

# THE MIKADO

MAR. 16-17



# EVANSTON TOWNSHIP HIGH SCHOOL

presents

## THE MIKADO

or

### THE TOWN OF TITIPU

Written by Sir W. S. Gilbert · Composed by Sir Arthur Sullivan

#### CAST OF CHARACTERS

NANKI-POO, *Son of the Mikado,*  
*disguised as a wandering minstrel* .....

PISH-TUSH, *a noble Lord* .....

KO-KO, *Lord High Executioner of Titipu* .....

POOH-BAH, *Lord High Everything Else* .....

YUM-YUM }  
PITTI-SING } *Three sisters, wards of Ko-Ko* .....

PEEP-BO }  
KATISHA, *an elderly lady, in love with Nanki-Poo* .....

The MIKADO of Japan .....

#### FRIDAY

Robert Holst  
Thomas Rutter  
Glenn Holloway  
Mark Zweigler  
Nora Beth Gaffin  
Nancy Betterley  
Carolyn Lansden  
Karen Johnson  
Stuart Spindel

#### SATURDAY

Shelton Givens  
George Brown  
Warren Weber  
Edward Thiel  
Pamela Whitehouse  
Irene Doppelt  
Lynne Williams  
Alice Haselden  
Julius Erlenbach

#### GIRLS' CHORUS

Bonnie Bayz  
Nancy Betterley  
Margaret Brown  
Helen Dale  
Irene Doppelt  
Christine Ebner  
Marian Edwards  
Nora Beth Gaffin  
Jane Galloway  
Valeree Haas  
Alice Haselden  
Karen Johnson  
Karen Johnston  
Joan Knecht  
Carolyn Lansden  
Susan McCarthy  
Jane McCleneghan  
Pamela Mulac  
Patricia Rehfield  
Jean Rohner

Cinda Russell  
Susan Sands  
Kathleen Sherin  
Janet Singer  
Cynthia Smith  
Ruth Soter  
Janet Streeter  
Maria Tamman  
Virginia Teising  
Susan Wadsworth  
Lynne Wexler  
Pamela Whitehouse  
Lynne Williams

#### SLAVES

Kenneth Brown  
Bill Bunce  
Stephen Dworkin  
Gregory Jorjorian  
Richard Marberry  
Campbell McHugh

John Posner  
Jonathan Samuels  
Charles Troy

#### BOYS' CHORUS

William Abernathy  
Dexter Bailey  
Richard Breitzman  
George Brown  
Robert Deaver  
Roger Dewes  
Julius Erlenbach  
Howard Fenn  
William Getzoff  
Shelton Givens  
Timothy Hallstrom  
Glenn Holloway  
Robert Holst  
John Howe  
Paul Johnson  
Scott Johnston

Lawrence Ludwig  
James McCulloch  
Philip Metcalf  
Allan Morphett  
Hadley Reynolds  
Russell Roberts  
Ira Rosenthal  
Thomas Rutter  
Scott Seltzer  
Timothy Sinks  
Stuart Spindel  
Mark Stafford  
Edward Thiel  
Warren Weber  
Mark Zweigler

#### CAVALRY

James Farquharson  
David Jackson

#### UMBRELLA BEARERS

Andrew Elsen  
Neal Kesler

ACT I — Titipu Town Square

ACT II — Titipu Palace and Garden

The action takes place in a mythical Japanese town, Titipu, about five hundred years ago.

## FACULTY STAFF

Robert Werner .....	Musical Director	Kenneth Sole .....	Music
Malcolm Mosing .....	Stage Director	David Bell .....	Sound
Robert Proper .....	Scene Designer, Technical Director	Laird Williamson .....	Asst. Technical Director
Francis Tresise .....	Costumes	Barbara Pannwitt .....	Publicity
William Ditton .....	Make-up	Wallace Smith .....	Director of Auditorium Activities
Helen Keith .....	Music	Sadie Rafferty .....	Production Co-ordinator
Betty Jacobson .....	Music		

## STUDENT STAFF

Stage Managers — Robert Sanders, Hillary Sargent

Light Board Operators — William Firestone, Thomas Schumacher, Carl Butzen, Chris Williams

Curtain Puller — Terry Roberts

Floor Crew — Barbara Smith, Howard Smith, Charles Zimmer, Stanley Brandt, Stephen Gerber

*NOTE: Besides the above named students the following students contributed  
to the building and painting and rigging of the Mikado set.*

Mrs. Jean McIlwain (Student teacher from NU.)

Sanden Hayden, Joseph Hermann, Pamela Jarvis, Helen Leibow,

Sally Plass, Neil Strauss

### SOUND CREW

Wayne Lass (Head)  
Richard Breitzman  
Michael Miller  
Douglas Terras  
Royce Field

Kenneth Lee  
(Chairman)

Ellen John  
Frank Miley  
Sharon Mote  
Libby Pannwitt  
Julie Powers  
(Chairman)

Charles Rosenberg  
Andee Rotman

### MAKE-UP CREW

Sharon Bukes  
Kathy Dalgety  
Barbara Eder  
Joanne Harack  
Joan Herishman  
Deborah Horwitz  
Marcia Khamis  
Karen Kaz

### COSTUME CREW

Kumiko Arakane  
Lesley Pollak  
Elizabeth Stern  
Emma Tao

Student Director ..... Pamela Mulac

Assistant Student Director ..... Mark Zweigler

## COMING EVENTS

Spring Play ..... May 11, 12

Spring Music Festival ..... May 25, 26, 27

# MUSIC

Overture ..... Orchestra

## Act I

"If You Want to Know Who We Are"	Chorus of Men
"A Wand'ring Minstrel I"	Nanki-Poo and Chorus
"Our Great Mikado, Virtuous Man"	Pish-Push and Chorus
"Young Man Despair"	Poo-Bah, Nanki-Poo, Pish-Tush
"And I Have Journeyed for a Month"	Nanki-Poo and Poo-Bah
"Behold the Lord High Executioner"	Chorus and Ko-Ko
"I've Got a Little List"	Ko-Ko and Chorus
"Comes a Train of Little Ladies"	Chorus of Girls
"Three Little Maids from School"	Yum-Yum, Pitti-Sing, Peep-Bo and Chorus
"So Please You, Sir, We Much Regret"	Yum-Yum, Pitti-Sing, Peep-Bo, Poo-Bah with Chorus
"Were You Not to Ko-Ko Plighted"	Yum-Yum and Nanki-Poo
"I Am So Proud"	Poo-Bah, Ko-Ko, and Pish-Tush
"With Aspect Stern and Gloomy Stride"	Finale, Act I

## INTERMISSION

### Act II

"Braid the Raven Hair"	Pitti-Sing and Chorus of Girls
"The Sun, Whose Rays Are All Ablaze"	Yum-Yum
"Brightly Dawns Our Wedding Day"	Yum-Yum, Pitti-Sing, Nanki-Poo, Pish-Tush
"Here's a How-De-Do!"	Yum-Yum, Nanki-Poo, Ko-Ko
"Mi-Ya Sa-Ma"	Entrance of Mikado and Katisha with Chorus
"A More Humane Mikado"	Mikado and Chorus
"The Criminal Cried"	Pitti-Sing, Ko-Ko, Poo-Bah and Chorus
"See How the Fates Their Gifts Allot"	Pitti-Sing, Katisha, Ko-Ko, Poo-Bah, Mikado
"The Flowers that Bloom in the Spring"	Nanki-Poo, Ko-Ko, Yum-Yum, Pitti-Sing, Poo-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"	Finale, Act II

## ORCHESTRA

<b>VIOLINS</b>	Edmiston, Allan	<b>PICCOLO</b>	Tidrick, Larry#
Hilkevitch, Vicki	Lundeen, Lynn	Starr, David	Schechtman, Barry#
Gratz, Arlene	<b>CELLO</b>		
Goedsche, Charlotte	Hilkevitch, Bonnie	<b>FLUTE</b>	<b>FRENCH HORN</b>
Mueller, Kay	Katz, Romi	Seckelson, Linda	Schmidt, Bill
Morthole, Karl	Stowell, Philip	Sewell, Pam	Hudson, Franz
Bruhn, Steve	Russell, Nancy		<b>TRUMPET</b>
Hsu, Kara	Gellersted, Julie*	<b>OBOE</b>	Harloff, Mike
Gottlieb, David	Poyner, Mary*	English, William	Bouchard, Tom*
Radford, Jim*	MacDougall, Bonnie#	Kraft, Cheryl	Quateman, Bill#
Burmeister, Judy*	Burwell, Augusta#		
Gellersted, Annette*	<b>STRING BASS</b>	<b>BASSOON</b>	<b>TROMBONE</b>
Gensheimer, Klaus*	Farquharson, Don	Hoffer, Martin	Geutkow, Jim
Berner, Pam#	DeServi, Ronald*		Yoder, Jon
Miles, Debby#	Teising, John#	<b>CLARINET</b>	<b>TUBA</b>
Levin, Clifford#	<b>PIANO</b>	Cyrus, Leander*	Holloway, Dave
Mickey, Judy#	McGuire, Mark	Lerner, Ethel*	
	Cohen, Fran	Lewin, James*	<b>PERCUSSION</b>
<b>VIOLA</b>	Doberstein, Joan	Hockett, Ron#	Gustafson, Jim
Eisler, Jane			
Walters, Fred			

\*—indicates Friday only

#—indicates Saturday only

## THE STORY OF THE MIKADO

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 in the Titipu Town Band, Nanki-Poo 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 Ko-Ko to execute somebody or else lose his position as 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 Nanki-Poo the right to marry Yum-Yum for a month, Ko-Ko persuades Nanki-Poo to be the subject for the public execution when the 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.

Act II opens with Yum-Yum preparing for her marriage to Nanki-Poo. As all are singing a "merry madrigal", Ko-Ko comes 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 else to execute (especially since 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 to leave the country.

The Mikado and Katisha soon appear. Ko-Ko thinks that the object of the Mikado's visit to Titipu is to see whether the execution has taken place. Ko-Ko, 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, Pooh-Bah and Pitti-Sing, 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. Reluctantly, Ko-Ko solves the problem by offering his hand to Katisha; and after he sings her the touching ballad of "Willow, t't-willow", she accepts him. Nanki-Poo and Yum-Yum reappear. The Mikado says, "Nothing could possibly be more satisfactory!". And so Nanki-Poo and Yum-Yum, Ko-Ko and Katisha, Pooh-Bah and Pitti-Sing, and Pish-Tush and Peep-Boo "inaugurate their new career". With joyous shout! With laughing song! With merry dance!"

## THE GILBERT AND SULLIVAN STORY

If Richard Rodgers and Oscar Hammerstein are the Gilbert and Sullivan of our time, it can also be said that W. S. Gilbert and Arthur Sullivan were the Rodgers and Hammerstein of the Victorian era. The similarity extends beyond the felicity of their respective collaborations.

The musical theatre of Broadway, by the 1940's, had degenerated into a pharmaceutical prescription for bathos. Rodgers and Hammerstein rescued it from extinction by setting a new pace with *Oklahoma!* Similarly, by the time William Schwenk Gilbert met Arthur Sullivan, English opera-comique and opera-bouffa had deteriorated into banality. Domestic composition vied with French importations in vulgarity and suggestiveness to a degree surprising in so moralistic an age. Gilbert and Sullivan declared war against opera's incoherent plots, offensive dialogue, and the insupportable custom of singers performing roles of the opposite sex.

Gilbert did not banish the ridiculous from his libretti. He did, in fact, revel in paradox. His parodies, classed with Carol, Dickens, and Shaw, epitomized "the insanity of reason." Together, says Audrey Williamson, "Gilbert and Sullivan put the form of comic opera back into the earlier framework of more stylized social satire, and of musicianship not bounded by the lighter musical stage." Once joined, their union was a lasting one, their pens, like darts, piercing the theatre of its atmosphere of stale lavender and licentiousness.

It has been stated that Sullivan foreshadowed Benjamin Britten, that Gilbert was the progenitor of Larry Hart and Ogden Nash, matters that are undoubtedly of importance to critical historians to whom the tracing of influences in art is catnip. What is notable is that cyclically the theatre becomes festooned with cobwebs of custom and the bunting of buncombe. Just when it appears that the theatre is about to collapse from dry rot and dereliction, there arise men of common sense, wit and genius, and, like spring housecleaners, attack the ruin with vacuum cleaner, water and detergent. From the dust emerges the phoenix of the theatre, shining bright and vitalized. This is the lesson and the legacy of Gilbert and Sullivan.

Adapted from the "Program" of the Tyrone Guthrie Stratford Festival  
Production of *The Pirates of Penzance*

## ACKNOWLEDGEMENTS

The costumes for this performance of *The Mikado* were designed by Francis Tresise, Chairman of ETHS Art Department, and were executed by The Tracy Music Library Inc., Boston, Massachusetts under the personal supervision of Mrs. R. W. Metcalf, president of Tracy Music Library, Inc. Mrs. Metcalf is so personally interested in the production that she came from Boston to see the production. We welcome Mrs. Metcalf.

Mrs. Mary Tresise, mother of Francis Tresise, has assisted her son in actually making many of the lead costumes, the hats and other accessories. She came from her home in Minnesota to work on the opera costumes.

Japanese costumes from the private collection of Mrs. Griff Williams, 1331 Forest Ave., are used in several scenes. Her daughter, Lynne, sings in this production. We sincerely thank Mrs. Williams for her interest and cooperation.

The posters were designed and executed by students in the Art Department.

The ushers are members of the ETHS Quadrangle Club. Their faculty sponsor is Peter Husen. We thank them for their excellent service.

The revised lyrics of some of the songs in the *Mikado* are the result of clever work by Mr. Mosing's 3 English Honors students.

