white supremacist interpretation. This is a musical of Midwesterners pretending to be English pretending to be Japanese. There is substance and mirth in that.

It seems at once precarious and necessary to share a bit of my vision of *The Mikado*: or *The Town of Titipu*. It is captioned "Illusion and Allusion." For all the convoluted plot lines and verbiage, the play is about illusion. Pooh-Bah professes to be all that he is not; Nanki-Poo appears not to be who he is; Ko-Ko has not the skills to execute his title; the Mikado claims to be humane yet his Sentences mandate boiling oil and melted lead. And the play is about Allusion. There is always the implication, reference or suggestion to something or someone else. Consequently, the production is played large and largely distorted, as if through the looking glass.

Harold Clurman in his book *On Directing*, says the director must be "an organizer, a teacher, a politician, a psychic detective, a lay analyst, a technician, a creative being. Ideally, he should know literature, acting, the psychology of the actor, the visual

arts, music, history, and above all, he must understand people. He must inspire confidence. All of which means he must be a 'great lover'."

I would add to that list that she must be an air traffic controller. Hailing and exiting over 50 actors through 24 scenes, while maintaining the measured Japanese gait and some semblance of unison in the fans ought to have required a pilot's license. It certainly certified the cast in patience.

Thanks to the cast, this junket flew pretty much on its own. So much of the stage business is enriched by the acute and subtle comic timing of Bill Lutes, Peter Voigt's raised brow, the tight reactions by Andrew Eley and Julie Soddy's singularly expressive face. It is what survived the priceless out-takes in rehearsal, including the dry quipping and constant cavorting by Lutes, and the smiling pickup by Johnson of Pooh-Bah's primordial lost lines. Much of the consistency of this opulent show is due to an ensemble willing to learn very different dance and young people martialing their energy into newly created roles.

It is an unjust world. Fortunately, Gilbert and Sullivan didn't really know that. Now, you have come miles to see her right elbow. So you shall.

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## NOTES FROM THE MUSICAL DIRECTOR

The music of *The Mikado* is some of the most recognizable in any of Sullivan's collaborations with Gilbert. Many of the songs are among the most well-known in the G&S repertory, such as "A wand'ring minstrel, I," "I've got a little list," "Three little maids from school are we," "A more humane Mikado," "The flowers that bloom in the spring" and "Willow, tit-willow." Classic favorites such as these have ensured that *The Mikado* remains one of the most frequently performed operas (comic or otherwise) in history.

Sullivan's use of Japanese themes within the musical structure of this opera is worthy of mention. By incorporating the pentatonic (five tone) scale in several of the songs, he managed to give the music a more Japanese flavor. This is particularly noticeable in "Mi-ya sa-ma," which consists of an opening melody based entirely on this scale system. He also incorporated pentatonic patterns in other numbers, such as the opening chorus, "If you want to know who we are" and Katisha and Ko-Ko's duet "There is beauty in the bellow of the blast."

Perhaps my favorite aspect of Sullivan's compositional style is his ability to create instrumental humor in the orchestral accompaniment of many of the songs. You may notice the chuckling figure in the woodwinds at the beginning of "Three little maids from school are we," or the fluttering sound in the opening number of Act II when Pitti-Sing sings "Flutter, little heart." Other classic Sullivan jokes appear in "The criminal cried..." at the phrases "shriek that shriek-ed he" and "whistled an air did he," and in "A more humane Mikado," where a Bach organ fugue is quoted at the words "Bach, interwoven with Spohr and Beethoven."

It is a distinct honor to be involved once again with the Madison Savoyards, particularly with such an excellent production staff and ensemble. It is a joy to work with some of the best talent the Madison area has to offer.

**RANDALL H. MEDER**

## DRAMATIS PERSONÆ



**Bert N. Adams (Mikado)** has performed with Madison Opera since 1965, having done 29 roles. He has performed Papageno and Don Giovanni recently in Nairobi, Kenya. In the past six months, he has been Scrooge in *A Gilbert and Sullivan Christmas Carol*, Mr. Lavendar-Gas in Madison Opera's *Help, Help, the Globolinks* (now a CD), and Noye in Benjamin Britten's *Noye's Fludde*. This is the golden anniversary of his very first role on stage: "Pooh-Bah" as a sophomore in high school.



**Andrew Eley (Pish-Tush)** is excited to join the Savoyards for the first time. He will be a senior at Luther College in the fall, finishing his degree in music education. He has been involved in choir and has appeared in several theater productions at Luther.



**Martha Fischer (Pitti-Sing)** is on the faculty of the University of Wisconsin-Madison where she teaches piano and accompanying. She and her husband Bill Lutes have been touring the region with their Gilbert and Sullivan (G&S) review entitled "Innocent Merriment". She is a veteran G&S enthusiast and performed the role of the Fairy Queen in *Iolanthe* with the Victorian Lyric Opera in Washington D.C. This is her first Savoyards' production.



**Randall Johnson (Pooh-Bah)** rejoins the Savoyards after a six-year hiatus for the opportunity, just once in his lifetime, to be treated like the Grand Pooh-Bah, his wife and daughters having declined to fulfill that fantasy. He has been seen most recently as the King in MATC Performing Arts production of *The King and I* and as Mr. Smith, the father, in CTM's production of *Meet Me In St. Louis*.



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**Sarah Lawrence (Yum-Yum)** is thrilled to return for another summer with the Savoyards. She appeared as Mabel in *The Pirates of Penzance* in 1996. Other recent roles include Gretel in *Hansel and Gretel* with Madison's Opera for the Young, Anne Page in Dorian Opera Theatre's *Merry Wives of Windsor* and Barbarina in Cambridge Chamber Opera's *Le Nozze di Figaro*. Ms. Lawrence has participated in the Phyllis Curtin Seminar at Tanglewood, and recently sang with the Robert Shaw Festival Chorus at Carnegie Hall. In October, Ms. Lawrence won the Metropolitan Opera National Council Eastern Wisconsin District Auditions. She is very excited to be in another show with her brother, Tom, and all the other Stoughton natives!



**Tom Lawrence (Go-To)** has performed in six productions with the Madison Savoyards since *Utopia, Limited*. Lawrence is also a board member. He has sung with the Madison Symphony Chorus, Festival Choir of Madison, and Luther College Opera. He was seen as Captain Hayes in Mazomanie R&R Company's fall production of *Executions* and more recently as Pooh-Bah in the Madison Savoyards' December production of *A Gilbert and Sullivan Christmas Carol*. He is pleased to share the stage again with his sister, Sarah.



**Bill Lutes (Ko-Ko)** is director of the NPR News and Classical Music Network of Wisconsin Public Radio. Previous roles with Savoyards were Bunthorne in *Patience* and Jack Point in *Yeomen of the Guard*. Bill has degrees in piano from UW- Madison and the New England Conservatory, and frequently performs with his wife, Martha Fischer, in duet recitals, and evenings of G&S. Bill and Martha's two children, Katie and Nathaniel, are also budding Savoyards.



**Kara Noah (Peep-Bo)** is very excited to be performing with the Savoyards for her third time. She previously appeared in *Yeomen of the Guard* and as Isabel in *The Pirates of Penzance*. Kara currently sings with The Festival Choir of Madison and has performed with Edgewise Follies, CTM, and Middleton Players Theatre.



**Julie R. Soddy-Gamblin (Katisha)** happily returns this summer in the role of Katisha, having portrayed Julia Jellicoe in last summer's production of *The Grand Duke*. She recently finished a tour of *The Wisconsin Story* with The Edge of Discovery Theater. Last December, Julie was seen in MTG's *A Very Taffeta Christmas* as Peggy Taffeta. Julie enjoys performing in a variety of venues including cabaret, musical theater, opera, oratorio, and children's theater. She holds a Bachelor's Degree from

UW-Madison and a Master of Music (Vocal Performance) Degree from Indiana University. Theater companies for which Julie has worked include Ohio Light Opera, Fireside Dinner Theater, Opera for the Young, La Comedia Dinner Theater, and The Gilbert and Sullivan Society of Chicago. She is also a private voice and piano teacher as well as a teacher of acting for children. A note of thanks to all the people who support this wonderful art form we know as the G & S operetta (especially to Julie's husband, Steve, who is playing in the orchestra, not as a second trombone, but in the trumpet section).

Asagao ya	Ah! The blossoming
ichirin fukaki	morning glory
fuchi no iro.	deep pool of blue.

Author: Takahama Kyoshi

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**Peter C. Voigt (Nanki-Poo)** is extremely excited about performing in his first Savoyards production. Peter and his wife, Ariana, who is in the chorus, moved to Madison last summer from central Texas. Mr. Voigt has appeared in many roles in theatre productions including Lt. Cable in *South Pacific*, Ralph Rackstraw in *HMS Pinafore*, Otto Kringelein in *Grand Hotel*, Padre in *Man of La Mancha*, and Max in *Lend Me a Tenor*. Peter has enjoyed singing with the Madison Opera chorus and Madison Symphony

Chorus, and is currently studying voice with Ms. Kitt Reuter-Foss.



**Tresa Waggoner-Guard (Yum-Yum)** just graduated from Oklahoma City University with a Master's in Music. She completed her BA at Colorado State University in Theatre. Tresa has come to Madison, because her husband, David, is attending the UW in scenic design. Recent roles include Lucretia in *Gianni Schicci*, Pamina in *The Magic Flute*, Queen Aggravain in *Once Upon a Mattress* and Josephine in *HMS Pinafore*.

Tresa studied in Austria with the Salzberg Music Festival this past summer. In February, Tresa placed second at the Metropolitan Opera National Council at the St. Louis Regional Audition. She is very pleased to make her debut with the Savoyards.

This Christmas, boys and girls will anticipate Santa Claus... give them something else to anticipate....

**The Madison Savoyards will offer their rendition of the Charles Dickens classic, *A Christmas Carol*.**

Further details to be announced!!!

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## ARTISTIC STAFF PROFILES



**Kathleen Conklin (Director/Choreographer)** has contributed to the choreography of past productions by the Madison Savoyards, Ltd., including *A Gilbert and Sullivan Christmas Carol*. She has also produced, directed, performed, or choreographed for Strollers Theatre, Kanopy Performing Arts Center, CTM Productions, and Madison Theatre Guild. She is Artistic Associate for First Banana Productions and will be

directing one of two plays in a world premiere of works by Amsterdam playwright, Tom Minter, to be presented by that company at Brave Hearts Theatre in the fall. Newly installed by the Bartell Foundation, Conklin is the Managing Director of the live performance spaces in the renovated Esquire building, 113 E. Mifflin St. Conklin has degrees from the UW - Madison in modern dance and law. She is artistically indebted to Isadora Duncan and long white scarves.

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5	<b>After Hours</b> Chamber Notes Gary Weidner Classical on a small scale	<b>Other Voices</b> Tracy Dietzel Women's voices	<b>Tuesday Classics</b> Various Artists Classical variety	<b>Music &amp; More</b> Eric McEbes Jazz, symphony & classical	<b>Variations on a Theme</b> Lough Orr David Morgan Linda Hill & John Candy	<b>Fantasia</b> Perry Allegre Classical on the move	<b>Crateology</b> Los Madrugaderos Joann & John Rogelio March 13, 1975 - 1976 March 13, 1976 - present
6	<b>Musica Antiqua</b> Kazari Sik Stephanie Elkins Medieval & Renaissance	<b>Diaspora</b> Terry O' African, Caribbean, Latin	<b>Pastures of Plenty</b> John Fabke Traditional American folk	<b>Back to the Country</b> Bill Malone Country music on a theme	<b>Global Voices</b> Bill Luvick Look from the world over	<b>Mud Acres</b> Chris Powers Folk music & acoustic	<b>Entertainment</b> John Kozarek Vintage jazz
7	<b>Harmonia Variety</b> Sue Galloway Mary Winkler Women's music	<b>All-Around Jazz</b> Alex Wilding-White Jazz & soul	<b>Boppers' Paradise</b> Lobby Jazz & soul	<b>Journeys into Jazz</b> Gary Altheman Jazz & soul	<b>A F F A I R</b> Natural Living with Gary Nyl Jazz Sounds Jazz Reynolds Columbia records on air	<b>Blues Cruise</b> Dave Watts Blues & soul	<b>Tropical Rhythms</b> L.P.P. Reggae
8	<b>On the Horizon</b> Fred Beckwith Paul Noveck Dan Tolmo World music	<b>Access Hour</b> The Loud Music Seminar Al Ritchie Folk, blues, jazz	<b>What's that Sound?</b> Rob Jacob Folk & soul	<b>Dead Serious</b> Live & Loose Wake Up Call Rev. Wizard Phil Live on the Air Live folk & soul	<b>Something Else</b> Harry Rag New & local music	<b>Blues Cruise</b> Dave Watts Blues & soul	<b>La Junta</b> Ricardo Gonzalez Olivio Gonzalez Salsa & jazz
9	<b>Third World View</b> Hmong Radio	<b>The Original Wilson Brothers</b> Jim & Ted Wilson Folk & soul	<b>Go in' Off</b> Noon, Noon, & E Folk & soul	<b>Monster Coven</b> Society of the Future Up Hopes & Dreams Live on the Air Folk & soul	<b>Blues Cruise</b> Dave Watts Blues & soul	<b>I like it like that</b> Beverly Taylor Rocky soul	
10	<b>The Best of Gospel</b> Jornita O. RTQE	<b>What's that Sound?</b> Rob Jacob Folk & soul	<b>Go in' Off</b> Noon, Noon, & E Folk & soul	<b>Hour of Soul</b> Folk & soul	<b>Blues Cruise</b> Dave Watts Blues & soul	<b>Two for the Blues</b> Barbara Kambach Blues & soul	
11	<b>Greg Taylor</b>	<b>What's that Sound?</b> Rob Jacob Folk & soul	<b>Go in' Off</b> Noon, Noon, & E Folk & soul	<b>Hour of Soul</b> Folk & soul	<b>Blues Cruise</b> Dave Watts Blues & soul	<b>Universal Soul Explosion</b> Joe Jamm G-Wiz Blues & soul	
12	<b>Weekly World News</b> Adam Cain Johnnie Powers Todd Seguin Folk & soul	<b>What's that Sound?</b> Rob Jacob Folk & soul	<b>Go in' Off</b> Noon, Noon, & E Folk & soul	<b>Hour of Soul</b> Folk & soul	<b>Blues Cruise</b> Dave Watts Blues & soul	<b>Blues Cruise</b> Dave Watts Blues & soul	
1	<b>Darkest Before the Dawn</b> Gregg Wilford Folk & soul	<b>What's that Sound?</b> Rob Jacob Folk & soul	<b>Go in' Off</b> Noon, Noon, & E Folk & soul	<b>Hour of Soul</b> Folk & soul	<b>Blues Cruise</b> Dave Watts Blues & soul	<b>Blues Cruise</b> Dave Watts Blues & soul	
2	<b>Local News</b>	<b>What's that Sound?</b> Rob Jacob Folk & soul	<b>Go in' Off</b> Noon, Noon, & E Folk & soul	<b>Hour of Soul</b> Folk & soul	<b>Blues Cruise</b> Dave Watts Blues & soul	<b>Blues Cruise</b> Dave Watts Blues & soul	
3	<b>Local News</b>	<b>What's that Sound?</b> Rob Jacob Folk & soul	<b>Go in' Off</b> Noon, Noon, & E Folk & soul	<b>Hour of Soul</b> Folk & soul	<b>Blues Cruise</b> Dave Watts Blues & soul	<b>Blues Cruise</b> Dave Watts Blues & soul	
4	<b>Local News</b>	<b>What's that Sound?</b> Rob Jacob Folk & soul	<b>Go in' Off</b> Noon, Noon, & E Folk & soul	<b>Hour of Soul</b> Folk & soul	<b>Blues Cruise</b> Dave Watts Blues & soul	<b>Blues Cruise</b> Dave Watts Blues & soul	
5	<b>Local News</b>	<b>What's that Sound?</b> Rob Jacob Folk & soul	<b>Go in' Off</b> Noon, Noon, & E Folk & soul	<b>Hour of Soul</b> Folk & soul	<b>Blues Cruise</b> Dave Watts Blues & soul	<b>Blues Cruise</b> Dave Watts Blues & soul	

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**Randall A. Meder (Musical Director/Conductor)** received his Master of Music degree from the UW-Madison where he studied conducting with Beverly Taylor. He held the teaching assistantship for the UW Choral Department, for which he conducted the Women's Chorus and Masters Singers, and was assistant conductor of the Concert Choir. In addition to his work with Professor Taylor, Mr. Meder has studied with Robert

Fountain, Scott MacPherson, Robert Shaw and Timothy Stalter. He taught choral music at the high school level for four years, and has worked with groups of various ages and abilities from children's choirs to adult church choirs. His previous involvement with the Madison Savoyards has included the recent Wisconsin premieres of *The Grand Duke* and *A Gilbert & Sullivan Christmas Carol* (conductor/music director), and the 1991 production of *Patience* (assistant music director). This fall he will begin his doctoral studies at the University of Illinois at Urbana-Champaign where he has been awarded a teaching assistantship in the choral conducting division.



**Molly T. Weiss (Assistant Music Director)** joins Savoyards for her second production. She graduated in December in Choral Education and took over mid-year at Madison Memorial High School after the choir director (Savoyard performer and music director Lisa Reichl-Kjentvet) left on maternity leave. She will continue at Memorial for one more year after which she hopes to find her own permanent position elsewhere.

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## A LETTER FROM THE PRESIDENT

If someone had told me five years ago that I would become so completely involved with the Madison Savoyards, I would have replied, "Who?"

Well, it has been an incredible few years spent in the labors of my newfound love. I still hold the title of the musically- illiterate board member, but I'm getting quite an education.

One of the earliest lessons I learned was the devotion of our patrons, performers and board members. Thank you so much for your constant demonstrations of support. As you enjoy *The Mikado*, please know that the Madison Savoyards' Board of Directors is immensely proud of this production and everyone involved. We invite you to add us to your "little list" of outstanding philanthropic organizations.

**ARIGATO**  
Thank You,

Micki Williams  
President, Madison Savoyards, Ltd.

*The Mikado*  
is produced by  
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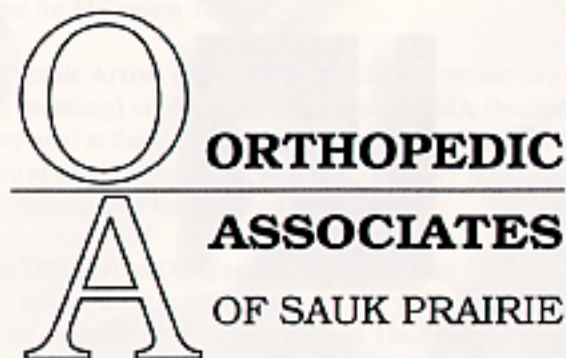
## PRODUCTION STAFF PROFILES

**Laprice Black (Hair Designer)** is making her debut with the Madison Savoyards. She most recently did hair for MATC's *Into the Woods* and CTM's *Wizard of Oz*. She is the proud parent of Michael and Myisha. She is a hairdresser at Regis Hairstylists in East Towne Mall and would like to thank Jan Gormican for help and teaching.

**Joseph Bonardi (Wig Designer)** has done hair and wig styles for the Madison Repertory Theatre and for several community theater groups, including the Madison Savoyards' *The Pirates of Penzance* and *The Grand Duke*, Madison Opera productions, and various University of Wisconsin departmental plays. After completing advanced training at Vidal Sassoon Academy in Chicago, Joseph has enjoyed a twenty-one year career as a stylist in Madison and recently opened Genre Hair Studio, 438 N. Frances, Suite A.

**Karen Brown Larimore (Costume Designer)** has recently returned to the Madison area after 12 years of touring with Broadway shows with her husband and 6 year-old daughter. People in Madison have seen her costume design work over the years at Madison Repertory Theatre (*Amadeus*, *Lion in Winter*), University Theatre (*The Merry Widow*, *Under the Gaslight*), University Opera (*Tight Rope*, *La Boheme*), Madison Opera (*Elixir of Love*, *Help, Help, the Globolinks*, and *Tosca*), as well as Madison Savoyards' productions of *Utopia*, *Limited* and *Ruddigore*. Her work can also be seen in many homes as she is the designer of the original Molly, Samantha, and Kirsten doll clothes for the American Girl Collection. She wishes to thank her husband, Billy, for his support and Kristine, her daughter and costume assistant, for her help and support as her mom drags her from theatre to theatre.

**Stephen Chené (Lighting Designer)** is the technical director and a scenic lighting designer for the Theatre/Dance Department at UW-Whitewater. Steve is happy to return to the Savoyards having assisted with lighting for *The Pirates of Penzance*. He has designed lights for regional theatre, outdoor drama, and numerous college productions. Steve dedicates his work to his daughter, Cortney, and Dalmatian, "Hoser".



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**Cathy Daly Bond (Stage Manager)** is pleased, delighted and thrilled to be working again with the Savoyards! She was Assistant Stage Manager for the Savoyards' December 1997 production of *A Gilbert and Sullivan Christmas Carol*. She was Stage Manager for other Madison companies including Madison Theatre Guild's *Deathtrap*, Middleton Players' *Crazy for You*, and CTM's *Fiddler on the Roof*. She performed recently in MATC's *Into the Woods*. Her future projects include director/producer for Millenium Theater.

**Tracy Dietzel (Scenic Artist)** is a free-lance visual and performing artist. She earned her BFA (painting) in Memphis, Tennessee, her MA (bookarts) and MFA (interdisciplinary arts) at the University of Wisconsin-Madison. Tracy hosts "Other Voices," a classical music program on WORT-FM. Tracy is pleased to return for her third production painting for the Madison Savoyards.

**Susan Edwards (Properties Designer)** is happy to return for her third production with Savoyards, having designed properties for last year's *The Grand Duke*. She has worked in various capacities at American Players Theatre, New American Theatre, Sun Prairie Civic Theatre, Madison Rep, Madison Opera and University Summer Theatre. She wishes to acknowledge the talent and support of her fine design assistant, husband, and favorite tenor, David Henkel.

**Rebecca Frey (Assistant Stage Manager)** is working for her first production with the Savoyards. Usually found running the sound board or stage managing shows in Sun Prairie, Rebecca is elated to be working "closer to home." She says, "Hello!" to all her old friends and theatre co-workers as well as to all the new ones she hasn't met yet.

**Dave Guard (Carpenter/Lightboard Operator)** is a graduate of Colorado State University with a BA in Performing Arts. He arrived in Madison in January from Edmond, Oklahoma where he was teaching stagecraft at Edmond North High School. He is now pursuing an MFA in scene design at the University of Wisconsin-Madison.

**Scott D. Hurlbert (Production Coordinator)** joins the Madison Savoyards, Ltd., for his third year as Production Coordinator. He has served five years on the Board of Directors and has performed continuously with the Savoyards since *Utopia, Limited*, in 1993. Scott wishes to recognize the production staff, orchestra, cast, board of directors, First United Methodist Church, Wisconsin Union Theater, business supporters, volunteers, donors, and audience who helped to make this production a success. He would like to dedicate his performance to Marcus, Marissa, Abby, Abram, Lara and Tessa -- our future.

**Jeff Macheel (Technical Director)** is pleased to be working with the Savoyards for his third season as Technical Director. He has a Bachelor's Degree in Theatre-Technology and Design from the University of Wisconsin-Madison. Past works include Co-technical Director for *Romeo and Juliet* at the UW and Technical Director for *Pirates*, *The Grand Duke* and *A Gilbert and Sullivan Christmas Carol* for the Madison Savoyards. He has also worked the past five years as carpenter for the Madison Opera, West Side Performing Arts, Inc., CTM, Monona Academy of Dance and Madison Repertory Theatre.

**Liz Rathke (Scenic Artist/Makeup Designer)** is a free-lance artist for animation. She moved to Madison after graduating from Art Center College of Design in Pasadena with degrees in Painting and Illustration, and working in Hollywood for Hanna-Barbera and other animation studios. Her many television projects have included *Teenage Mutant Ninja Turtles*, *Madeline*, *101 Dalmatians*, and Disney's *Doug*. Liz is excited to have the opportunity to work with Madison Opera and Madison Savoyards.

**Theodore Reinke (Rehearsal Accompanist)** is in his fifth season as the Madison Savoyards' rehearsal pianist. He holds master's degrees in Piano Accompanying and Organ from the University of Wisconsin-Madison and is the organist at Madison's First American Baptist Church. A part-time musician, he was employed by the Wisconsin Public Service Commission for 13 years, and since 1990 has been full-time dad to twins.

**Alan Schuster (Master Electrician)** will be starting his senior year at UW-Whitewater this fall where he is a Technical Theatre Major. Alan has worked extensively with Middleton Players Theatre including designing lights for this summer's production of *How to Succeed in Business Without Really Trying*. This is his first show with Madison Savoyards.

**Roberta Sprain (Costumer)** studied dress design under Miss Juiere at the University of Wisconsin - Madison where she was a Related Arts major. She has had an extended career in the design field, including re-design and alteration of wedding dresses for Vera's, and costuming for Madison Opera productions. Her background includes managing fabric departments and operating Roberta's Sewing Basket in Middleton for several years. She has enjoyed singing with the Madison Symphony Choir for 27 years where she serves as a section leader for the second sopranos. Roberta is happy to return for her third season with the Madison Savoyards.

**Kristopher Daniel Steege (Set Designer)** just graduated from the University of Wisconsin - Madison with an MFA in scene design. This summer, besides his work on *The Mikado*, Kris is also designing three shows for the St. Croix Valley Summer Theatre. In the fall, Kris will begin teaching at Marrian College in Indianapolis. Kris thanks his wonderful wife, Shannon, for all of her love and support, and the Madison Savoyards for giving him another opportunity to work with them.

**Robert Taylor (Orchestra Coordinator)** has worked with Madison Savoyards now for four seasons as principal clarinet in the orchestra. In addition to this, he has played for CTM Productions and various programs as part of the music for a Summer Evening concerts at the First Unitarian Society. Prior to his move to Madison, he lived in both Chicago and Detroit where he had various playing opportunities. Mr. Taylor has received a Master's in Music from Michigan State University and a Bachelor's in Music from University of Wyoming.

**Kristine Westra (Scenic Artist)** is back to work on her second production with the Savoyards. She previously worked as a volunteer on the Savoyards production of *A Gilbert and Sullivan Christmas Carol*. Not having done production work for quite some time prior to *A Gilbert and Sullivan Christmas Carol*, she still feels a bit 'green' as a scenic artist. However, working with the Savoyards has given her a wonderful opportunity to work with other artists and to develop her talents as a scenic artist. With her day job as a System Analyst, she finds that working with the Savoyards is a wonderful escape from the technical world and it has rekindled her love of the theater.

**Micki Williams (Makeup Designer/Coordinator)** celebrates her fifth production with the Madison Savoyards. Ms. Williams resides in Madison with her husband and two children. Her daughter, Kylie, attends UW-Oshkosh, and her son, Gabriel, attends Madison Country Day School and is performing in this, his second, Savoyard production. She thanks her husband, family, friends and board members for their constant support.



## PRODUCTION STAFF

Stage Director.....	Kathleen M. Conklin
Musical Director/Conductor.....	Randall A. Meder
Assistant Musical Director.....	Molly T. Weiss
Technical Director.....	Jeff Macheel
Scenic Designer.....	Kristopher Steege
Lighting Designer.....	Stephen Chené
Costume Designer.....	Karen Brown Larimore
Costumer.....	Roberta Sprain
Production Coordinator.....	Scott D. Hurlbert
Orchestra Coordinator.....	Robert Taylor
Stage Manager.....	Cathy Daly Bond
Makeup Designer.....	Micki Williams
Hair Designer.....	Laprice Black
Wig Designer.....	Joseph P. Bonardi
Properties Designer.....	Susan Edwards
Scenic Artists.....	Tracy Dietzel
.....	Liz Rathke
Assistant Stage Manager.....	Rebecca Frey
Master Electrician.....	Alan Schuster
House Technical Director.....	Jim Schaefer
Lightboard Operator.....	Dave Guard
Sound Operator.....	Frank Furillo
Rehearsal Accompanist.....	Theodore Reinke
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Scenic Art Crew.....	Rachel Bishop
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Volunteer Coordinator.....	David Woldseth
Opening Night Usher Coordinator.....	Beverly Resch
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A special thanks to Orthopedic Associates of Sauk Prairie for the use of copying equipment.

We also thank Joel Adams for the use of the "second trombone."

Finally, the Madison Savoyards expresses its gratitude to *The Janesville Gazette*, *The Walworth County Week*, and *The Daily Jefferson County Union*, sponsors for the UW-Whitewater performance.

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Because of program deadlines and the tremendous number of volunteers, we expect that, despite our best efforts, we've missed some of you who are very important to our success. We look forward to working with you again.

## THANKS FROM THE EXALTED DIRECTOR

While Harold Clurman's contention that direction is a job and a craft besides an art is apt, he does not make explicit the line of feedback. I learned in this experience, again, the critical value of a production staff of designers, artisans, builders, and a cast of vocalists, dancers, dramatists, who are willing to give back. The very special talents that you can't know by watching this show: the unswervingly stable and capable Cathy Daly Bond who knew what page I was on before I did and whose meticulous notes saved me from embarrassing inconsistencies; Kristopher Steege whose vision is so well-honed he translated two words from me, Origami and Opulent, into one of the finest sets this company has seen; Steve Chené who did not wince when I suggested pink, orange and indigo, but lit it and came to not one, but several Production Meetings for crying out loud; Jeff Macheel who made the gentle surprise in Act II a reality and Liz Rathke, Tracy Dietzel and Kristine Westra whose independent thinking brought the artistry alive, and David Guard whose unexpected hand kept set-building ahead of task; Karen Brown Larimore who lived in Japan and still

graciously incorporated my contemporary notions seamlessly into an existing costume inventory and Roberta Sprain who built eleven kimonos in 22 hours - with 8 hours of sleep somewhere in the middle; Micki Williams who mastered the Geisha faces and piggytails (course, she got to run her hands through everybody's hair); Ted Reinke who quietly played on under the commentary and despite distracted cues from me when Molly Weiss, Assistant Music Director extraordinaire and persistent, was singing in the chorus; Susan Edwards who maintained a sense of humour as my vision, or at least my list of props, wavered, I mean refocused; June Miyasaki who took time from her dissertation to teach me Kabuki, Buyo, the wedding dance, and Japanese social dancing; John Schweitzer who patiently taught me select moves from laido (the art of drawing the sword) to inform the movements of the noblemen. And, the inimitable Randy Meder who was relentless in getting the cast to master the music and was at the same time most congenial in collaboration. And finally, Scott Hurlbert, whose tireless commitment to a fair, artistic, profitable and professional company will take the Madison Savoyards, Ltd. far.

There is always the danger of leaving someone out when thanking people. I take that risk in the hope that anyone who worked with me in the last several months will know what a marked influence you have made on me and the profession. Thank you.

## PAST SHOWS

1963	<i>Iolanthe</i>	First Congregational Church
1964	<i>The Yeomen of the Guard</i>	La Follette High School Auditorium
1965	<i>The Sorcerer &amp; Trial by Jury</i>	La Follette High School Auditorium
1966	<i>The Pirates of Penzance</i>	First Congregational Church
1967	<i>Princess Ida</i>	First Congregational Church
1968	<i>HMS Pinafore</i>	First Congregational Church
1969	<i>The Mikado</i>	Memorial High School
1970	<i>The Pirates of Penzance</i>	First Congregational Church
1971	<i>Iolanthe</i>	Madison Area Technical College
1972	<i>HMS Pinafore</i>	First Congregational Church
1973	<i>Ruddigore</i>	UW Music Hall Auditorium
1974	<i>The Gondoliers</i>	Madison Area Technical College
1975	<i>The Mikado</i>	Wisconsin Union Theater
1976	<i>The Pirates of Penzance</i>	Wisconsin Union Theater
1977	<i>HMS Pinafore</i>	Neese Theater, Beloit
1978	<i>Trial by Jury &amp; Evening with G &amp; S</i>	Wisconsin Union Theater
	<i>Ruddigore</i>	Wisconsin Union Theater
1979	<i>Iolanthe</i>	Wisconsin Union Theater
1980	<i>Princess Ida</i>	Wisconsin Union Theater
	<i>The Zoo (Sullivan)</i>	Oakwood Village Theater
1981	<i>The Pirates of Penzance</i>	Wisconsin Union Theater
1982	<i>Patience</i>	Wisconsin Union Theater
1983	<i>The Mikado</i>	Wisconsin Union Theater
1984	<i>The Yeomen of the Guard</i>	Wisconsin Union Theater
1985	<i>The Gondoliers</i>	Wisconsin Union Theater
1986	<i>HMS Pinafore</i>	Wisconsin Union Theater
1987	<i>Trial by Jury and Old Favorites</i>	First Congregational Church
	<i>The Pirates of Penzance</i>	Wisconsin Union Theater
1988	<i>Iolanthe</i>	Wisconsin Union Theater
1989	<i>Ruddigore</i>	Wisconsin Union Theater
1990	<i>The Mikado</i>	Wisconsin Union Theater
1991	<i>Patience</i>	Wisconsin Union Theater
1992	<i>The Sorcerer &amp; Trial by Jury</i>	Wisconsin Union Theater
1993	<i>Utopia, Limited</i>	Wisconsin Union Theater
1994	<i>HMS Pinafore</i>	Wisconsin Union Theater
1995	<i>The Yeomen of the Guard</i>	Irvin L. Young Auditorium, Whitewater
1996	<i>The Pirates of Penzance</i>	Wisconsin Union Theater
	<i>Politically Incorrect Evening with G &amp; S</i>	Irvin L. Young Auditorium, Whitewater
	<i>The Grand Duke</i>	Wisconsin Union Theater
	<i>A G &amp; S Christmas Carol</i>	UW Music Hall
1998	<i>The Mikado</i>	Wisconsin Union Theater

MAUTZ

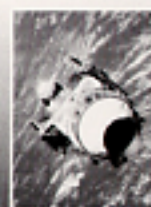
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