



 **MUSICAL THEATRE WEST** 51ST SEASON
Carpenter Performing Arts Center/Long Beach

Message from the Producer



We are delighted to present the Southern California Premiere of **HOT MIKADO**. This new twist on an old Gilbert & Sullivan favorite has been enthralling audiences in London and across the country, and we're glad it finally landed in Long Beach. We'd like to thank David Bell, the show's creator, for his help with this production. Special thanks go also to Musical Theatre West supporters Jon and Amanda Hall for serving as Honorary Producers for this show.

Musical Theatre West continues to grow and thrive because of the dedication of so many. Our two support groups, the MTW Guild and Footlighters, have reached all time highs in membership and we began our 51st season with our highest subscription base in 10 years! We deeply appreciate your interest and support of all our efforts to provide quality entertainment for our community and introduce a new generation to musical theatre.

It's time to renew your seats for our exciting 2004-2005 Season. Be sure to pick up a flyer today - it's a season you won't want to miss. You can sign up in the lobby during the show or send your order to the MTW office. To qualify for an additional free ticket voucher to one performance you must renew by March 12th. Current subscribers have until May 14th to guarantee their same seats.

On behalf of all of us at Musical Theatre West, thank you for your tremendous support. We wouldn't be here without you!!!

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MUSICAL THEATRE WEST

Paul Garman, Executive Director/Producer

presents

HOT MIKADO

Music and Lyrics by
DAVID H. BELL

Music Adapted and Arranged by
ROB BOWMAN

Originally Produced by Ford's Theatre, Washington, D.C.
Frankie Hewitt, Producing Director

Starring

DAVID BURNHAM REGGIE BURRELL CAROL DENNIS CANDICE ODEN GREG POLAND
JENNIFER SHELTON JAMIE TORCELLINI STACI M. WILSON LAPAREE W. YOUNG

and

HAYES BERGMAN SCOTT BLEAZARD DAVID GAMBOA SETH HAMPTON
SAMANTHA T. LASCH PAULINE LOCSIN-KANTER SCOTT MAHER SCOTT G. SIMMONS KACI WILSON

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Costumer
TODD K. PROTO

Sound Design
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Directed by
LaPAREE W. YOUNG

Honorary Producers: **JON & AMANDA HALL**

FEBRUARY 21- MARCH 7, 2004

HOT MIKADO is presented through special arrangement with and all authorized performance materials are supplied by Music Theatre International, 421 West 54th Street, New York, NY 10019 Tel: (212)541-4684 Fax: (212) 297-4684 www.MTIShows.com

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Cast of Characters

(in alphabetical order)

Nanki-Poo	David Burnham*
Pish-Tush	Reggie Burrell
Katisha	Carol Dennis*
Pitti-Sing	Candice Oden
The Mikado	Greg Poland*
Yum-Yum	Jennifer Shelton*
Ko-Ko	Jamie Torcellini*
Peep-Bo	Staci M. Wilson
Pooh-Bah	LaParee W. Young*

The Gentlemen and Ladies of Japan

Pad-Thai	Hayes Bergman*
Mor-man	Scott Bleazard
Oolong	David Gamboa
Tye-Dye	Seth Hampton*
Den-Sum	Samantha T. Lasch
Mye-Tye	Pauline Locsin-Kanter*
Scoo-ter	Scott Maher*
Bing-Bong	Scott G. Simmons
Dim-Sum	Kaci Wilson

* Members of Actor's Equity Association, the Union of Professional Actors and Stage Managers in the United States.



Candice Oden, Jennifer Shelton & Staci Wilson



David Burnham & Jennifer Shelton

Scenes & Musical Numbers

ACT I Opening

We Are Gentlemen of Japan	Men
A Wand'ring Minstrel, I	Nanki-Poo and Men
And the Drums Will Crash	Pooh-Bah and Men
Behold the Lord High Executioner	Ko-Ko and Men
I've Got a Little List	Ko-Ko and Men
Three Little Maids	Yum-Yum, Peep-Bo and Pitti-Sing
This is What I'll Never Do	Nanki-Poo and Yum-Yum
I Am So Proud	Pooh-Bah, Ko-Ko and Pish-Tush
Let the Throng Our Joy Advance	Nanki-Poo, Yum, Yum, Peep-Bo, Pish-Tush, Pitti-Sing, Pooh Bah and All

Katisha's Entrance	Katisha
For He's Gonna Marry Yum-Yum	Pitti-Sing and Ensemble
The Hour of Gladness	Katisha
Finale/Act One	All

Intermission ACT II

Entr'acte	
Braid the Raven Hair	Pish-Tush and All
The Sun and I	Yum-Yum
Swing a Merry Madrigal	Yum-Yum, Pitti-Sing, Nanki-Poo, Pish-Tush and Ensemble
Here's a Howdy-Do	Yum-Yum, Nanki-Poo and Ko-Ko
The Mikado Song	Mikado and All
Alone and Yet Alive	Katisha
Tit-Willow	Ko-Ko
Beauty in the Bellow	Katisha and Ko-Ko
Finale	All



Rehearsal for the Musical Theatre West production of *HOT MIKADO*.

Whittier Civic Light Opera Association

- 1953** • *Rio Rita*
• *A Waltz Dream*
- 1954** • *Rose Marie*
• *The Desert Song*
- 1955** • *Brigadoon*
• *Kiss Me, Kate*
- 1956** • *The Red Mill*
• *Paint Your Wagon*
- 1957** • *Kismet*
• *Gentlemen Prefer Blondes*
- 1958** • *Carousel*
- 1959** • *The Pajama Game*
- 1960** • *Brigadoon*
- 1961** • *Can Can*
- 1962** • *Naughty Marietta*



- 1963** • *Bloomer Girl*
- 1964** • *The King and I*
- 1965** • *The Sound of Music*
- 1966** • *Flower Drum Song*
- 1967** • *The Music Man*
- 1968** • *South Pacific*



Rio Hondo Music Theatre

- 1969** • *Camelot*

Whittier Light Opera

- 1970** • *Funny Girl*
- 1971** • *Cabaret*
- 1972** • *Hello, Dolly!*
- 1973** • *Mame*
- 1974** • *The Sound of Music*
- 1975** • *Fiddler on the Roof*
- 1976** • *The Music Man*
- 1977** • *My Fair Lady*



Whittier - La Mirada Light Opera Association

1977-1978

- *Brigadoon*
- *Promises, Promises*
- *Camelot*



1978-1979

- *Oklahoma!*
- *Mame*
- *South Pacific*

1979-1980

- *Hello, Dolly!*
- *The Sound of Music*
- *Applause*



1980-1981

- *The King and I*
- *Bye, Bye, Birdie*
- *My Fair Lady*

1981-1982

- *Annie Get Your Gun*
- *Oliver!*
- *The Music Man*

1982-1983

- *Kiss Me, Kate*
- *Fiddler on the Roof*
- *George M!*

1983-1984

- *Gypsy*
- *Kismet*
- *Guys & Dolls*
- *Joseph and the Amazing Technicolor Dreamcoat*

1984-1985

- *Peter Pan*
- *West Side Story*
- *The Unsinkable Molly Brown*

1985-1986

- *Carousel*
- *The Desert Song*
- *Mame*

1986-1987

- *Show Boat*
- *Barnum*
- *Seven Brides for Seven Brothers*



1987-1988

- *Man of La Mancha*
- *The Merry Widow*
- *The Pajama Game*

1988-1989

- *Brigadoon*
- *No, No, Nanette*
- *Annie*



1989-1990

- *My One & Only*
- *The Mystery of Edwin Drood*
- *South Pacific*

1990-1991

- *Evita*
- *Me & My Girl*
- *The Sound of Music*



1991-1992

- *Into the Woods*
- *The Student Prince*
- *Anything Goes*

Whittier - La Mirada Musical Theatre Association

- 1992** • *Hurry! Hurry! Hollywood*

- 1993** • *The King and I*
• *Phantom*
• *42nd Street*

- 1994** • *Camelot*
• *The Pirates of Penzance*
• *Joseph and the Amazing Technicolor Dreamcoat*

Musical Theatre West

- 1995** • *Jesus Christ Superstar*
• *Seven Brides for Seven Brothers*
• *Singin' in the Rain*

- 1996** • *The New Yorkers*
• *Damn Yankees*
• *The Will Rogers Follies*
- 1997** • *Gigi*
• *Eleanor: An American Love Story*
• *Dr. Jekyll and Mr. Hyde*

- 1998** • *The Music Man*
• *Fiddler on the Roof*
• *West Side Story*

- 1999** • *Blame it on the Movies!*
• *Hello, Dolly!*
• *My Fair Lady*

- 1999-2000**
• *Forever Plaid*
• *Phantom*
• *42nd Street*
• *Ain't Misbehavin'*
• *Joseph and the Amazing Technicolor Dreamcoat*



- 2000-2001**
• *Children of Eden*
• *A Funny Thing Happened...Forum*
• *Brigadoon*
• *Singin' in the Rain*
• *Grease*



- 2001-2002**
• *Scarlet Pimpernel*
• *Swing!*
• *I Love You, You're Perfect, Now Change*
• *Show Boat*
• *Footloose*

- 2002-2003**
• *Mame*
• *Me & My Girl*
• *The World Goes 'Round*
• *Crazy for You*
• *Les Miserables*

- 2003-2004**
• *LaCage aux Folles*
• *Hot Mikado*

Hot Mikado Or Not Mikado, That is the Question

By Michael Kinghorn of Alliance Theatre Company

Since its first production on March 14, 1885, at the theatre built explicitly for Gilbert & Sullivan's operas – the Savoy in London – **THE MIKADO** has had a long, intense and unusual career. The long story of this perennial favorite reads almost like a biography, it is so filled with personality – a constantly changing personality that acquires the characteristics of many periods, the styles of many fashions. It is a tribute to Gilbert's genius for creating shrewd plots and insanely ridiculous librettos and Sullivan's equally clever melodies that makes **THE MIKADO** at once so enduring and so flexible. It has been the subject of numerous adaptations over the years, **HOT MIKADO** only the most recent. But before we embark on the **HOT MIKADO** journey, it may be worth knowing some of the back-story.



Katisha in the Ford's Theatre production of *Hot Mikado*. Photographer: Stan Barouth.

Perhaps apocryphal, but no less amusing, is the story that W.S. Gilbert, unnerved by the situation, accidentally caused a Samurai sword to fall from the wall when he was stomping around in his study. Turning abruptly at the noise, and seeing the Samurai sword, an image of Japan came to him and thus **THE MIKADO**, as if full-blown for the head of Zeus. True of not, on opening night Gilbert made George Grossmith

enter as Ko-Ko, conspicuously brandishing the sword, as apparent gesture of self-mythology.

In spite of Gilberts' "inspiration", there were other factors that contributed to the genesis of the project. London had been undergoing some cultural diffusion. Japan had only been open to the West since 1853, but by 1884 London was, as were other parts of Europe, enamored of the Orient, fascinated by its novelty. A group of Japanese immigrants had settled in Knightsbridge, not a mile from Gilbert's home in South Kensington, establishing a village there where visitors could see a



The Gentlemen of Japan from the American Musical Theatre of San Jose's production of *Hot Mikado*.

replica of genuine Japanese streets with genuine Geishas performing genuine Japanese tea ceremonies, where one could buy genuine Japanese products and souvenirs. The unusual immigrants soon found themselves at the center of a fashion trend. "All Things Japanese" were now in vogue, part of fashionable discourse and fashion-

Cast Profiles



DAVID BURNHAM (*Nanki-Poo*)

was seen at MTW in **LA CAGE** (Jean Michel) and **CHILDREN OF EDEN** (Cain/Robby Award). He gained critical acclaim in the national tour of **JOSEPH...** (replacing Donny Osmond). Other roles include the national tour of **JESUS CHRIST SUPERSTAR** (Peter), **STATE FAIR** (Original Cast), **PEGGY SUE GOT MARRIED** (Charlie/World Premiere), **LETTER'S FROM NAM** with Maureen McGovern (Billy/World Premiere - The Kennedy Center, North Shore Theatre and Village Theatre).

Films include Disney's "*Home on the Range*" (Willy, a singing cowboy) and "*The King and I*" (Prince). Other regional credits include **ASSASSINS** (Hinkley), **TRUMP OF LOVE** (Agis), **GODSPELL** (Jesus), and additional productions of **JOSEPH...** (Dramalogue Award). David was seen this past season in the award winning ghost play **THE WOMAN IN BLACK** at the Coronet Theatre. Visit www.davidburnham.com

REGGIE BURRELL (*Pish-Tush*)

has been making noise since the day he was born. He honed his craft singing in his church choir in Compton. Reggie has sung with Stevie Wonder, Elton John, Little Richard, Madonna, Jennifer Holliday, Andrae' and Sandra Crouch and many more. He just finished a ten year run with Gladys Knight as a featured vocalist, appearing on "*The Today Show*", "*The Tonight Show*" and "*Oprah*". Reggie recently rocked the house as Pastor in ICT's **RAISIN** and as Ton Ton Julian in **ONCE ON THIS ISLAND** for Performance Riverside. You can hear Reggie on the soundtracks of "*Children of a Lesser God*", "*Primary Colors*", "*A Time to Kill*" and "*The Little Mermaid*". He is most proud of his debut album "Victim of Emotion" on Portrait Records/CBS Records



CAROL DENNIS (*Katisha*)

received a 2003 Ovation Award nomination for "Best Actress in a Musical" for **RAISIN** at ICT. She last appeared on Broadway in **STREET CORNER** (Miss Cynthia). Broadway/National credits: **BIG RIVER** (Original Cast Recording), **THE WIZ** and **ONCE ON THIS ISLAND**. Other credits: **MOMS**, **THE RIVER**, Joseph Papp's **LA BOHÈME**, **NON-PASQUALE**, **THE FABRIC OF A MAN** (NAACP Award nomination), and **WOMAN THOU ART LOOSED**. Ms. Dennis has toured and recorded as a featured soloist and background singer with Bob Dylan, Bruce Springsteen, Stevie Wonder, Pastor Andrae' Crouch, and many other well-known artists. TV/Film: "*Sparks, Sparks, & Sparks*", "*Good News*", singing voice of Josephine Baker in "*The Josephine Baker Story*". Grateful for her grandmother's and mother's encouragement and support of her gift of song, Ms. Dennis dedicates her performance to God and her family.

Cast Profiles



CANDICE ODEN (*Pitti-Sing*)

Throughout her career, Candice has performed on stages around the world. She began performing professionally at the age of nine, and continued with leading and principal roles across the country. Candice recently returned from Osaka, Japan, where she performed with the Hollywood HiTones and can now be seen with Disney's Groove 66. Some of her favorite roles throughout the years include award-winning performances as Annie in **ANNIE**, Mary Lennox in **SECRET GARDEN**, Fairy Godmother in **CINDERELLA**, and Sugarplum Fairy in **NUTCRACKER**. In addition to stage, Candice has done television and voiceover work for film and radio. She would like to thank MTW for this opportunity, and sends big thanks to her family and the Big Man for making it all possible.

GREG POLAND (*The Mikado*)

just finished the LA premiere of the new musical **LIKE JAZZ** at the Mark Taper Forum. In 2003 he appeared in LA production of **THE PRODUCERS**. He was featured on the Broadway/European tour of the Tony Award winning **BLACK & BLUE** and starred in Lincoln Centers' **DREAMS ON A SHOESTRING**. Regional and touring credits: **MS. EVERS BOYS**, **GOD'S FAVORITE**, **THE HOSTAGE**, **MY ONE & ONLY**, **DREAMGIRLS**, **SOPHISTICATED LADIES** and **5 GUYS NAMED MOE**.



Film: "*Tequila Body*", "*Shots*", "*Late Last Night*", "*Star Trek 9*", "*The American President*", "*Malcolm X*" and "*Basketball*". TV: "*The Orlando Jones Show*", "*The District*", "*Star Trek Voyager*", "*X Files*", "*Sabrina*", "*Party of 5*", "*The Jamie Foxx Show*", "*Martin*", "*All My Children*", "*Babylon 5*" and "*Hangin' With Mr. Cooper*". Greg holds a BFA cum Laude in musical theatre from Point Park College.



JENNIFER SHELTON (*Yum-Yum*)

returns to MTW after appearing in last season's **THE WORLD GOES 'ROUND**. She's toured the country with the 1st National Company of **RAGTIME** (Livent Inc.) and performed with companies such as Sacramento's Music Circus, the Laguna Playhouse, San Diego Rep, Long Beach CLO, and the CLO of South Bay Cities. Favorite credits include: Helene in **SWEET CHARITY** (Moonlight), Rosemary in **HOW TO SUCCEED...** (Starlight), Kathy in **COMPANY** (Starlight), Sarah in **RAGTIME** (Moonlight), Irene Molloy in **HELLO, DOLLY!** (Moonlight), Maureen/Queenie in **HONK!** (ICT), **SWINGING ON A STAR** (ICT), **A GRAND NIGHT FOR SINGING** (McCoy Rigby), Lady Larken in **ONCE UPON A MATTRESS** (Starlight), Bebe in **A CHORUS LINE** (Apex Prod.), Dorothy in **THE WIZ**, and the mother of twins in Disney's movie-of-the-week, "*Gepetto*".

Cast Profiles



JAMIE TORCELLINI (*Ko-Ko*)

recently returned from Broadway where he played the Barber in **MAN OF LA MANCHA**. Other Broadway credits include Disney's **BEAUTY AND THE BEAST** (LeFou), a role he created in L.A., and in **CATS** (Mr. Mistoffelees). He has served as stand by for **LITTLE JOHNNY JONES** (Donny Osmond), **ME AND MY GIRL** (Jim Dale), **JEROME ROBBINS' BROADWAY** (Tony Roberts). Favorite roles: **FORUM...** (Pseudulous), **CRAZY FOR YOU** (Bobby), **HOW TO SUCCEED...** (Finch), **BARNUM** (P.T. Barnum), **LITTLE SHOP..** (Seymour), **SINGIN' IN THE RAIN** (Cosmo), **GEORGE M!** (George) and **ME AND MY GIRL** (13 productions as Bill Snibson). T.V. and Film : *Law and Order*, *Mrs. Santa Claus*, *The Jamie Foxx Show*, *Sabrina*, *the Teenage Witch*, plus voices for *Pocohantis 2* and *Tarzan*.

STACI M. WILSON (*Peep-Bo*)

is thrilled to return to the Musical Theatre West stage, having last been seen here in **SHOW BOAT**. Staci has recently returned from Royal Caribbean Cruise Lines. She has done a national tour for SFX Entertainment and various Disney shows. Born and raised in New York she now resides in Long Beach. Staci would like to thank her family and friends for all their love and support. Special thanks to her Mother and her sisters Kaci and Jaimi for always being her number one fans!



HOT MIKADO/NOT MIKADO CONTINUED...

able taste and, well-fashionable fashion. Wilde and Swinburne were devotees. Why not Gilbert & Sullivan. Thus inspired, Gilbert dispatched the plot for **THE MIKADO** quickly enough, for the opera managed to open only two days after the close of **PRINCESS IDA**. The project mollified the fickle Sir Arthur Sullivan, who was frankly, bored with Gilbert's penchant for elaborate nonsense. He wanted characters motivated by plausible action. Somehow a leap into a pseudo-Asian milieu satisfied his complaint. In preparation for the production, Gilbert hired several members of Knightsbridge village to coach the ladies and gentlemen of the Savoy theatre how to walk and dance and express emotion with the wave of the fan-in the Japanese style, of course. Gilbert read up on Ancient Japan and learned enough of the gestures and artifice of the culture to devise his plot. In other words, he discovered what he needed to satisfy the craving he sensed by the public for Japanese culture. Otherwise, Japan

was only a disguise for what he had done all along: make fun of Englishmen and women.



Photo courtesy of American Musical Theatre of San Jose.

From its inception – and throughout the years – **THE MIKADO** has never been about an actual Japan. It is a thinly veiled – masked might be a more accurate word – satire on Victorian manners and mores.

The real subject of ridicule was a colonial

Gentlemen and Ladies of Japan



HAYES BERGMAN (*Pad-Thai*)

is thrilled to be returning to MTW- last seen as Mingo in **CRAZY FOR YOU**. NYC: **A CHRISTMAS CAROL** (Madison Square Garden), John Guare's **NEW YORK ACTOR** (Cap 21). Tours: **STATE FAIR** (1st National Tour with John Davidson), **STEEL PIER**, **CRAZY FOR YOU** (Europe), **42ND STREET** (Korea). Regional includes: **FUNNY GIRL** and **MAME** (Paper Mill), **ANIMAL CRACKERS** (Arena Stage), **BEST LITTLE WHOREHOUSE...** (NCT). Love and thanks to family and HJM.

SCOTT BLEAZARD (*Mor-man*)

is proud to return to MTW after playing Odette in **LA CAGE AUX FOLLES**. Originally from Salt Lake City, Scott was a featured dancer in the 2002 Olympic Opening Ceremonies and has been a guest artist for Rocky Mountain Repertory Ballet and Odyssey Dance Theatre. Look for Scott this summer as Riff in **WEST SIDE STORY** and **GUYS AND DOLLS** at Tuachan in Southern Utah. Scott wishes to thank Jerome for his support while he is away.



DAVID GAMBOA (*Oolong*)

is happy to be making his MTW debut with **HOT MIKADO**. David would like to say "Thanks" to the entire production team for this great opportunity. He hopes you enjoy the show and may you all come back for more! A great big hug and thank you goes out to all his friends and family for all the love and support and a big "I'm sorry for not returning their phone calls!" I luv you all! Thanks!!

SETH HAMPTON (*Tye-Dye*)

is pleased to be working with MTW for his second appearance following **ME AND MY GIRL**. Broadway Tours include **STARLIGHT EXPRESS**, **JESUS CHRIST SUPERSTAR** (Neeley/Anderson), **EVITA** and **PETER PAN** (Cathy Rigby) as well as the roles of Mike/Mark in National Tours of **A CHORUS LINE**. Regional Credits: **SINGIN' IN THE RAIN** (Don Lockwood), **ON THE TOWN** (Gaby), **HELLO, DOLLY!** (Cornelius) and **OLIVER!** (Fagin). Seth has performed in numerous productions with Fullerton CLO, South Bay CLO, La Mirada Theater, Welk Resort Theater, Sacramento Music Circus, Santa Barbara CLO and Reprise. Other credits include **MY FAIR LADY** at the Hollywood Bowl (John Lithgow and Roger Daltry). Seth has truly become an LA Theater Gypsy and feels very blessed to be part of such a loving and passionate community.



SAMANTHA T. LASCH (*Den-Sum*)

is thrilled to be back on stage with MTW! Recently she appeared in **LA CAGE AUX FOLLES** as Anne. Favorite credits include: National Tour of **WEST SIDE STORY** as Maria; European Tour of **WEST SIDE STORY**; and Taiwan Tour of **EVITA**. She also performed in Japan at Tokyo Disneyland and in the Opening Cast of Tokyo Disney Sea. She would like to thank her family and her husband, Dave, for their love and support!

Gentlemen and Ladies of Japan



PAULINE LOCSIN-KANTER (*Mye-Tye*)

Broadway: **RADIO CITY MUSIC HALL'S CHRISTMAS SPECTACULAR**. National Tours: **JOLSON, THE MUSICAL; PROMISES, PROMISES**. Regional: **CHESS, A CHORUS LINE, HOT MIKADO, THE LION IN WINTER**, Disneyworld, Business industrials, national commercials and soaps. Her biggest credits include her beautiful daughter, Mia, her loving family and friends who made this trip possible, her husband Matthew for understanding her need to fly and LaParee and Sean for getting my foot in the door! Thank you for blessing me.

SCOTT MAHER (*Scoo-ter*)

just started work with Stiletto Entertainment Cruise Line (Choreographer). Scott performs yearly with the Radio City Rockettes in the **CHRISTMAS SPECTACULAR**. Other productions include **WHAT EVER HAPPENED TO BABY JANE?** (World Premiere), **SEVEN BRIDES FOR SEVEN BROTHERS, A CHORUS LINE, EVITA, CAROUSEL, OKLAHOMA!, THE MUSIC MAN, WEST SIDE STORY** and with the L.A. Opera in **AIDA, THE MAGIC FLUTE** and **SAMSON ET DALILA**. Thanks to the production staff for this great opportunity. This is for you Buzz.



SCOTT G. SIMMONS (*Bing-Bong*)

is very excited to be making his MTW debut in **HOT MIKADO**. Currently he is in **ALADDIN** at Disney's California Adventure and has worked for Disney for over 13 years. Recent work: Las Vegas/Belagio for New Year's VIP party and the opening of the Spa Resort Casino (Palm Springs). Theatre credits: **EVITA, CHILDREN OF EDEN, CAROUSEL, SHE LOVES ME, GYPSY** and **GUYS AND DOLLS**. Scott would like to send a special thanks to his family and friends who make it possible to do all the things that he loves to do. I love you guys!!!!

KACI WILSON (*Dim-Sum*)

returns to MTW, having been seen in **LA CAGE AUX FOLLES** (Bittel), **SWING!** and **SHOW BOAT**. Born and raised in Queens, New York, she now resides in Long Beach. She has done various shows for Disney, and has traveled through Europe and the Caribbean dancing for Royal Caribbean Cruise Lines. Kaci would like to thank all her friends for their love and support, a special thanks to my sisters Staci, Jaimi, and my mom for always being there and supporting me with every step I take. Alexander I love You.





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Britain smitten by the latest fashion. Nevertheless, Gilbert was adamant in his devotion to detail. No expense was spared in obtaining "authenticity" for the physical "look" of the production.

Opening night was, not surprisingly, fraught with tension. After the disappointing 10-month run of **PRINCESS IDA**, there was more than the usual pressure for the new opera to succeed. George Grossmith, the original Ko-Ko, was reportedly so anxious about the piece that he was injecting drugs to calm himself before the performance. But fears were assuaged; the opening of **THE MIKADO**, or, **THE TOWN OF TITIPU** was an ecstatic success. The company took seven encores. "Never during the whole of my experience," Sullivan wrote in his diary, "have I assisted at such an enthusiastic first night as greeted this delightful work." The show ran for 672 performances, a record for the Savoy, which would not be broken for 37 years.

The London critics were enthusiastic in their praise. Within a few years Richard D'Oyly Carte had no less than four **MIKADO** companies touring Great Britain and the continent. The earliest known production in Japan was performed by an American company in Yokohama in 1887.

Insolence Abroad

The show was such a popular success abroad that D'Oyly Carte spent a good deal of time attempting to thwart unlicensed productions, especially in the United States. By late autumn, 1885, 117 companies were performing the opera from New York to San Francisco. **THE MIKADO** – and all its attendant fashion had become contagious.

According to H.L. Mencken, writing in the Baltimore Evening Sun in November of 1910, "The people of the United States were **MIKADO** crazy for a year or more, as they had been **PINAFORE** crazy some time before. Things in Japanese acquired an absurd vogue. Women carried Japanese fans and wore Japanese kimonos and dressed their hair in some approach to the Japanese manner. The mincing step of



Chandra Currelley is Katisha in Atlanta Alliance Theatre's production of *Hot Mikado*

Yum-Yum appeared in the land; chopsuey, mistaken for a Japanese dish, became a naturalized virtual; **THE MIKADO**'s yearning to make the punishment for the crime gave the common speech a new phrase; parlor wits repeated, with never-failing success, the lordly Pooh-Bah's remark about the "corroborative detail designed to lend verisimilitude to an otherwise bald and unconvincing narrative;" his other remark, about the "ultimate globule of primordial protoplasm" engendered a public interest in biology and sent the common people to the pages of Darwin, then a mere heretic made the favorite butt of windy homiletes.

The opera's international success was marked by countless artists determined to reinvent **THE MIKADO** in their own image, and its overwhelming popularity prevented D'Oyly Carte from stifling every production that diverged from the norm. His company, however, played it in the conventional man-



The Gentlemen of Japan flaunt their talents in the Alliance Theatre Company production of *Hot Mikado*.

ner for decades – in the style of the original 1885 production – with only one design renovation in 1926.

The Mikado War

The whimsical genealogy of **HOT MIKADO** comprises the rest of our tale. In the autumn of 1938, Gilbert and Sullivan were ubiquitous in New York. Oscar Hammerstein II staged a biographical musical tribute to the pair on Broadway called **KNIGHTS OF SONG**. From January to April of 1939, The D'Oyly Carte company performed several of the operas in repertory. The film version of **THE MIKADO** which boasted "a cast of hundreds" was released in June of that year. A popular Broadway review, **PINS AND NEEDLES**, featured a sketch

called "The Red Mikado" with Harold Rome lyrics. Then, as if all of that weren't enough, there was the so-called Mikado war; two rival American companies featuring similar production concepts, fought for the same turf, in this case the Broadway audience.

THE SWING MIKADO arrived on the scene first, originally developed in Chicago as an endeavor by the US Government-funded Federal Theatre Project. The all African-American cast was "transported" in this conception to an island in the South Seas, where The Mikado himself smoked a cigar and wore a grass skirt. The three little maids wore sarongs and palm trees marked the landscape. The cast numbered 125 and danced to a 40-piece swing orchestra. The production was an enormous success in Chicago, so much so that Broadway producer Mike Todd, who had a reputation for being combative, wanted to bring the show to New York, but when he couldn't negotiate a satisfactory deal with the FTP, he mounted his own version called **THE HOT MIKADO**. This version starred Bill "Bojangles" Robinson, who was at the time a Hollywood headliner, and king of tap dancing. **THE HOT MIKADO** followed the Gilbert and Sullivan score, but according to Todd, "modernized the tempos" and "kicked (the story) around a bit."

With **THE HOT MIKADO** scheduled to open toward the end of March, 1939, the FTP elected to transfer **THE SWING MIKADO** to Broadway itself – on March 1, bankrolled, in effect, by the US taxpayer. Mike Todd was incensed and was not going to take this insult to injury lightly. Though **THE SWING MIKADO** had the advantage of appearing on Broadway first – by only three weeks – Todd gilded his production with spectacular visuals and special effects, including a 40-foot waterfall, with cascading bubbles and an erupting volcano, in a spendy effort to compete. Not to be outdone either by sheer numbers, **THE HOT MIKADO** featured a Harlem Cotton Club milieu as its own brand of exotica.

Surprisingly, both productions did well.

Eventually, another commercial producer bought the FTP's rights to **THE SWING MIKADO** and moved it downtown to a theatre directly across the street from the Broadhurst, where **THE HOT MIKADO** was playing. Todd cried foul again. He fought back by erecting a huge banner, obscuring the marquee of the rival production. Later in a masterful stroke of business acumen, he transferred the show to the 1939 World's Fair in Flushing, Queens, where it played for four performances per day – with enormous success all summer. **THE SWING MIKADO** closed in May. But both productions went on tour in the autumn of 1939, each finding grateful audiences across the US.

Blues & Comment

When Alliance Theatre Company's Associate Artistic Director David H. Bell first set about reviving a jazz version of **THE MIKADO** at Ford's Theatre in Washington, D.C., he looked for extant copies of **THE HOT MIKADO**, but none were complete. What he learned from incomplete recordings of the production was that it was mainly the Gilbert and Sullivan opera performed by African-Americans, without adaptation to the jazz idiom – musically or otherwise. So he elected to devise his own adaptation in collaboration with arranger and musical director Rob Bowman. It premiered at Ford's Theatre



Joey Hollingsworth is The Mikado in the Alliance Theatre Company Production.



The Gentlemen of Japan and Koko from the Ford's Theatre production. Photographer: Stan Barouh.

as **HOT MIKADO** in 1986, then moved to Chicago's Marriott Lincolnshire Theatre. The production transferred in 1995 to London's West End.

Reviews were overwhelming raves, though they occasionally expressed dismay over

Artistic/Technical Staff Profiles

ARTISTIC STAFF

LLOYD COOPER (Music Director)

has been the resident Musical Director for three Civic Light Operas. He has worked in the capacity of composer, arranger, and/or conductor for such television shows as *Father Dowling*, *Matlock* and *Perry Mason*. He has appeared twice on *The Tonight Show* starring Johnny Carson and on *Caroline In The City* with David Hyde Pierce. Lloyd was the vocal consultant for *Little Women* starring Wynona Ryder and orchestrated the "Singin' In The Rain" sequence in *Godzilla*. In addition to other stars, Lloyd has had the great pleasure of working with Barbra Streisand. Lloyd and his wife, singer Barbara Matteson Cooper, have had a successful night club career and have recorded four albums of original music.

SEAN McKNIGHT (Choreographer)

is pleased to be making his West Coast choreographic debut with Musical Theatre West. No stranger to the world of Titi-Pu, Sean served as the associate choreographer to *HOT MIKADO*'s creator, David Bell, in the 2002 Ford's Theatre production in Washington, D.C. Many thanks to Jeromy Smith, Tiffany Helland and Andrew Black for their help in preproduction.

LaPAREE W. YOUNG (Director/Pooh-Bah)



comes to Musical Theatre West from Atlanta, GA. His theater credits include *CHESSE*, *ONCE ON THIS ISLAND*, *THE BOYS FROM SYRACUSE*, *A CHRISTMAS CAROL*, *THE GRAPES OF WRATH*, *A RAISIN IN THE SUN*, *HOT MIKADO*, *HEARTS*, *A DESERT SONG*, *DON'T STOP THE CARNIVAL*, *SPUNK*, *PILL HILL* and *A FUNNY THING HAPPENED ON THE WAY TO THE FORUM*. TV/Film credits include "I'll Fly Away", "In The Heat Of The Night", "Sheena", "Savannah", "Mama Flora's Family", "HBO's Boycott", "Consenting

Adults", "Trespass", "Selma Lord Selma", "Murder In Mississippi", "A Passion For Justice", "Love Crimes", "Stay The Night", "Rats In The Hood" and "Fighting Temptations". Much thanks to God and David Bell for the opportunity.

TECHNICAL STAFF

STEVEN YOUNG (Lighting Designer)

is pleased to be back at MTW, after last year's *THE WORLD GOES 'ROUND*. His lighting has been seen at South Coast Repertory Theatre, Coconut Grove Playhouse, Laguna Playhouse, Pasadena Playhouse, Cincinnati Playhouse in the Park, Fullerton Civic Light Opera, Moonlight Stage, Civic Light Opera of South Bay Cities, Musical Theatre West, The Matrix Theatre, West Coast Ensemble, and The Colony Theatre, among others. Concurrent and future designs include the Falcon Theatre's *A SLIGHT HITCH*, Performance Riverside's *PHANTOM*, and South Bay Civic Light Opera's *JEKYLL AND HYDE*. Outside of the theatre, Steven has designed lighting for varied theme entertainment and architectural spaces, including designs for The Ruzika Company, Gallegos Lighting Design, Vortex Lighting, and Thinkwell Design. For more information, see www.syoungld.com.

TODD K. PROTO (Costumer)

is happy to be working with Musical Theatre West on *HOT MIKADO*. Past shows with MTW include *LA CAGE AUX FOLLES*, *LES MISERABLES (SCHOOL EDITION)* and *CRAZY FOR YOU*. For the past several years prior to coming to Los Angeles he has been working in the Boston area as a costume designer and stage manager. He received a BFA in costume design from Emerson College. Some of his favorite recent productions include costume design for *INTO THE WOODS*, *FOLLIES*, *I LOVE YOU, YOU'RE PERFECT, NOW CHANGE*, *SHE LOVES ME*, *BRIGADOON*, *THE HEIRESS*, *PIPPIN*, *BIG RIVER* and *RICHARD III*; and stage management for *CANDIDE*, *AND THEN THEY CAME FOR ME*: REMEM-

Technical Staff Profiles

BERING THE WORLD OF ANNE FRANK and *LES LIAISONS DANGEREUSES*.

JULIE FERRIN (Sound Design)

is delighted to be back with another MTW production, after having such a fabulous time with *LA CAGE AUX FOLLES*. *HOT MIKADO* marks the 25th design for Ms. Ferrin with MTW, thanks Paul! Julie most recently designed *THE 2003 OVATION AWARDS* at the fabulous Orpheum Theatre, the World Premiere of *THE WHOLE BANANA* at The Court Theatre, *ALL MY SONS* for McCoy Rigby Entertainment and *BLOOD SUGAR* for the Magic Circle Center in Carmel, Ca. She also assisted on the smash hit *JUDY'S SCARY CHRISTMAS* at The Court Theatre. In her spare time Julie plays speed racer in her 73 Karman Ghia. She would like to thank Patti for always putting in with the "noise"

KEVIN CLOWES (Technical Director)

has been involved in all parts of technical theatre and design for over seventeen years. As a designer, he created scenery

for *OLIVER!*, *CINDERELLA*, *THE PIRATES OF PENZANCE*, *JOSEPH AND HIS AMAZING TECHNICOLOR DREAMCOAT*, *COMPANY* and numerous other productions and special events. For the past nine years, Kevin has been the technical director for the City of Brea's Curtis Theatre and has worked for McCoy-Rigby Entertainment, Stagelight Family Productions and CLOSBC. Kevin is a graduate of CSU-Fullerton's Department of Theatre and Dance.

MARY RITENHOUR (Asst Stage Manager/Properties)

LA CAGE AUX FOLLES marks Mary's 60th production for MTW. She began as propmistress for *ANNIE* in 1989. Credits include *EVITA*, *ME AND MY GIRL* and *THE WILL ROGERS FOLLIES*. Mary has also served as assistant stage manager since 1997. Favorite productions include *ELEANOR, AN AMERICAN LOVE STORY*; *WEST SIDE STORY*, both productions of *PHANTOM* and *CHILDREN OF EDEN*. Mary would like to thank the special people in her life, Gary, Jim, Shannon, Paul and especially John.

HOT MIKADO/NOT MIKADO CONCLUDED

the irony of an American production colonizing Gilbert and Sullivan so successfully on the West End. The London Times characterized the dancing as "electrifying". The Financial Times crooned "Sing a merry madrigal? Only for one verse. Then it's swing a merry madrigal. And each verse gets hotter. If Gilbert and Sullivan could see this now, they would, in fact, be looking at their own progeny; for the master creators of the American jazz-age musical Jerome Kern and P.G. Wodehouse, Irving Berlin, the Gershwins, Rodgers and Hart – were steeped in G&S."

Like so many jazz standards derived from Broadway musicals, David Bell and his collaborators left the melodies intact; only the arrangements have been jazzed up. The libretto follows suit. The context has changed and the jokes adjusted to fit, but the joyful absurdity of the plot remains completely functional. Also, as David Bell said during an interview for the London production: "Giving a jazz/swing/blues base

warms up the material and makes it American – it heats up in a way that you don't expect from Gilbert and Sullivan." The proof is in the experience itself.

What emerges from this long and elaborate history is the distinct impression that Gilbert and Sullivan's *MIKADO* is the most chameleon of musicals: regardless of its ostensible Japanese visage, the face can change at will – and, apparently without disrupting the soul. The durability of Gilbert and Sullivan's work – so Victorian in essence – is a remarkable tribute to their genius. And yet this century-long international phenomenon is bigger than its creators or any of its constituent productions – or cultures for that matter. It seems to belong to the world, allowing whatever culture to see its own reflection in a Japanese fan. *HOT MIKADO* may be the latest – and no doubt the hardest swinging – but it will not be the last version to delight an audience with its inspired lunacy. The face will change again. ■

Administrative and Production Staff

ADMINISTRATIVE

Executive Director/Producer	Paul Garman
Operations Manager	Daniel Thomas
Production Manager	Mary Ritenhour
Director of Public Relations and Marketing	Ronn Goswick
Assistant to the Producer	Bryce McClusky

PRODUCTION

Director	LaParee W. Young
Choreographer	Sean McKnight
Musical Director	Lloyd Cooper
Stage Manager	Lisa Palmire*
Asst. Stage Manager	Mary Ritenhour*
Dance Captain	Pauline Locsin-Kanter
Lighting Designer	Steven Young
Costumer	Todd K. Proto
Sound Designer	Julie Ferrin
Technical Director	Kevin Clowes
Master Electrician	Leigh Allen
Spot Operators	Bert Carlson, Jay Myers
Sound Crew	Shelly Krawczyk
Sign Language Interpreters	Jon Maher
Orchestra Contractor	Jim Lasota
Chiropractic Care	Dr. Daniel Richmond Dr. Gary Wat
Mugs	Billy Beadle, Old Mug Shop
Program	JR Johnson, JR Illustration
Publicity and Cast Photos	Ed Kreiger

ACKNOWLEDGEMENTS

Ushers & Cast Dinners	MTW Guild & Footlighters
Opening Night Party	Linda Knohl, Nina Rattner, Mary Baxter, John Montgomery, Linda Phillips, Donna Payne & Nite Time Entertainment

Musical Theatre West is a member of Long Beach Area Chamber of Commerce, The Theatre League Alliance of Southern California and the Long Beach Convention and Visitors Bureau.



ACTORS' EQUITY ASSOCIATION (AEA) founded in 1913, represents more than 45,000 actors and stage managers in the United States. Equity seeks to advance, promote and foster the art of live theatre as an essential component of our society. Equity negotiates wages and working conditions, providing a wide range of benefits, including health and pension plans. AEA is a member of the AFL-CIO, and is affiliated with FIA, an international organization of performing arts unions. The Equity emblem is our mark of excellence. www.actorsequity.org

MTW General Information

All MTW performances at the Carpenter Performing Arts Center, 6200 Atherton (between Palo Verde and Bellflower) begin on time and end with the final curtain calls. To make theatre-going a pleasant experience, and as a courtesy to patrons, please stay seated until the final curtain call has ended and the house lights have been turned on.

TICKET POLICY

BOX OFFICE INFO

The MTW Box Office is located at 4350 E 7th Street, at the corner of Ximeno and is open 11 am to 6 pm Monday through Friday. On performance days, the will call table will be open one hour prior to all performances in the lobby of the Carpenter Performing Arts Center.

For subscription information or to charge single tickets, call our Box Office Monday – Friday, 11 am – 6 pm at (562)856-1999 ext 4. Single ticket prices range from \$20 - \$47, depending on seating location and day of performance.

TICKET EXCHANGES

Season tickets may be exchanged on a seat-available basis only in person or by mail up to 24 hours in advance of the original performance's time and date. This service is free to subscribers for subscription seats and \$2.00 per ticket for all others.

No exchanges can be made over the phone or at the Carpenter Performing Arts Center.

If you return your tickets by mail for exchange, please include a second and third choice of performance dates and a daytime phone number if any problems occur.

If you are unable to attend a performance and can't exchange into another day, you may turn in your tickets as a tax deductible contribution. Returns may be made up until the performance date and time on your tickets.

LOST TICKETS

Replacement tickets will be issued for your lost tickets at the theatre on the night of the performance. Go to the will call table and present your ID that matches the name on the subscription and the box office personnel will then issue you a replacement for that performance. No replacement tickets can be issued at any other time.

GROUP SALES

Group rates are available for parties of 12 up to a full house of 1100. Call Daniel Thomas at (562)856-1999 ext 5.

ON-LINE SERVICES

You can order tickets or get more information about MTW at our website at www.musical.org. You can also send emails to info@musical.org. We will reply to your questions or request by email or phone.

STUDENT/SENIOR/GENERAL RUSH

Rush tickets are subject to availability.

Students and Senior Rush is one hour prior to curtain at \$20.00. Students are up through college age (with valid student ID). Seniors are 62 and above. Only one ticket per ID is permitted.

General Rush is 10 minutes prior to curtain, BACK TWO ROWS ONLY, all ages. Rush tickets are half price for these two rows which will be sold for \$10.00

THEATRE POLICY

MESSAGES/PAGERS/CELLULAR PHONES

Doctors or parents wishing to leave an emergency phone number while attending a performance should refer callers to (562) 985-4274 and leave their seat locations with the paging service or babysitter. As a courtesy to all patrons, please turn off all watch alarms, pagers and cellular phones.

PLEASE REMEMBER

Smoking is not permitted in the Carpenter Performing Arts Center at any time. Food and beverages are not permitted in the theatre. Cameras and audio or video recorders may not be used during the performance. Patrons are discouraged from bringing toddlers and infants under the age of five to any regular performances. Every person regardless of age, must purchase a ticket. Please note the nearest exit from your assigned seat. In the unlikely event of an emergency, please walk to an exit.

LATE SEATING

As a courtesy to our performing company and all of our patrons, late comers will be seated in available seating, no matter where your seat is, until intermission when you may take your regularly assigned seat.

Musical Theatre West
4350 E. 7th Street, Long Beach CA 90804-5546
Phone (562) 856-1999
Visit our web site at www.musical.org
or e-mail us at info@musical.org

MTW GUILD PRESIDENT'S MESSAGE

A heartfelt welcome to all our patrons and we in the Guild hope your holidays were joyous. Here we are at the beginning of a new year and also a new show. We pride ourselves at Musical Theatre West in presenting not only all our favorite shows from the past but new and exciting ones. When you look at the program you will see new faces and also familiar ones. This is because this cast is comprised of at least 50% returning performers. There are many reasons for this but a few of them are the chance to perform in a high-quality show. They appreciate the way they are treated. During tech week, we, the members of the Guild, prepare dinner for them and when they have a matinee and evening performance on the same day, we also fix dinner for them. We provide snacks and goodies for them in the green room and are prepared to help in any way we can. We in Musical Theatre West appreciate the time,

energy and talent given to us to be able to present the best in musical theatre to our patrons. One of main reason that we continue to have our "repeaters" is the esteem that Paul Garman is held in. He is the guiding force behind everything we do and the big reason we all do what we do. We take special pride in knowing that we are not only presenting the best in musical theatre to our patrons, but through our Youth Cultural Enrichment Program, we are giving school age children the chance to see "live" theatre. This is even more vital today as our state is in such a financial morass and funds for the arts are being cut left and right. We continue to be a shining beacon to the youth of the area. Thank you for supporting Musical Theatre West and all that we strive to do.

Sandra Paskus
MTW Guild President

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MTW-FOOTLIGHTERS PRESIDENT'S MESSAGE

Welcome to the second show of the 51st Season. Footlighters, a support group for Musical Theatre West, is beginning its fifth year. The purpose of MTW -Footlighters is that of supporting Musical Theatre West through season ticket purchases, sponsorship of special events and other activities that promote the success and growth of the organization and its goals. Footlighters share the vision of preserving musical theatre while introducing children to this cultural experience. We have 247 paid members who receive invitations to our four Music in the Morning luncheons meet cast members and enjoy a preview of the upcoming show, sponsor a dinner on Opening Nights at near-by locations, and receive quarterly newsletters. Guests are always welcomed at our events. Our second Music in the Morning was held on February 7th at the Greek Cultural Center. Members and guests were entertained by members of the **HOT MIKADO** cast. Last year Footlighters contributed \$20,000 to Musical Theatre West.

Footlighters and the Guild joined together to hold the Holiday Boutique. Thanks to all who volunteered to set up, staff the boutique, and pack up. Next year Footlighters will be hosting a preview party the night before the boutique opens to the public.

For the first time, the boards of Footlighters and the Guild held a joint potluck dinner before their respective board meetings in December. Since everyone enjoyed the camaraderie and the food, we decided to make it an annual event.

Please consider joining this wonderful group of supporters for Musical Theatre.

Now sit back and enjoy the fabulous production of **HOT MIKADO**.

Shari D. Nemirow
MTW Footlighters President

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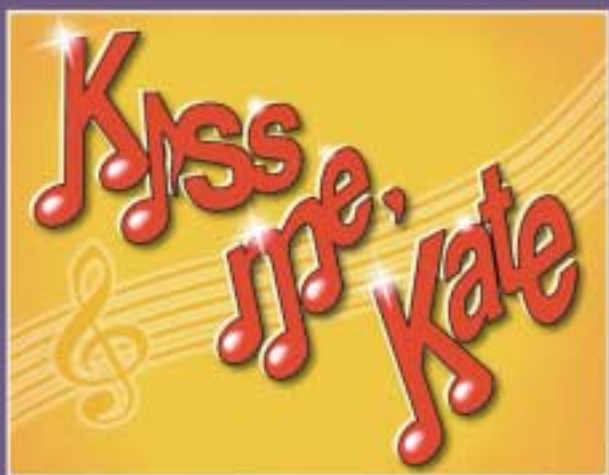
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