



In the Twenties in Chicago
The Mob ran the town
and the mob was run by



By
Gilbert & Sullivan

November 1992
Meadowvale Theatre

Sir William Schwenck Gilbert was born in London on November 18, 1836. In 1871 he collaborated as librettist with Arthur Sullivan in *The Pinafore*. For twenty five years, until *The Grand Duke* in 1896, the names of Gilbert & Sullivan were box-office magic. Although Sullivan was knighted by Queen Victoria in 1883, Gilbert did not receive this recognition until 1907, from Edward VIII (because Queen Victoria was “not amused” by his anti-establishment librettos). Gilbert died at his home in Middlesex on May 29, 1911.

Sir Arthur Seymour Sullivan was born in London on May 13, 1842. He had unusual musical gifts; at fourteen, he was the first winner of the Mendelssohn Scholarship, which enabled him to complete his musical education in Leipzig. In the years following he published *The Music to Shakespeare's Tempest*, *The Contrabandista*, an oratorio entitled *The Prodigal Son*, and the popular hymn *Onward, Christian Soldiers*. In 1871 he collaborated with W.S. Gilbert in the comic opera, *The Pinafore*, the first of the fourteen Gilbert & Sullivan operas that were to take the English-speaking world by storm. In 1883 he was knighted by Queen Victoria. He died in London on November 22, 1900.



MY OBJECT ALL SUBLIME

Since announcing the forthcoming production of *The Mikado* set in the Chicago of Al Capone, I have been approached by one or two people who want to know what I think I am doing to one of the classics of English theatre, and whether I'm going to "ruin it".

Objections to setting *The Mikado* somewhere else other than Japan boil down to two arguments: (A) it's a classic work of theatre and should be done precisely as it has always been done before; (B) there are numerous references within the text to the opera's locale, e.g. "We Are Gentlemen of Japan...", "The Japanese Equivalent for Hear Hear Hear...", etc.

Let's deal with (B) first. Objection (B) is a thoughtful argument, addressing as it does a concern that many directors ignore, i.e., what has the author given us to work with, within the framework of the script, and how far can you go creatively without obliterating his framework? Too often, as in **some** of the Stratford Gilbert & Sullivan productions, directors were so busy reacting against traditional productions that they lost sight of Gilbert's work. The result was a show which descended into gimmickry.

It is old hat to observe that *The Mikado* is not about the Japanese at all but about recognizable people and institutions of Gilbert's day, and to judge from the opera's lasting appeal, our day as well. To satirize the foibles of the west, Gilbert created a completely fictitious society and named it after a real —and then very topical —country of the Far East. One of the reasons for the opera's continued popularity is the thoroughness with which Gilbert made **his** Japan plausible.

Let's review what we know of Gilbert's Japan: I. The most important post "a citizen can attain" is Lord High Executioner. II. The head of state delights in designing gruesome punishments for such small infractions as flirting. III. Executions are regarded as a "grand public ceremonial with bands playing... and fireworks..." and are clearly an important part of daily life. IV. Political corruption flourishes openly in the person of Pooh-Bah.

V. Women are the property of men and can be bartered for favours (so Ko-Ko gives Nanki-Pooh Yum-Yum for a month in return for Nanki-Pooh's head). VI. Only the strong survive and power is obtained through birth, marriage or becoming a state-sanctioned killer.

I know of no society which fits the above outline. There's no reason it should —after all, it's an imaginary one. However, it does fit (quite coincidentally) the popular concept of gangland mobs. Thus, we satisfy one condition laid out earlier —we are tailoring our idea to the dramatist's script without doing violence to his characters or the dramatic situations. Naturally, new business will have to be devised to fit the new locale, but this will grow naturally out of the characters and the setting in which they find themselves.

"Japoneserie" was in vogue during the 1920's; indeed Art Deco owes much to the clean lines and right angles of Japanese design

But what of the references to Japan? As it happens, "Japoneserie" was in vogue during the 1920's; indeed Art Deco owes much to the clean lines and right angles of Japanese design. So Ko-Ko's eastern palace in Gilbertian Japan becomes Ko-Ko's Japoneserie speakeasy, "The Flash in Japan", an

equally fictitious Gilbertian gangland.

Let's consider argument (A), that is *The Mikado* is a classic work of theatre which mustn't be tampered with. Consider *Hamlet* —surely a play deserving of "classic" status and one which from its full title *The Tragedy of Hamlet Prince of Denmark* and lines such as "There is something rotten in the state of Denmark", is clearly set in a particular country. I have seen many productions of *Hamlet* —almost as many as I have seen of *The Mikado*, and no two were set in the same time period or location, and not **one** was set in Denmark. A century ago this would have been considered an outrageous assault on the Bard. Nowadays, of course, we realize that **what** occurs in *Hamlet* is more important than **where** it occurs. It is the characters and the plot that are of primary importance to the story of *Hamlet*, not the fact that it is set in Denmark. Like *Hamlet*, *The Mikado* is a play concerned with how people respond to circumstances beyond their control. *Hamlet* would be just as tragic in Spain as in Elsinore, and Ko-Ko just as funny in Chicago as in Titipu.

(Cont)

Yet curiously, although very intelligent people are prepared to accept *Hamlet* outside of Denmark, they will balk at *The Mikado* abroad from Japan. In large part this has to do with the long tenure of the D'Oyly Carte operatic tradition of Gilbert and Sullivan performance. From 1885 to 1982, when the company folded, there was a tradition of performing *The Mikado* which could be traced back to Gilbert himself or so it was perceived. (In fact the shows **did** change over the years as new dances and business were invented and so became part of the "tradition"). As one who has studied both performance and direction under one of the stalwarts of D'Oyly Carte, I am very familiar with its traditional style of performing. A traditionally interpreted and performed *Mikado* can make for a beautiful, charming and funny evening out. Too often, however, tradition is invoked as a creative "cop out" or, even worse, the original intention behind the traditional business is lost and so the performer becomes a mere automaton, and the performance itself dull. When this happens, it can give not only traditional performances a reputation for stodginess, but Gilbert & Sullivan opera in general, and surely no one who loves these works wants to foster such a misconception.

Finally, do "classics" really need to be preserved in aspic in order to be appreciated? Surely the sign of a classic work of art is its timelessness. Beethoven's *9th Symphony*, Bizet's *Carmen*, and Tchaikovsky's *Swan Lake* can stand on their own without the services of would-be protectors. Like *The Mikado*, these works are not delicate hot-house plants but hardy perennials. That they are susceptible to fresh interpretation through the years, and that each succeeding generation will find new appeal in them are the reasons behind their status as classics. *Hamlet* can still be played in an Elizabethan-style theatre, but it isn't necessary to do that in order to preserve the play's integrity.

On behalf of the cast, crew and orchestra I hope you enjoy tonight's performance.

John Huston

The Cast

The Mikado	Crime Lord of Chicago's South Side	MIKE NEWSOME
Nanki-Poo	Lead Singer of the Wand'ring Minstrels	SHAWN SCANLON
Ko-Ko	Owner of the Flash in Japan and Inexperienced Hit-Man	KEN ROBERTSON
Yum-Yum	Ko-Ko's Wards: Three Little Maids ... from Reform School	PATRICIA PICHE ALISON HARRIS LORAIN SCOTT
Peep-Bo		
Pitti-Sing		
Pish-Tush	Bartender at the Flash in Japan	ANDY CHOLES
Pooh-Bah	A Well-Greased Politician	STEPHEN HIGGINS
Katisha	An Aging Moll in Love with Nanki-Poo	MAUREEN PERRY

Ensemble

Patrons & Employees of The Flash In Japan

Cigarette Girls/Strippers	JENNIFER LO, SUSAN VALENTINE
Waiters	PETER VALENTINE, TOM HARRIS
Bouncer	JIMMY FAY
The Wandr'ing Minstrels	RITA FERGUSON, JUDY MANLEY & RUTH McDONALD
Paper "Boy"	JOYCE VALENTINE
Hooker	MAUREEN PERRY
Bar Fly	PAT MACK
Showgirl	SEONA SYDOR
Her Sugar Daddy	JEFFERY WILLIAMS
Old Couple	JAN and WALLY STEINMETZ
Mobsters	JIM ALLEN, NICK FARROW
Their Molls	LIZ ALLEN, MARGO TIMMONS BARBARA McDONALD
Preppies	SARA FRY, PATRICK JOHNSON
Rich Bitches	JOYCE FORTH, CAROLANN THOMSON
Their Chauffeur	MIKE NEWSOME
Race Track Tout/Protector	DALE JONES
Punch-Drunk Boxer/Protector	JOHN TRAVIS
Bum	PETER PALMER
Dope Fiend /Protector	LARRY MACDONALD
Under-Cover Cop/Protector	DAVID PHELPS

IF YOU WANT TO KNOW WHO WE ARE

BERNICE ANDREWS

(Costumes)

Since 1990, Bernice has worked with Clarkson Music Theatre in costumes. She contributed her sewing skills and flair for fashion design to the CMT productions of *The Pirates of Penzance* and *Chicago*. Having learned costume work from Libby Willis, Bernice has taken on the job of costume design and coordination for this production. In her spare time she works as a Collections Development/Reference Librarian for the Brampton Public Library.

ELLEN BELL

(Stage Manager)

Although a newcomer to Clarkson Music Theatre, Ellen is no stranger to musical theatre. She attended Sheridan College taking theatre production and design. She was awarded a scholarship to the Banff School of Fine Arts, where she completed her stage management apprenticeship with their Musical Theatre Department. Since returning to her native Hamilton, she has worked at Hamilton Place doing such shows as *Hello Dolly*, *The Boyfriend*, *Jacques Brel Is Alive And Well And Living In Paris*, and *Gypsy*. Ellen stage managed at Dundas Little Theatre in their last season doing *Windfall* and *The Fantasticks*. Ellen has enjoyed her time with Clarkson Music Theatre and hopes to return to stage manage more productions in the future.

ANDREW CHOLES

(Pish -Tush)

Andy is pleased to be a part of CMT's production of *The Mikado*. He has performed other roles for CMT, including Mr. Sowerberry in *Oliver* and Sandy in *Brigadoon*. Andy has also appeared in *The Pirates of Penzance* and the 1989 cabaret *Adventure through Fantasy*. He has also played Lt. Cable in Etobicoke Music Theatre's production of *South Pacific*, and while with Sudbury Music Theatre, he performed Ko-Ko in *The Mikado*, the Pirate King in *The Pirates of Penzance* and Captain von Trapp in *The Sound of Music*. Andy was privileged to play Earl the Mailman in the 1991 Japanese tour of *Anne of Green Gables*,

presented by the Charlottetown Festival. He is happily employed as a music teacher and director of the Stage Band at Father Michael Goetz S.S. in Mississauga.

ALISON HARRIS

(Peep-Bo)

Trained at Arts Educational Schools, England, in ballet and drama, Alison went on to Exeter University, majoring in history. While there, she appeared in several musicals, notably *The Beggars Opera*, as Polly and as Sarah Brown in *Guys and Dolls*. Her main focus then changed to straight plays, with a variety of roles, from Beatrice in *Much Ado About Nothing* to Alison in *Look Back In Anger*. In 1989, she moved to Canada with her husband, Tom (also an enthusiastic CMT member), and back to musical theatre. She appeared as a dancer and in the chorus with Music Theatre Etobicoke in *South Pacific*, and *Hello Dolly*, where she also played a horse (front end!). *The Mikado* is her third appearance with CMT.

STEPHEN HIGGINS

(Pooh-Bah)

Steve returns to us for his fifth show since joining CMT in 1988 as Tommy in *Brigadoon*. You may also remember him as Sir Evelyn in *Anything Goes*, Mr. Bumble in *Oliver* and most recently, as Billy Bigelow in *Carousel*. Steve is back again appearing in the role of Pooh-Bah for the second time.

JOHN HUSTON

(Director)

John has recently returned from a cross-Canada tour of his one-man shows *Three Men in a Boat* and *The Flying Bull*. John has directed and performed in Gilbert & Sullivan productions since 1976, having studied traditional Gilbert & Sullivan performance style under John Reed of the D'Oyly Carte Opera Company. Currently, John is directing the Canadian premier of Gilbert & Sullivan's "lost opera" *Thespis* featuring the recently rediscovered ballet music, and is appearing as Charles Dickens in *A Christmas Carol* later this month in Toronto and Manotick, Ontario. This is his sixth *Mikado*

JEAN MINIHELLY**(Music Director)**

Jean received her Master's Degree in music from Glasgow University, and is a graduate in Vocal Performance from the Royal Scottish Academy of Music and Drama. Her performing career in England included leads in Gilbert and Sullivan operettas, and variety shows with the BBC in Glasgow and London. Since coming to Canada, Jean has directed choirs at all levels in Montreal, Vancouver and Calgary, and is presently a Professor in the Music Theatre Department at Sheridan College. For the past ten years, Jean has been the vocal coach of "The Sheridan Style", which tours the Muskoka resorts during the summer. She has performed in, and been musical director for, both dinner theatre and main-stage shows such as *Dirty Work at the Crossroads*, *Oklahoma!*, *Brigadoon* and *What Glorious Times They Had—Nellie McClung*. Jean was the Musical Director for Clarkson's *The Pirates of Penzance* and *Carousel* and is looking forward to this innovative version of *The Mikado*.

MIKE NEWSOME**(The Mikado)**

Mike made his music theatre debut with CMT, playing the role of Prez in its 1985 version of *The Pajama Game*. Other CMT credits include Fagin in *Oliver*, the Major General in *The Pirates of Penzance*, Jigger in *Carousel*, and Amos Hart in the 1991 production of *Chicago*. Mike has also worked with Meadowvale Music Theatre and with Dundas Little Theatre. Performing in music theatre makes great demands upon Mike's time, and for her unswerving support, Mike is truly thankful to his wife, Joy. In addition, he is grateful to his sons John and Adam for their acquiescence in what sometimes amounts to their desertion.

MAUREEN PERRY**(Katisha)**

Maureen, originally a "Long Branch Brat", now resides in Mississauga and works for the City. Her first exposure to *The Mikado* was during her high school years at New Toronto Secondary School when she played Yum-Yum. Her various roles during subsequent years have included everything from an Indian in a premiere production of the Centennial Production of *Ice Pool* to a hand maiden in *Aida*. Her roles with Clarkson Music Theatre have been, in the chorus of *Damn Yankees* and Kate in *The Pirates*

of *Penzance*. Maureen currently holds the position of Vice President of Administration for Clarkson Music Theatre.

PATRICIA PICHE**(Yum-Yum)**

Pat is proud to be appearing once again with Clarkson Music Theatre having been part of *Carousel* and *Oliver*. Pat's other credits include Agnes in Meadowvale Music Theatre's *Mame*, Laurie in MMT's *Oklahoma!*, Polly in MMT's *The Boy Friend* and Philia in Theatre Unlimited's *A Funny Thing Happened On The Way To The Forum*. Pat is looking forward to CMT's *Kiss Me Kate* in the spring of 1993. She has been an active member of Mississauga's Community Theatres and hopes to go on supporting them for many years to come.

KEN ROBERTSON**(Ko-Ko)**

Ken Robertson is no rookie to community theatre. He has appeared in many shows and roles in the past few years including the role of Giuseppe in *The Gondoliers*, Frank Butler in *Annie Get Your Gun* and as Coach in CMT's production of *Damn Yankees*, to name a few. Ken is making his second debut as Ko-Ko, and says that this interpretation of the role is totally different from the 1987 version. He is looking forward to this production, since the part of Ko-Ko has been, and probably always will be, Ken's favourite Gilbert and Sullivan character. As well as appearing on stage in many productions, Ken is becoming quite a pro off-stage. His knowledge of theatre, both behind the scenes and before the spotlight, has enabled him to engage in the directing side of productions. He has directed *Trial By Jury*, and is presently in the middle of directing *Goldilocks and the Three Bears* with the Peel Pantomime Players.

SHAWN SCANLON**(Nanki-Poo)**

This is Shawn's first appearance with Clarkson Music Theatre but not his first Nanki-Poo. He appeared with Scarborough Music Theatre in the same role in a traditional version of *The Mikado* in the spring of this

year. Shawn studied Voice Performance at York University. He is tenor soloist at Our Lady of Sorrows Church, Toronto and is a member of the Tafelmusik Chamber Choir in Toronto. He will appear as Cox in *Cox and Box* with St. Pat's Players in Toronto in January 1993.

LORAIN SCOTT

(Pitti-Sing)

Loraine has had a lot of experience in community theatre, both on and off-stage. She has had many character roles, most recently as Mrs. Mullins in *Carousel* last spring, and as Matron Momma Morton in the 1991 production of *Chicago*. Behind the scenes, she has also done make-up, costumes, publicity and stage management. She is currently studying with the Royal Conservatory of Music. Loraine's love affair with the theatre will continue, she says, until her final curtain call.

MARV SYDOR

(Producer)

Marv is a relative newcomer to Clarkson Music Theatre. His previous involvement consisted of acting as Master Carpenter on set construction and stage crew during CMT's recent productions of *Carousel* and *Chicago*. As well as producer he is also the Master Carpenter for *The Mikado* stage set, and we will, no doubt, find him backstage assisting the stage crew. Who knows, we may even get him to tread the boards one of these days! Marv came to CMT through his wife Seona's involvement in the group. This is Marv's first attempt at producing a show; however, his extensive experience in volunteer work in the community coupled with his many years of scouting activities have prepared him for his successful work as the producer of *The Mikado*.

The Mikado

ACT I

Nanki-Poo, the Mikado's son has disguised himself as the leader of "The Wand'ring Minstrels" to escape marriage to Katisha, a formidable moll promised in marriage to Nanki-Poo by his father, the Mikado. Nanki-Poo already loves Yum-Yum, who is being married off to her guardian Ko-Ko, the tender hearted "Lord High Executioner." Upon hearing that the Ko-Ko/Yum-Yum nuptials are to occur that day, Nanki-Poo decides to do himself in.

By a fortunate coincidence Ko-Ko has just been informed that he must execute someone within one month or lose his supply of bootleg liquor, not to mention his life. Nanki-Poo agrees to stand in for Ko-Ko, provided that he can first enjoy a matrimonial month with Yum-Yum.

At the end of the First Act, Katisha arrives and tries to reveal Nanki-Poo's true identity. She is given the bum's rush by the boisterous bootleggers and customers in "The Flash in Japan" speakeasy.

ACT II

Act Two opens with Yum-Yum and Nanki-Poo preparing for their wedding. Ko-Ko arrives to tell them that the Mikado's law decrees burial alive for the widows of executed men. Somewhat miffed, Yum-Yum calls the wedding off and Nanki-Poo insists that Ko-Ko bump him off at once. Ko-Ko is too tender-hearted to kill him, so arranges for Pooh-Bah, in his capacity as Archbishop, to marry Nanki-Poo and Yum-Yum. Pooh-Bah, in his capacity as the City Coroner, forges a death certificate for Nanki-Poo, just in time for the unexpected arrival of the Mikado.

The Mikado is not, to say the least, pleased to hear that the victim chosen was his son. Ko-Ko begs Nanki-Poo to come back to life, but Nanki-Poo refuses to do so unless Ko-Ko marries Katisha. Ko-Ko surrenders.

This most popular of Gilbert & Sullivan works ends hilariously and happily with yet another celebration in "The Flash in Japan."

PRODUCTION TEAM

Artistic Director	John Huston
Music Director	Jean Minielly
Producer	Marv Sydor
Stage Manager	Ellen Bell
Assistant Stage Manager	Joy Newsome
Dance Captain	Alison Harris
Rehearsal Pianist	Michelle Guyon
Costume Designer & Coordinator	Bernice Andrews
Costume Committee	Sally Lewis, Chris Old, Joy Newsome, Loraine Scott, Geraldine Cartwright, Jeanette Williams, Ruth McDonald, Jan Steinmetz & eleanor crisell
Hair Styling & Makeup	Kaye Phelps & Laurie Larocque
Orchestra Coordinator	Ruth McDonald
Master Carpenter	Marv Sydor
Set Construction & Painting	Jeff Norman, Marv Sydor, Ab Forth, Ellen Bell, Mike & Joy Newsome
Set & Lighting Design	Jeff Norman
Lighting Assistants	Isobel Greenfield, Don Piche & Scott Sheppard
Marketing & Publicity	Mike Newsome, Dave Phelps & Marv Sydor
Internal Ticket Sales	Isobel Greenfield
Sound Design	David Charchalis
Sound Operator	Mike Marando
Properties Coordinator	Jackie Embelton, Audrey Brown
Cast Photographer	Paul Crawford
50-50 Draw	Joyce Forth
Refreshments	Rita Ferguson, Joyce Valentine
Programme Design & Layout	JOHN Travis
Front of House Manager	Leona Dyson
Gala Coordinator	Leonor Brereton

ORCHESTRA

Concert Master & First Violin	Bill Chambers
First Violin	Jill Dawson
Second Violin	Kevin Armstrong
Second Violin	Kamal HassAn
Viola	John Knaver
Cello	Bettie Baer
Bass	Pat Diamenti
Flute	Elizabeth Rutter
Trumpet	Rosemary BennetT
Trombone	Tom Wallace
Percussion	Ben Ball
Piano	Michelle Guyon

Setting
The Flash in Japan
A Speakeasy on Titipu Street, in Chicago's South Side
during the Prohibition Era

Act 1

	Overture	Orchestra
1	If You Want to Know Who We Are.	Men's Chorus
2.	A Wand'ring Minstrel I	Nanki-Poo & Men's Chorus
3	Our Great Mikado, Virtuous Man	Pish-Tush & Men's Chorus
4	Young Man, Despair	Pooh-Bah, Nanki-Poo & Pish-Tush
4a	And Have I Journey'd For a Month	Pooh-Bah, Nanki-Poo
5	Behold the Lord High Executioner	Ko-Ko & Men's Chorus
5a	As Some Day It May Happen	Ko-Ko & Men's Chorus
6	Comes a Train of Little Ladies	Women's Chorus
7	Three Little Maids from School	Yum-Yum, Peep-Bo, Pitti-Sing & Women's Chorus
8	So Please You, Sir, We Much Regret	Yum-Yum, Peep-Bo, Pitti-Sing, Pooh-Bah & Women's Chorus
9	Were You Not To Ko-Ko Plighted	Yum-Yum, Nanki-Poo
10	I Am So Proud	Ko-Ko, Pooh-Bah, Pish-Tush
11	With Aspect Stern and Gloomy Stride	Finale, Act One

Act II

12	Braid the Raven Hair	Pitti-Sing & Women's Chorus
13	The Sun, Whose Rays are All Ablaze	Yum-Yum
14	Brightly Dawns Our Wedding Day	Yum-Yum, Pitti-Sing, Nanki-Poo & Pish-Tush
15	Here's a How-De-Do	Yum-Yum, Nanki-Poo & Ko-Ko
16	Mi-Ya-Sa-Ma, Mi-Ya-Sa-Ma	Principals & Full Chorus
16a	From Every Kind of Man	Mikado & Katisha
17A	More Humane Mikado	Mikado & Chorus
18	The Criminal Cried as He Dropped Him Down	Pitti-Sing, Ko-Ko, Pooh-Bah & Chorus
20	The Flowers That Bloom in the Spring	Nanki-Poo & Ko-Ko, with
21	Alone and Yet Alive	Yum-Yum, Pitti-Sing & Pooh-Bah
22	On a Tree By a River a Little Tom-Tit	Katisha
23.	There is Beauty in the Bellow of the Beast	Ko-Ko
24	For He's Gone and Married Yum-Yum	Katisha & Ko-Ko Finale, Act Two