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presents

Gilbert & Sullivan's

# The Mikado

or, The Town of Titipu

for the benefit of  
The GO Project

April 12-20, 2013

El Teatro of El Museo del Barrio  
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# The GO Project

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Each September, bright-eyed five-year-olds begin their school careers. For some, learning to read and count is an exciting endeavor nurtured by small, supportive school communities and well-resourced families. But for many, learning to read and count soon becomes challenging, and with each subsequent year many children fall behind, struggling to catch up. Catching up isn't likely. In over-crowded classrooms, teachers often can't provide the individual attention that every young child craves and needs in order to learn and grow.

A child's future is too easily determined by the school she enters on her first day of school. Right next door to some of the city's highest-achieving, most coveted schools are under-resourced schools serving thousands of children, many of whom will quickly be labeled "academically at risk" and face school failure.

The GO Project collaborates with independent schools and their parent communities who not only share their vision of educational equity but also share their time, their knowledge, their resources and their school build-

ings. The GO Project focuses on harnessing the resources and compassion of the greater community to ensure that no child's enthusiasm is dimmed because of an inability to access the resources just beyond their doorstep.

### **The need is great**

Over half of GO Project students have been identified by the Department of Education as needing individualized educational support; 82% qualify for Free/Reduced Lunch and 15% are English Language Learners. In GO's 10 priority enrollment schools, all in downtown Manhattan, only one in three students were proficient on the state tests for ELA and math.

### **Our solution must be greater**

By harnessing Manhattan's wide range of physical, financial and intellectual resources, the GO Project supports the long-term holistic needs of under-resourced students and their families, helping them achieve demonstrable success.



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The GO Project provides year-round educational and family support services to children performing below grade level and equips them with the confidence and skills to succeed at school, at home and in life.

The GO Project addresses the needs of their students through three mutually reinforcing strands of service—GO Summer, GO School and GO Families.

1. GO Summer is a rigorous summer program with a staff of certified teachers and specialists, enrichment teachers, teaching assistants, student teachers, teacher candidates and numerous skilled volunteers. Students attend five days a week for a full day of academic and enrichment classes. Class size is kept small, with a maximum of 14 students. Each morning, students concentrate on intensive reading, writing and math, with a focus on the specific areas where each student requires improvement. Students who have additional needs are pulled out for individualized small group instruction with trained reading, math, ESL and speech specialists. In the afternoon, the students enjoy enrichment classes in subjects from art and music to computers and physical education.

2. GO School is a seven-month program with a staff of certified teachers and skilled volunteer tutors. Students attend on Saturdays between October and April for a half-day of focused academic skill-building. There is a strong commitment to provide students with the consistent and individualized help that they need to succeed: small classroom groups formed in GO Summer continue together during GO School; teachers use assessment data from GO Summer and the students' previous academic year to lead class lessons and guide small group instruction; a large percentage of teaching staff are retained from GO Summer; and volunteer tutors make a commitment to



work with their students for a minimum of 11 sessions.

3. GO Families is a year-round service program integrated into GO Summer and GO School and designed to help guide students, teachers, parents and partner public schools in the provision of holistic and individualized intervention for students with various challenges. GO Families is staffed by licensed social workers and masters-level students. The team provides counseling and support services year-round which complement and extend GO's academic intervention. To ensure consistency during the year, GO Families provides week-day support to students identified as needing more intensive intervention.

### GO Student Profile: Justin—Age 9

Justin arrived at the GO Project in the summer of 2010. When asked two years ago if he enjoyed school, his answer was always "no, no, no!" He was just coming out of a rocky experience in the second grade. Justin's mother was feeling confused and defeated. Despite consultations and evaluations with specialists and doctors, nobody could pinpoint what his needs were. Justin was suffering. He could not write, read or do math. These challenges were exacerbated by speech issues. Justin had a lot of ideas but did not possess the language skills to express himself. This led to Justin acting out in school. Justin's mother decided to enroll him in the GO Project after a neighbor spoke highly of the program.

In the summer of 2011, Justin started receiving weekly individual counseling through GO Families. Additionally, he was formally assessed to identify his learning strengths and challenges. This evaluation led to a startling diagnosis: Justin was dyslexic.

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He could understand information when it was presented orally, but had a difficult time sorting through the information when he had to read it on his own. Justin was in need of more specialized services. Through increased advo-

cacy efforts, Justin was placed in a special education school.

Justin now loves school. He wakes up earlier than everybody in his family to get ready for school and gets upset at his mother if she runs late for the GO Project! Justin has begun to write sentences and paragraphs and has an increased sense of belonging, having formed a close circle of friends.

### Looking Ahead

In 2013, the GO Project will expand to serve over 500 students. The support of like-minded partners such as the Blue Hill Troupe is critical in their work to level the playing field for under-resourced children in New York City.

Thank you for attending this evening, and for your support of the GO Project.

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# If You Want to Know Who We Are

by Joanne Lessner

The Blue Hill Troupe has changed a lot since its inception in 1924. What began as a theatrical lark shared by four families summering in Maine has evolved into a wide-ranging, diverse, urban theater company with 450 active and 250 associate members. In its 89 years, the Troupe has produced every Gilbert & Sullivan operetta multiple times, plus 28 musicals, while donating almost \$4 million to charity.

Those figures are certainly impressive, but the best way to get to know us is to spend time with our members. Of course, it's impossible to introduce you to all 700 of us, but we hope you'll take a moment to meet **Richard Chung** (Backstage, 1998), **Jen Jurek** (Frontstage, 2011), **Chris Tillson** (Frontstage, 2012), and **Suzanne Robbins Taylor** (Frontstage/Backstage, 1997).



Left to right: Richard, Suzanne, Jen, and Chris

## What do you do in your non-Troupe life?

**Richard:** I'm a business manager with the Film Society of Lincoln Center, mostly overseeing the operations and development of their magazine, *Film Comment*.

**Jen:** I work at Congregation Rodeph Sholom as the cantorial office manager and as a professional singer during the High Holy Days.

**Chris:** I'm a passenger train conductor for Metro North Railroad. Want to discuss character study?

**Suzanne:** I am Director of Events and Alumni Services for NFTE, a non-profit that teaches students from low-income communities around the world about entrepreneurship.

## How did you find the Blue Hill Troupe?

**Richard:** When I was living in the Philly area, I met long-time Trouper Carol Davis. She moved back to New York around 1996, and when she learned I was also moving back, she suggested I join the Troupe to help get back into the flow of city life. I went to my interview, and soon

## A Brief History of the Blue Hill Troupe

We include here some merely corroborative detail, intended to give artistic verisimilitude to our narrative.



**1924** – Alida and Seth Milliken provide their yacht for the Troupe's inaugural H.M.S. Pinafore in Bluehill, Maine. Their daughter, Alida Milliken Camp, performs in the first shows and goes on to become the Troupe's honorary chair from 1958 until her death in 1999.



**1926** – Rather than wait for summer, the Bluehill ensemble puts on *The Pirates of Penzance* in the hall of the Milliken residence in New York City, with the audience seated up and down the stairs. Forty years later, the Whitney Museum is built on the site.

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*The Hadrian, 1903*

*Best Wishes*  
to  
Rich Miller  
and  
the Blue Hill Troupe  
from  
*The Hadrian*



## If You Want to Know Who We Are

after, I was busy trying, poorly, to frame a cabin door on the raked deck of the H.M.S. *Pinafore*.

**Jen:** A co-worker had been informed about the group, but she couldn't audition. She knew I was a performer, and said it might be right up my alley. It turned out it totally was.

**Chris:** It's a long story, but we found each other by accident. My sponsor met me at work. It's amazing how a simple conversation about colored pencils can change your life.

**Suzanne:** Sandy Kennedy, a childhood friend of my father's, invited us to *The 1940's Radio Hour*. I enjoyed the performance and read about the volunteer/charity aspect of the group in the program, so I asked about joining. Sandy told me he'd give me the information the following fall, but somehow we missed each other. I then saw *The Pirates of Penzance* and *Yeomen of the Guard*, and after that, I annoyed him until he sent me the audition information.

### What kind of professional theatrical experience do you have, if any?

**Richard:** No professional experience, and little general theater experience before joining the Troupe.

**Jen:** I did a national tour of *Grease* playing Frenchy in 2000, and a lot of stock and regional theater in big and little roles. I've also

started creating my own shows of late, and I have a degree in Musical Theatre from Ball State University.

**Chris:** After receiving my B.A. in Acting and Directing from Binghamton University, I starred in many regional and community theatre productions. I was getting a little sick of ramen and tuna, so I changed careers.

**Suzanne:** I did some performing in operas at the Kennedy Center as a child and have been paid to sing here and there. My college degree is in music with a concentration in vocal performance, but I've been always on the management side as a professional.

### What do you value most about the BHT?

**Richard:** The charitable aspect was a big draw for me initially, but the social aspect and camaraderie are a bonus. Also the diversity of the Troupe: other Troupers' interests, ideas, intelligence and general good humor.

**Jen:** I value the commitment of every single soul I've met, the professionalism, the musicality, and the fact that each person is valued and appreciated by the Troupe. It is the most positive theatrical experience I've found in New York.

**Chris:** The overwhelming culture of community and social awareness. It's an amazing gift to be given the chance to use one's talents



**1928** – From 1928 to 1942, the Troupe performs at the Heckscher Children's Theatre, which opened in 1922. It gains fame as a home to Broadway tryouts and, in the '50s and '60s, becomes the original home of the New York Shakespeare Festival. The Troupe returns to the theater, now known as El Teatro, from 2000 to this very day.



**1945** – The Troupe's charity proceeds purchase a station wagon for The Little Red Door cancer information project. By 2012, the Troupe raises nearly \$4 million for more than 70 different charities. The Troupe's 1925 *Mikado* raised \$430 for Bluehill Hospital and East Bluehill Church. In 2013, the proceeds from the 89th season benefit *The GO Project*.



**1946** – With the 1946 production of *Ruddigore*, the Blue Hill Troupe becomes the first American repertory company to perform the entire Gilbert & Sullivan canon. (Over the years, many Troupers will personally perform the entire canon three or four times!) In 2003, the Troupe produces its sixth *Ruddigore* (including one *Ruddygore*).

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# If You Want to Know Who We Are

to serve the public. It's a responsibility that is taken seriously, and the productions are enriched by it.

**Suzanne:** At the deepest level, the BHT is my "chosen" family. I love that so many people of different ages, backgrounds and professions are connected to each other through this organization. And I get a great deal of joy knowing that what we do brings happiness, health, security, and education to less fortunate New Yorkers.

## What's your favorite BHT experience?

**Richard:** Not sure, although my wife Miranda would kill me if I didn't say it was meeting her.

**Jen:** The dance party in 2011 after *A Funny Thing Happened on the Way to the Forum*.

**Chris:** My audition. I was excited and terrified auditioning for the first time in over four years. I was surprised by how at home I felt. The Troupe is like that, you feel like you've known most of these people your entire life.

**Suzanne:** Every show's opening night is special. When the whole company comes onstage after the performance, we pop some corks and raise a sparkling beverage to one another, recognize our hard work and the fun we've had bringing the show to life, and sing "Hail Poetry" [from *The Pirates of Penzance*] together. That regularly moves me to tears.

## Is there anything else about the BHT or your experience in it that you'd like to share?

**Richard:** The operational dynamics of the Troupe helped me gain different perspectives in my professional life.

**Jen:** It's got the best people I've ever met.

**Chris:** I look forward to many creative and memorable years ahead with these amazing artists. It's my honor to serve the arts and community through the BHT.

**Suzanne:** In the Troupe's 89 years, there have been 95 couples who have met as members and subsequently married. And one more just got engaged! It's also an amazing network. Through the Troupe, I found one handsome husband (we're couple number 83), two full-time jobs, and several fantastic doctors. The connection we have with each other on and off stage, at parties, during our concert series, at our out-of-town shows, in the workspace and the rehearsal room, is part of a much larger connection that extends beyond New York to keep us tied together. I defy any Trouper to wander around New York City for a full week and not run into another Trouper. It's just not possible.

*The Blue Hill Troupe welcomes new members every September. For information about how to join, please visit [www.bht.org](http://www.bht.org) and click the "Members" tab.*

*This article has been graciously underwritten in loving memory of Nathan Hayward, Jr., Rosa Hayward Jones and Rosa Hayward McDonald.*



**1984** – The Troupe broadens its performance horizons, adding a fall production of *The Zoo*, a not-entirely-G&S show. The Fall Show grows in size and importance, expanding to more traditional Broadway-style shows such as *Cabaret*, *Into the Woods* and *The Pajama Game*.



**2005** – The often-overlooked G&S show *The Grand Duke* gets a face-lift with a world-premiere updated and adapted version created by the Troupe, which is then invited to Buxton, England to perform the new show. In 2012, the Troupe updates *Utopia, Limited* and stages another world-premiere production.



**2012** – Couples #93, 94 and 95 add their names to the list of "met-and-marrieds," begun after Molly Hanford and Jim Northrop became the first known couple to meet in the Troupe and get married (1943). In 1986, Bob and Barbara Erskine become the first married Troupe couple to both serve as Troupe President.



**We shape our  
buildings and thereafter,  
our buildings shape us.**

*~ Winston Churchill*

***Christopher Welsh R.A.***

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# Plot Summary

by the Mikado



*The Author? (Actually, R. Scott Fische as the Mikado in 1895)*

Greetings, theater-goers, and welcome to our production of *The Mikado*. I should like nothing better than to summarize the plot for those of you who desire such immediate gratification, as I won't actually be appearing until the second act and have time to entertain you until then. And I'm sure you *will* be entertained—those lacking sufficient enthusiasm are typically volunteered to test the temperature of boiling oil or melted lead. So on that cheery note, let's begin our summary.

## Act I

Our show opens upon a picturesque scene of Japanese gentlemen in the town of Titipu, who happily sing about just how picturesque they are. This communal self-reflection is interrupted by Nanki-Poo, who introduces himself as a wandering minstrel by singing about it at length. He proceeds to inquire about Yum-Yum, the beautiful maiden that he adores, the ward of Ko-Ko, a cheap tailor. His inquiries are answered by Pish-Tush, whose name is never actually spoken in our show, so please make a point of recognizing him so that he doesn't feel quite so anonymous. (Those who fail to recognize Pish-Tush are frequently made the targets of identity thieves.)



*Thomas Round as Nanki-Poo in 1955. Still handsome today at 97.*

Pish-Tush explains that Ko-Ko had been sentenced to die under one of my more ingenious laws, whereby anyone caught flirting would henceforth be beheaded. However, in a surprising display of quick thinking, the citizens of Titipu elected Ko-Ko to be the next Lord High Executioner, reasoning that he couldn't execute anybody else until he first cut his own head off. (Which reminds me, I really must devise a suitable punishment for those who think themselves clever enough to subvert the intent of my decrees.)

The haughty Pooh-Bah introduces himself at this point, explaining that when Titipu's nobility all resigned from their offices because they refused to serve under an ex-tailor, he assumed all of their posts—and the salaries attached to them. Indeed, he solicits all manner of bribes at every opportunity. (No punishment exists for this sort of behavior. Bribery is the grease that makes the wheels of government turn, and, to be open about it, saves so much time.) Pooh-Bah informs Nanki-Poo that Yum-Yum is to be married to Ko-Ko that very day.

Ko-Ko arrives and attempts to appear industrious by reciting a list of individuals who would be ideal targets for execution, since society would be so much better off without them. (If only they actually resided within his jurisdiction... I really must see if I can entice the cast of *Jersey Shore* to film an episode in Titipu.) He and Pooh-Bah then have a pleasant conversation about using public funds to pay for private weddings, and the amount of bribery necessary to make it work.



*The legendary George Grossmith originated the role of Ko-Ko for D'Oyly Carte. This famous photo is from 1885, the year the show premiered in London.*

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## Plot Summary

Soon thereafter, the beautiful Yum-Yum arrives with her two sisters, Peep-Bo and Pitti-Sing. After a bit of banter among Ko-Ko, Pooh-Bah, and the girls, Nanki-Poo finds Ko-Ko and admits that he is madly in love with Yum-Yum. Ko-Ko, following the fashion of politicians everywhere, gives his rival a friendly smile and a quick escort off the premises.



1885's *Three Little Maids*:  
Sybil Grey, Leonora Braham  
and Jessie Bond.

Not to be dissuaded, Nanki-Poo seeks out Yum-Yum in private, revealing that he is no less than my son, having fled my court and adopted the disguise of a Second Trombone to avoid marriage to an elderly noblewoman named Katisha. (She claimed his customary affability was a sign of flirting with her, so I had no choice. He really should have followed my example, and learned at an early age to cultivate an aura of cheerful menace.) Still, the law being what it is, Nanki-Poo is unable to fruitfully pursue a romance with Yum-Yum.

Meanwhile, Pish-Tush, Pooh-Bah and Ko-Ko commiserate in concern over my latest decree.

Having noticed the appalling dearth of executions in Titipu, I decided that unless someone was beheaded within a month, the post of Lord High Executioner would be abolished and Titipu reduced to the rank of a village. Pooh-Bah and Pish-Tush both point out that Ko-Ko is technically supposed to be executed anyway and should be happy to take one for the team, as it were.

Ko-Ko is distracted from his concerns by Nanki-Poo, who is preparing to commit suicide since he can't marry Yum-Yum. (I'll say this for my son: he's always willing to cut straight to the simplest solution.) Never one to let an opportunity go to waste, Ko-Ko strikes a bargain. If Nanki-Poo agrees to be beheaded in a month, he can spend that month wedded to Yum-Yum, and Ko-Ko can marry her once she's a widow.

The townspeople of Titipu cheerfully welcome this arrangement, but their celebrations are interrupted by Katisha, who has finally caught up with Nanki-Poo. In order to claim him in marriage, she attempts to reveal his true identity to the crowd, but Yum-Yum leads the crowd in a loud chorus that drowns her out. (I should engage a chorus for similar services at court. While Katisha can be amusing, there are times that she simply Will. Not. Stop. Talking.) Thwarted for the moment, Katisha vows revenge as she leaves. The townsfolk are nonplussed.



*Joy reigns ev'ry where around! The Act I Finale from the 1908 production.*

Best Wishes to Rich Miller

“In bocca al lupo”

*Charles & Natasha Slutzky*



*Best Wishes to Rich Miller  
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### Act II

Yum-Yum and her sisters are preparing for her wedding day. While Yum-Yum is at risk of falling into a narcissistic display of happiness over how lovely she is, her sisters bring her back to earth with helpful reminders of how her husband is to be beheaded in a month.

Nanki-Poo attempts to cheer her up, but Ko-Ko arrives with news of additional complications. He's only recently discovered that under my laws, when a man is beheaded, his wife is to be buried alive. (I've always felt that the most successful laws are the ones that never need to be enforced. How the wives of Titipu choose to ensure their husbands never flirt, I leave entirely up to their imaginations.)

In order to spare Yum-Yum such a fate, Nanki-Poo calls off his wedding, and decides to kill himself at once. This alarms Ko-Ko, who fears for his own execution should he lose his volunteer. Just then, Pooh-Bah arrives to inform Ko-Ko that my entourage has been sighted, and that I will be arriving momentarily. With an insight born of self-interested terror, Ko-Ko hatches a new scheme: he will have Pooh-Bah swear out an affidavit that Nanki-Poo has been executed, if only Nanki-Poo and Yum-Yum will go far away from Titipu and never come back.

It is at this point that I finally make my appearance. (I would have arrived sooner, but Katisha is with me. See my earlier remarks.) I regale the townspeople with my ongoing pastime of devising suitably humorous punishments for every possible crime—much to their amusement, I'm sure.

And speaking of amusements, Ko-Ko is joined by Pitti-Sing and Pooh-Bah in telling me the most graphic story of their latest execution. A lovely tale indeed, but not the point of my visit. I reveal that I have come in search of my son, Nanki-Poo. This causes some concern, especially when Katisha spots his name on the death certificate that has just been produced by Ko-Ko.

I graciously accept the collective apologies of Ko-Ko, Pooh-Bah and Pitti-Sing, and then ponder the details of how to execute them for their part in killing my son—all while assuring

them that I'm not the least bit angry at them. (Somehow, this fails to reassure them.) Since it's never wise to hold an execution on an empty stomach, I schedule their punishment for after luncheon.

Never a man to let a brief reprieve go to waste, Ko-Ko seeks out Nanki-Poo, and begs him to reveal that he is actually alive. My son, shrewd bargainer that he is, points out that since he has gone and married Yum-Yum, this would only result in Katisha demanding his execution. Consequently, he insists that Ko-Ko woo and marry Katisha, at which point she would relinquish her claim on Nanki-Poo, who would be free to come to life again.

Swallowing his pride (and his terror), Ko-Ko approaches the bereaved Katisha and pledges his love for her. Though she initially spurns his advances, Ko-Ko sings a touching ballad of a suicidal songbird, thus winning her over. (Nothing like a charming death scene to spark the fires of romance, I always say.)



1926: Henry Lytton (Ko-Ko) will not live without the love of Bertha Lewis (Katisha).

Having now found a new object of her affections, Katisha pleads for me to have mercy on Ko-Ko, Pitti-Sing and Pooh-Bah. I am not inclined to be lenient, but my objections are waived upon my son announcing that he is still among the living. Ko-Ko provides one final explanation for all the deception. (Not very convincing, really, but it amuses me, so I pretend to believe it.) And thus does everyone fall into celebration with song and dance.




Blue Hill Troupe, Ltd.  
presents

# The Mikado

April 12-20,  
2013





STAGE DIRECTOR & CHOREOGRAPHER *Gary Slavin*  
MUSIC DIRECTOR & CONDUCTOR *Zachary Schwartzman*

PRODUCTION STAGE MANAGER *Cornelia Iredell*

PRODUCTION MANAGERS *Sebastian Bonner*  
*Sandy Dickinson*

SET DESIGN *Douglas Larson*

COSTUME DESIGN *Sarah Mahr*  
*Pinky Rockhill*

PROPERTIES *Sandy Dickinson*  
*Dana Fairbairn*  
*Timmy Wasley*

TECHNICAL DESIGN *Rick Churchill*

LIGHTING DESIGN *Alistair Wandesforde-Smith*

FOR THE BENEFIT OF  
*The GO Project*

*El Teatro of El Museo del Barrio*  
NEW YORK, NY

# Cast of Characters

## Opening Cast

April 12, 14, 18,  
20 Matinee

<b>The Mikado of Japan</b> . . . . .	Win Rutherford
<b>Nanki-Poo</b> . . . . .	Matt Hughes
<b>Ko-Ko</b> . . . . .	Alan Abrams*
<b>Pooh-Bah</b> . . . . .	Christian Smythe
<b>Pish-Tush</b> . . . . .	William Remmers
<b>Yum-Yum</b> . . . . .	Nathalie Dalziel*
<b>Pitti-Sing</b> . . . . .	Melissa Weisbach
<b>Peep-Bo</b> . . . . .	Dena Cubbin
<b>Katisha</b> . . . . .	Suzanne R. Taylor

## Closing Cast

April 13, 17, 19,  
20 Evening

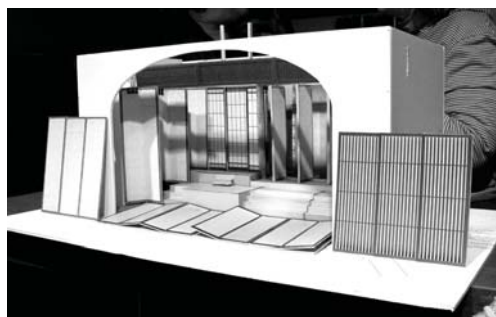
Kenneth Harmon
Rich Miller
Michael Macaione*
Kevin Murray
Mark Heimbigner
Sheena Ramirez
Alexis Cregger
Capron Hannay Levine
Cristiane Young

**Men's Ensemble:** Michael Adelstein, Larry Beers, Peter Chamberlain, Noah Dopkins, Dennis Doran, Christopher Dorre, Adam Holland, Norm Keller, Sandy Kennedy, John Leonard, Chazmond Peacock, Peter Schmitz, Christopher Tillson, Bill Tost\*, Michael Whitehouse

**Women's Ensemble:** Nancy Blagman, Dorie Casper, Nettie Chickering, Barrie T. Covington, Julia Farina, Paula Gerden, Sarah Gilbert, Eva Giorgi, Nancy Havens-Hasty, Rebecca Hodges, Amy Hughlett, Ashley Gorham Johnson, Megan Keefe, Jessica Meese, Lauren Moylan, Nancy Rothe, Deborah Thomas Shull\*, Katie Sweeney

**Mikado's Assistants:** Amy Hughlett, Ashley Gorham Johnson

*\*Appearing through the courtesy of Actors' Equity Association*



*Production set model constructed to scale by Cristina Milleur, based on designs by Doug Larson*



# Musical Numbers

## Overture

### Act I

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

### Act II

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

### ORCHESTRA

*Listing not yet available at press time*

*This page has been graciously underwritten in loving memory of Frederic H. and Radmila Bentley.*



# Frontstage at Work



*Pardon us if we decline to dance and sing. Larry Beers, Eva Giorgi, Deborah Shull & Noah Dopkins*



*We really know our worth, the Sunny and I. Matt Hughes with Sunny Hayward*



*Sarah, Julia & Nancy wonder what the world can be.*



*Oh rash, oh...tenor? Nathalie Dalziel, Rich Miller and Cornelia Iredell*



*Noah, Paula and Amy, filled to the brim with girlish (?) glee*



*Barrie Covington to Chris Tillson: Come over here where the Director can't hear us!*



*They are young persons. One very young! Alexis Cregger, Sheena Ramirez, Capron Levine and Olivia Levine*



*Rich Miller, with his Nancy (Havens-Hasty) on his knee...*



*...and Norm Keller, with his Nancy (Blagman) by his side*



*If you want to know who we are, we are John Leonard and Peter Chamberlain.*



*Dorie Casper and Karen Bevan are a cheering sight to see.*



*The concerts were "the berries." Lesley Berry (photo, left) with Mark Heimbigner and Alan Abrams, and Jared Berry (photo, right) with Tim Rosser at the piano.*



*Peter Kiok, your revels cease! With Zac Schwartzman and Shannon Scanlin*



*Bill Tost, surrounded by fans*



*Zac at the Read-Through—the calm before the storm*



*Nathalie has a right shoulder blade even Suzanne can admire.*



*Melissa Weisbach and Alan Abrams sit with down-cast eye.*



*Lots of good fish!*



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*Photos: © Ken Druse*

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