

OBERLIN COLLEGE  
Gilbert & Sullivan Players



THE MIKADO

or The Town of Titipu

by

GILBERT and SULLIVAN

Highfield  
FALMOUTH, MASS.

Producer

W. HAYDEN BOYERS

Directed by

ROBERT A. GIBSON

Music Director

JAMES H. PAUL

AUGUST 10 - 14

1965

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- July 6 - 10** **PATIENCE—Gilbert and Sullivan**  
Gilbert and Sullivan prove once again that the highbrow aesthete's lot is not a happy one—when the "highbrow" is educated beyond his intelligence.
- July 13 - 17** **PRINCESS IDA—Gilbert and Sullivan**  
Academic high jinks from Tennyson to coeducation are taken in stride by the Players of the world's first coeducational college.
- July 20 - 24** **THE MERRY WIDOW—Franz Lehar**  
Nostalgia, gaiety and romance combine to weave their magic spell in this, the world's most beloved modern operetta.
- July 27 - 31** **THE SORCERER—Gilbert and Sullivan**  
J. Wellington Wells and his magical spells back again after a highly acclaimed first visit to Cape audiences two summers ago.
- Aug. 3 - 7** **LA PERICHOLE—Offenbach**  
Love and intrigue in old Peru, seasoned liberally with Parisian spice, result in a witty, tuneful satire.
- Aug. 10 - 14** **THE MIKADO—Gilbert and Sullivan**  
Everybody's favorite, given loving but not-too-reverent treatment with accumulated know-how from eleven different productions.
- Aug. 17 - 21** **THE BEGGAR'S OPERA—John Gay**  
With this mordant parody of domestic morals and foreign opera the Players return to the fountainhead of English light opera from which stem all the others.
- Aug. 24 - 28** **IOLANTHE—Gilbert and Sullivan**  
The fragile fantasy of Fairyland joins battle with the platitudinous pomposity of the Peerage.

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| Lighting Designer .....                   | William Glikberg  |
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## DRAMATIS PERSONAE

|  |                                   |              |
|--|-----------------------------------|--------------|
| THE MIKADO OF JAPAN .....  | John Ostendorf                    |              |
| NANKI-POO, his Son .....   | Frank Spoto                       |              |
| KO-KO, Lord High Executioner of Titipu .....   | Timothy Jerome                    |              |
| POOH-BAH, Lord High Everything Else .....  | Roy Delp                          |              |
| PISH-TUSH, a Noble Lord .....  | Paul O'Neill                      |              |
| YUM-YUM  | Susan Kilbon                      |              |
| PITTI-SING   | } Three Sisters, Wards of Ko-Ko { | Jean Taynton |
| PEEP-BO  |                                   | Lee Allera   |
| KATISHA, an Elderly Lady .....   | Janet Walker                      |              |
| GO-TO, a Nobleman .....  | Howard Spindelov                  |              |
| Chorus of School-Girls, Nobles, Guards, and Coolies: Lloyd Anderson, Richard Camhi, Chris Christoff, Bryant Dennison, Jane Doerschuk, Peter Edson, Richard Gamble, Deborah Holbrook, John Hunter, Tom Jones, Charlotte Lantery, Otis Laury, Janet McNeill, Nancy Martin, Sara Maxwell, Patricia Plumb, Elizabeth Rosenberg, Mark Schomer, Lisa Tracy, Alice White. |                                   |              |

ACT I: Courtyard of Ko-Ko's Official Residence.

ACT II: Ko-Ko's Garden

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## MEET THE STAFF

**W. HAYDEN BOYERS**, Producer of the Players and Professor of Romance Languages and Literature at Oberlin College, has been head of this organization since its establishment on the Oberlin campus, and spearheaded the group's move to the Cape in 1953. Having worked with G & S for many years, Dr. Boyers has developed an understanding of these light operas that is rare in this country and highly respected among Savoyards.

**ROBERT A. GIBSON**, Director of Productions, has returned for his fifth season at Highfield. Mr. Gibson was stage manager and director of productions with the D'Oyly Carte Opera Company. He was stage manager for Radio City Music Hall and the Roxy Theatre in New York before becoming associated with the Oberlin College Players. He is presently engaged in various projects for the Diocese of Raleigh, N.C., and the Better World Movement, Rocca di Papa, Rome, Italy.

**NEWELL COOK**, General Manager, graduated this year from Oberlin College and has returned for his fourth season on the Cape. He has been associated with the Players throughout his four years of college, and was President of the company in 1964-65. In addition to directing campus productions of *The Yeomen of the Guard* (1963) and *Iolanthe* (1965), Nook created, produced and directed the Mummer's Guild musical, *When in Rome*, Oberlin, last fall.

**TIMOTHY S. MAYER**, a member of the company since 1957, returns to Highfield this summer as Stage Director. As President of the Harvard Gilbert and Sullivan Players, member of the Executive Committee of the Harvard Dramatic Club and two-time author for the Hasty Pudding theatricals, Tim has been an important figure in Harvard theatre. Last year he directed Gilbert and Sullivan's *Utopia Ltd.* at the Loeb Drama Center, wrote the lyrics for the Hasty Pudding show, *No Hard Feelings* and, this spring, directed *The Threepenny Opera*. His plans for next fall include directing *The Tempest*.

**JAMES PAUL**, completing this summer his sixth season at Highfield and his fourth season as Music Director of the company, adds to his own brilliant musicianship the wealth of experience needed to conduct the Gilbert and Sullivan operettas. An Oberlin graduate, he also studied for two years at the Mozarteum in Salzburg, Austria. His studies included voice under Max Lorenz and Julius Patzak, and conducting with Kurt Prestel.

**GUY J. SMITH**, Set Designer and Technical Director, has been an active member of the company for the past five years. He graduated this spring from Oberlin College, where he directed the fall production of *Trial by Jury*, and was set designer/technical director for the spring production of *Iolanthe*.

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## MEET THE CAST

**JOHN OSTENDORF**, a newcomer to Highfield this season, has been a student at Oberlin and at the University of Connecticut. He played the Music Man in the first amateur production of that show in Greenwich, Connecticut. John has also been a soloist with the Oberlin College Choir, and has sung in summer stock musicals in Cleveland.

**FRANK SPOTO** is spending his first season with the Players on the Cape. During the past year he was a member of the Oberlin Opera Theatre and the College Choir, and he was a soloist with the choir on its Russian tour in the spring of 1964. This year he sang the part of Count Almaviva in excerpts from Rossini's *The Barber of Seville*.

**TIMOTHY JEROME**, a graduate of Ithaca College School of Music, returns for his second season with the Oberlin Players on Cape Cod. Tim has played leading roles in many operas and dramas, including *The Magic Flute*, *I Pagliacci*, *Macbeth*, and *La Boheme* with the Syracuse Symphony. He has also appeared in many light operas and G & S favorites: *The Boy Friend*, *Kiss Me Kate*, *Wonderful Town*, *The Yeomen of the Guard*, *HMS Pinafore*, and *The Gondoliers*. This fall Tim will be a student at the Manhattan School of Music.

**JANET WALKER**, a 1964 graduate of Oberlin College, returns this summer as a guest performer in *The Mikado*, *The Beggar's Opera* and *Iolanthe*. A member of the company throughout her four years at Oberlin, Janet has spent three summers at Highfield, and has performed in 10 out of the 12 Gilbert and Sullivan operettas. Last summer she was an apprentice with the Santa Fe Opera Company, where she sang in *Rigoletto* and in Alban Berg's *Lulu*. Janet is presently

studying voice at the New England Conservatory.

**ROY DELP**, a 1965 graduate of the Oberlin Conservatory of Music, is new to the Cape although not to Gilbert and Sullivan. He was an excellent Mount-ararat in the spring production of *Iolanthe* on campus. In addition, Roy has sung leading roles in Oberlin Opera Theatre productions of *Albert Herring*, *Manon* and *The Elixir of Love*. He is a member of Pi Kappa Lambda.

**PAUL O'NEILL** comes to Highfield from the Governor Dummer Academy, where he is a member of the Dramatic Workshop. Although new to the Cape, Paul is by no means a stranger to Gilbert and Sullivan, having played Pooh-Bah in a junior high school production of *The Mikado*. He was a member of the Seacoast Savoyards.

**SUSAN KILBON**, an English major at Oberlin College, has returned to Highfield to perform in *The Mikado*. A member of the company since her freshman year, Sue has spent two summers with the Players on the Cape, where last summer she played Gianetta in *The Gondoliers*, Kate in *The Yeomen of the Guard*, and Pauline in *La Vie Parisienne*. Sue also sang the role of Constance in the campus production of *The Sorcerer* last fall. She will be a senior at Oberlin this year.

**JEAN TAYNTON**, a 1961 graduate of Oberlin College, is a veteran performer of Gilbert and Sullivan opera. Well known to Highfield audiences for outstanding performances in 1958, 1959 and 1961, Jean is returning after a long absence for her fourth Cape season. She is best remembered as the Fairy Queen in *Iolanthe*, Mad Margaret in *Ruddigore*, and the Witch in *Hansel and Gretel*.

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## THE STORY

Perhaps it was the subject matter that in the beginning challenged Gilbert's virtuosity to outdo itself in **The Mikado**, by far the most universally popular of all the operas, for the institutional satire, which had already twitted the law courts (**Trial by Jury**), the Navy (**Pinafore**), the Army (**The Pirates of Penzance**), the House of Peers (**Iolanthe**), is now directed against that very heart of British life, which is British politics. From there it spills out into a thousand different channels.

The plot is too well known to require detailed analysis. It concerns the rise and fall of Ko-Ko, "the cheap tailor," the little man who did not want to be Lord High Executioner (substitute "Prime Minister" or "President," for the Japanese setting is there only for its color and to give a pseudo-objectivity to the stinging satire of what can only be an Anglo-Saxon society) and his highly-born but utterly venal Jack-of-all-trades, Pooh-Bah, the Lord High Everything that has a pound sterling sign attached to it.

Ko-Ko, like many another politician who finds himself in high position through no merit of his own, begins modestly enough, but soon takes seriously the dignities that are lavished on him. He manages in the end so to outsmart himself by faking a writ of execution for Nanki-Poo, a poor minstrel, who turns out to be the son of the Mikado, that he must marry the repulsive Katisha to save his neck, while the delectable Yum-Yum, whom he had proposed to marry, is wed to Nanki-Poo instead.

## ORCHESTRA

**Violins:** James Stanford, Concertmaster; Marianne Barcellona, Carl Rosow, Charles Roxin. **Viola:** Marcia Herman. **Cello:** Joyce Hunter, Elizabeth McLaughlin. **Bass:** Curtiss Bravine. **Flute:** Maryellen Butin, Dorothy Allman. **Oboe:** James Ross. **Clarinet:** Karl Krelove, James Straw. **Bassoon:** Mary Drake. **Cornet:** Larry Ferris, Richard Moreau. **Horn:** Mary Wiegand. **Trombone:** David Rupp, Ed Fontanella. **Percussion:** Peter Coombs.

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## MUSICAL NUMBERS

### 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,<br>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   |

### 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 Ko-Ko              |
| 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, Pooh-Bah,<br>Girls, and Men         |
| See How the Fates Their Gifts Allot .....        | Mikado, Pitti-Sing, Pooh-Bah,<br>Ko-Ko, and Katisha    |
| The Flowers That Bloom in the Spring .....       | Nanki-Poo, Ko-Ko, Yum-Yum,<br>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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