

**Stern College Dramatics Society/1994**



***Gilbert  
and  
Sullivan's***  
**"THE  
MIKADO"**

**March 13,14, & 15  
Koch Auditorium 8:00 PM**

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*DRAMATIS PERSONAE*

<b>THE MIKADO OF JAPAN</b> .....	Sylvia Haber
<b>NANKI-PO</b> , His son, disguised as a wandering minstrel, and in love with Yum-Yum.....	Dafna Kalish
<b>KO-KO</b> , The Lord High Executioner of Titipu.....	Chava Sussman
<b>POOH-BAH</b> , The Lord High Everything Else.....	Avital Amini
<b>PISH-TUSH</b> , A Noble Lord.....	Dina Maslow
<b>YUM-YUM</b> , The ward of Ko-Ko, in love with Nanki-Poo.....	Deborah Rapaport
<b>PITTI-SING</b> , The ward of Ko-Ko, sister to Yum-Yum.....	Michele Berman
<b>PEEP-BO</b> , The ward of Ko-Ko, sister to Yum-Yum.....	Vered Dror
<b>KATISHA</b> , An Elderly Lady, in love with Nanki-Poo.....	Elisheva Septimus

*CHORUS OF GENTLEMEN*

Staci Friedman  
Dena Glick  
Rachel Goldstein  
Rena Maslansky  
Sima Morell  
Judith Solomon  
Cherie Waxman

*CHORUS OF LADIES*

Chava Boylan  
Laura Gottlieb  
Suzanne Hersher  
Naomi Max  
Faygie Sacks

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## ***DANCERS***

Nancy Berman  
Bracha Frankel  
Kami Gutman  
Rachel Kahn  
Aliza Miller  
Shoshana Naider  
Bracha Press

## ***BEHIND-THE-SCENES CREW***

Music Director - Margy Berkowitz  
Acting Director - Sarah Altman  
Production Manager - Rachel Yunger  
Stage Manager - Mirit Craven  
Asst. Production Manager - Aliza Rabin  
Choreographer - Shoshana Naider  
Costumes - Beth Posner  
Scenery - Julia Frohlich  
Makeup - Malkie Kraus  
Poster Art - Cherie Waxman  
Box Office Manager - Rinah Cohen  
House Manager - Adah Hirshfeld

## **ALPHA PSI OMEGA**

In the spring of 1981, the Stern College Dramatics Society became an official member of Alpha Psi Omega as chapter Epsilon Epsilon. Alpha Psi Omega was organized in 1952 as an honorary dramatics fraternity for the purpose of providing an honor society for those doing a high standard of work in dramatics. Through its expansion, Alpha Psi Omega has provided a wider fellowship for those interested in theater. Play production is a highly technical activity which requires the services of a trained director and all of the resources of a large dramatics association, where every member of the student body may have an equal opportunity for expression. We, at Stern College, are proud to be part of this prestigious national society.

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*The action of the Play takes place  
in the courtyard of  
Ko-Ko's official residence in Titipu.*

**MUSICAL NUMBERS**

**ACT I**

1. "If You Want to Know Who We Are" .....Men  
(Opening Chorus)
2. "A Wand'ring Minstrel I" .....Nanki-Poo and Men  
(Solo and Chorus)
3. "Our Great Mikado, Virtuous Man" .....Pish-Tush and Men  
(Solo and Chorus)
4. "Young Man, Despair" .....Pooh-Bah, Nanki-Poo and Pish-Tush  
(Song)
5. "Behold the Lord High Executioner" .....Ko-Ko and Men  
(Chorus and Solo)
6. "As Some Day It May Happen" .....Ko-Ko and Men  
(Solo and Chorus)
7. "Three Little Maids From School Are We" .....  
(Trio and Chorus).....Yum-Yum, Pitti-Sing, Peep-Bo and Women
8. "Were You Not To Ko-Ko Plighted" .....Nanki-Poo and Yum-Yum  
(Duet)
9. "I Am So Proud" .....Ko-Ko, Pooh-Bah and Pish-Tush  
(Trio)
10. "With Aspect Stern and Gloomy Stride" .....Ensemble  
(Finale of Act I)

*There will be a fifteen minute intermission between Acts.*

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## ACT II

1. **"Brand The Raven Hair"** .....*Pitti-Sing, Peep-Bo and Women*  
(Opening Chorus and Solo)
  2. **"The Sun, Whose Rays Are All Ablaze"** .....*Yum-Yum*  
(Song)
  3. **"Here's A How-De-Do!"** .....*Yum-Yum, Nanki-Poo and Ko-Ko*  
(Trio)
  4. **"Mi-Ya Sa-Ma"** .....*Mikado, Katisha and Chorus*  
(Chorus and Duet)
  5. **"A More Humane Mikado"** .....*Mikado and Chorus*  
(Solo and Chorus)
  6. **"The Criminal Cried As He Dropped Him Down"** .....  
(Trio and Chorus).....*Ko-Ko, Pitti-Sing, Pooh-Bah and Chorus*
  7. **"The Flowers That Bloom In The Spring"** .....  
(Song).....*Nanki-Poo, Ko-Ko, Yum-Yum, Pitti-Sing and Pooh-Bah*
  8. **"Alone, and Yet Alive!"** .....*Katisha*  
(Recitative and Song)
  9. **"Willow, Tit-Willow"** .....*Ko-Ko*  
(Song)
  10. **"There is Beauty In The Bellow Of The Blast"** ...*Katisha and Ko-Ko*  
(Duet)
  11. **"For He's Gone and Married Yum-Yum"** .....*Ensemble*  
(Finale of Act II)
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## THE MIKADO SYNOPSIS

Before the action of the play 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 on suicide because he cannot marry Yum-Yum. By conceding 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 rejoicing, 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 stating 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 play comes with Nanki-Poo's revealing himself as the son of the Mikado.

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## GILBERT & SULLIVAN

Librettist William Schwenck Gilbert (1936-1911) and composer Arthur Seymour Sullivan (1942-1900) are the creators of a series of comic operettas. The operettas generally have humorous plots and are a rare combination of good-natured satire, lilting melody and brilliant parody, both textual and musical. Through exaggeration, they poke fun at personal and social foibles, as well as hackneyed musical conventions. They are usually performed in a highly stylized manner that is based directly on the original productions of the operettas at the Savoy Theater in London by Richard D'Oyly Carte, the manager who first thought of having Gilbert and Sullivan collaborate on a musical play. The first of the Gilbert and Sullivan operettas was the one-act *Trial by Jury* (1875), followed by *H.M.S. Pinafore*, *The Pirates of Penzance*, *Patience*, *Iolanthe*, *Princess Ida*, *The Mikado*, *Ruddigore*, *The Yeomen of the Guard*, *The Gondoliers*, *Utopia Limited*, and *The Grand Duke* (1896). With the exception of the last two, the Gilbert and Sullivan operettas were enormously successful in their day and are still popular in every English-speaking country of the world. (The fact that the humor of the librettos is generally lost in translation has limited their popularity elsewhere.)

### **THANK YOU**

Jeff Socol, Mike Vasquez & Crew, Mr. Mandelbaum, Mrs. Braun, Dean Bacon, Racheli, Margy, Sarah, Carol Goldberg, Yeeshai Gross, Stern College Student Council, Shoshana, Mirit, Emily, Ilana Katz, Chanie Wieser, Department of Food Services, Peking Kosher Restaurant (Cleveland) and everyone who gave us moral support.

### **SCDS GOVERNING BOARD**

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EMILY AMIE WITTY	Recording Secretary
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**HISTORY OF DRAMATICS AT STERN COLLEGE**

- Twelve Angry Women (1993)  
The Dybbuk (1992)  
The Importance of Being Earnest (1991)  
Tartuffe (1990)  
The Caucasian Chalk Circle (1990)  
Uncommon Women and Others (1989)  
The Physician in Spite of Himself (1988)  
The House of Bernada Alba (1987)  
A Lovely Sunday for Creve Coeur (1986)  
Interview / The Zoo Story (1985)  
The Effects of Gamma Rays on Man-in-the-Moon Marigolds (1985)  
Children in Uniform (1984)  
Vanities (1984)  
The Gingerbread Lady (1983)  
Women in White (1982)  
Pageant (1981)  
Cry Havoc (1981)  
The Young and the Fair (1980)  
Ten Little Indians (1980)  
Unocmmon Women and Others (1979)  
Night of January Sixteenth (1979)  
The Madwoman of Chaillot (1978)  
Twelve Angry Men (1977)  
Farvorfen Vinkel (1976)  
The Women (1975)  
The Prime of Miss Jean Brody (1974)  
The Madwoman of Chaillot (1974)  
The Children's Hour (1973)  
The Private Lives of the Master Race (1971)  
The Importance of Being Earnest (1970)  
The Crucible (1969)  
The Wrold of Shalom Aleichem (1968)
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