



LOOP!

Light Opera of Portland  
presents

THE OPERA SPACE

# Mikado

OF PLANET PITY...

Dennis Britten, *Artistic Director*



Dr. Linda Smith, *Musical Director*

with music by Arthur Sullivan  
and libretto by W.S. Gilbert



THE  
**Outer Space  
Mikado**  
of Planet Pitiyu

with music by Arthur Sullivan and libretto by W.S. Gilbert

Directed by Dennis Britten  
Music directed by Linda Smith  
Costumes by Lucy Tait  
Set by Joe Rosenthal and Jacob Mott  
Produced by David Smith

**September 20–30, 2018**

Thursday, Friday, Saturday **7:00 PM**  
Saturday, Sunday Matinee **2:00 PM**

Alpenrose Opera House  
6149 Shattuck Rd.  
Portland, OR 97221

# CAST

<b>The Emperor of Pitiyu</b> .....	Bill Wuertz
<b>Nanky-Pu, His Son</b> .....	Tom Hamann
<b>Co-Co, The Lord High Executioner</b> .....	Carl Dahlquist
<b>Pooh-Bah, Lord High Everything Else</b> .....	Laurence Cox
<b>Pish-Tush, A Noble Lord</b> .....	Kevin Lay
<b>Yum-Yum, A Ward of Co-Co</b> .....	Lindsey Lefler
<b>Yum-Yum, Understudy</b> .....	Pollyanna Moody
<b>Pity-Sing, A Ward of Co-Co</b> .....	Sheryl Wood
<b>Peep-Bo, A Ward of Co-Co</b> .....	Mandee Light
<b>Catischa, An Elderly Lady</b> .....	Anne Hubble
<b>Go-To</b> .....	Linh Nguyen
<b>Attendant</b> .....	Colin Taylor
<b>Ladies of the Ensemble</b> .....	Ashley Moore, Beatriz Abella, Cathrine Huard, Jan Rosenthal, Katrina Cannon, Lynda Person-Patrick, Phyllis Fort, Taylor Gonzaga
<b>Men of the Ensemble</b> .....	Allen Denison, Austin Hampshire Dennis Kelly, Jason Weed, Lincoln Thomas Linh Nguyen, Rawdon Taylor, Robert Altieri

# ORCHESTRA

<b>Thais Lomas</b> .....	Flute
<b>Mindy Lachner</b> .....	Flute
<b>Kathy Brown</b> .....	Oboe (September 20-23)
<b>Chelsi Arriola</b> .....	Oboe (September 27-30)
<b>Harold Williams</b> .....	Trombone

# CREW

<b>Director</b> .....	Dennis Britten
<b>Artistic Designer</b> .....	Jacob Mott
<b>Musical Director</b> .....	Dr. Linda Smith
<b>Musical Assistant</b> .....	Mele Howland
<b>Producer</b> .....	David Smith
<b>Production Technical Director</b> .....	Dennis Freeze
<b>Stage Manager/Prop Mistress</b> .....	Amy Barnhart
<b>Lighting Design</b> .....	Jacob Mott
<b>Lighting</b> .....	David Smith
<b>House Manager</b> .....	Chuck Weed
<b>Accompanist</b> .....	Dr. Linda Smith
<b>Costume Designer</b> .....	Lucy Tait
<b>Set</b> .....	Joe Rosenthal, Jacob Mott
<b>Program and Web Site</b> .....	Sheryl Wood
<b>Posters</b> .....	Jacob Mott, David Smith
<b>Logo</b> .....	Tony Smith

# PROGRAM GUIDE

**SETTING:** The planet Pity-Yu in the constellation of Zhartan, part of the Zhartan empire. It is a rural, humid planet full of lush vegetation and does not have space travel of its own – all technology is provided by Zhartan. This is a backwater of the empire...the place you go to not be found and to get away from everything. And the show begins.

**NOTE:** The words in bold are defined in the song in which they are sung or (if there is a blank line separating the definitions from the previous text) in the dialog that follows the song. Information for the definitions was gathered from Benford's G&S Lexicon.

## Act I

### 1. If you want to know who we are (Nanky-Pu and Men)

Even though they are in the backwater of the empire, they are proud to be part of the empire.

### 2. A wand'ring minstrel I (Nanky-Pu and Men)

Nanky-Pu describes his profession and his story-telling ability.

**Serried ranks** - shoulder to shoulder

**Capstan** - a mechanism for raising the anchor

**Rumbelow** - a nonsense word that sounds nautical

### 3. Our great Emperor, virtuous man (Pish-Tush and Men)

Pish-Tush praises the Emperor, the death sentence due to flirting, and how Co-Co became Lord High Executioner.

**Connubially linked** – married

**Protoplasmal, primordial, atomic globule** - Pertains to the substance from which all plant and animal life are formed. Evolution was a brand new theory when this opera was written, Pooh Bah takes pride in tracing his family further back than the ascent of man.

### 4. Young man, despair (Pooh-Bah, Nanky-Pu, and Pish-Tush)

Yum-Yum is getting married today to Co-Co.

**Very imperfect ablutioner** - not good at bathing, a bit smelly

### 4a. And have I journeyed for a month (Nanky-Pu and Pooh-Bah)

To have journeyed for a month and yet be too late.

### 5. Behold the Lord High Executioner (Co-Co and Men)

Co-Co enters and enjoys his reception.

### 5a. As some day it may happen (Co-Co and Men)

Co-Co describes his little list of everyone who will not be missed.

**Children who are up in dates** - a child who has memorized lots of historical dates, and loves to show off their knowledge

**Lady from the provinces, who dresses like a guy** - someone grotesque or ridiculously dressed, referring to effigies of Guy Fawkes, in this case the lady dresses inappropriately in attempting to look fashionable.

**Nisi Prius** - The literal meaning is “unless before,” and was applied to cases that formerly were brought before local assize courts when, technically, they should have been heard in London.

**Solicitor** - In Britain solicitors are lawyers who can give legal advice, handle business transactions, and take cases before the lower courts.

### 6. Comes a train of little ladies (Women)

The women return from school and describe their angst about the future.

**Scholastic trammels** - constraints on a student’s behavior.

### 7. Three little maids from school are we (Yum-Yum, Peep-Bo, Pity-Sing, Women)

The three maids describe their joy and Yum-Yum’s upcoming marriage.

**Genius tutelary** - referring to a guardian spirit watching over their studies

### 8. So please you, Sir, we much regret (Yum-Yum, Peep-Bo, Pity-Sing, Pooh-Bah, Women)

The maids and Pooh-Bah discuss respect and what is due.

**Prerogative** - A privilege appropriate to a person’s rank or position.

**Years of discretion** - In law, the age at which a person becomes legally responsible for certain acts and competent to exercise certain powers

**Lucius Junius Brutus** - A Roman consul who lived about 500 BC He condemned his own two sons to death when they were caught in a plot to restore the villainous Tarquinius to the monarchy. His name has become synonymous with duty above all.

### 9. Were you not to Co-Co plighted (Yum-Yum and Nanky-Pu)

Nanky-Pu and Yum-Yum do all the things they say they cannot do.

**Con fuoco** - Italian, with fervor

**Gioco** - Italian, joke, child’s game

**And for yam I should get toco** - Victorian slang, “toco for yam,” means being punished for something that was pleasurable.

**We might reserve that point** - To postpone a decision, particularly on a legal issue

### 10. I am so proud (Pooh-Bah, Co-Co, Pish-Tush)

Pooh-Bah, Co-Co, and Pish-Tush each explain why they are not a suitable substitute.

**With grief condign** – suitable

**Yum-Yum distracted** - Frantically unhappy.

### 11. With aspect stern and gloomy stride (Ensemble)

Co-Co tells the gathered throng that he has found a substitute. They rejoice.

Catisha enters and pleads her case, to no avail.

**Equipoise** - A counter-balancing factor, e.g., a fascinating right elbow to offset a caricature of a face

**Dole** - an allocation

**Gambado** - any sudden or fantastic action.

## INTERMISSION

### Act II

### 12. Braid the raven hair (Pity-Sing and Women)

The women prepare for Yum-Yum's wedding.

**Like a frightened roe** - A small, agile Old World deer

### 13. The sun, whose rays are all ablaze (Yum-Yum)

Yum-Yum celebrates beauty in the sun and moon.

**Effulgent** - Giving off a flood of light.

**Diffidence** - Lack of self-confidence.

**Take the top off it** - To take the edge off it; to skim off the cream

**Efface** - Erase, expunge, delete.

### 14. Brightly dawns our wedding day (Yum-Yum, Pity-Sing, Nanky-Pu, and Pish-Tush)

The quartet celebrates (?) their wedding day.

**Tocsin** - a warning bell.

### 15. Here's a how-de-do (Yum-Yum, Nanky-Pu, and Co-Co)

Nanky-Pu, Yum-Yum, and Co-Co discuss their predicament.

### 16. Zhartan Emperor (Emperor, Catisha, Girls, and Men)

The crowd welcomes the Emperor. The Emperor introduces himself with support from Catisha.

**Own my sway**- Admit my rule

### 17. A more humane Emperor (Emperor, Catisha, Women, Men)

The Emperor describes the merriment he feels as he makes the punishment fit the crime.

**Prosy, dull, society sinners** - Prosaic, unimaginative, and probably long-winded.

**To ride on a buffer** - compelled to sit on the shock absorber at the end of a railway carriage.

**Parliamentary trains** - In 1844 the British Parliament decreed that each workday every railroad company had to run at least one train in each direction, with stops at every station, and run at least twelve miles an hour. The law was changed in 1883, but those minimum-fare parliamentary trains were still slow and uncomfortable

**Monday Pops** - short for "Classical Monday Popular Concerts."

**Billiard Sharp** - Among the many meanings of sharp are "artful" and "dealing cleverly but unfairly." A billiard sharp, like a card sharp, reflects these characteristics.

**A spot that's always barred** - double joke on being in prison and being disadvantaged by a rule of billiards.

**Finger stalls** - a protective covering for an injured finger, that would make it almost impossible to hold a cue.

**Cloth untrue** - An imperfectly stretched green baize cover on the playing surface of a billiard table, possibly wrinkled.

**Elliptical billiard balls** - oval shaped

### 18. The criminal cried as he dropped him down (Co-Co, Pity-Sing, Pooh-Bah, Ensemble)

The execution is described in great detail.

**Snickersnee** - An old, jocular word for a long knife or small sword; the term is from the Dutch snik and snee, a sailor's knife

### 19. See how the Fates their gifts allot (Emperor, Pity-Sing, Pooh-Bah, Co-Co, Catisha)

They bemoan their fate.

**Chaffing** - Teasing in a good-natured way.

**Verisimilitude** - The appearance of truth

**Cock-and-a-bull stories** - Unbelievable boastful fictions

**Put in your oar** - To meddle or interfere in other people's business

**Persiflage** - Banter

**Pin my heart** - The allusion is to the chivalric custom of pinning to one's sleeve some token given by one's lady love. This was indicative of a pledge to do or die.

### 20. The flowers that bloom in the spring (Nanky-Pu, Co-Co, Yum-Yum, Pity-Sing, Pooh-Bah)

They all happily sing of their future.

### 21. Alone, and yet alive! (Catisha)

Catisha reveals her heart and the depth of her pain.

**Sepulchre** - A tomb, a grave, or burial vault.



## **22. Willow, tit-willow (Co-Co)**

Co-Co tells the tale of the bird that killed itself due to unrequited love.

**Obdurate** - Unyielding

## **23. There is beauty in the bellow of the blast (Catisha and Co-Co)**

Co-Co and Catisha explore the beauty in bloodthirstiness.

**Told off** (to be killed) - the expression means counted off, “as one would pick a man out of a rank of soldiers for some unpleasant duty.” The roots of the term also explain why bank clerks are called “tellers.”

## **24. For he’s gone and married Yum-Yum (Ensemble)**

Everyone sings and dances for joy.

# A Note from the Director

The Outer Space Mikado of Planet Pityu

I have spent a lifetime in the theatre never far from productions of *The Mikado*. My first performance on stage out of amateur theater was in the chorus of this show with the San Francisco Lamplighters in an old converted book store in the city center there in the late 1950s. The next performance of the show came when Lamplighters moved in to a thousand seat former vaudeville theatre called the Harding. We decided to do *The Mikado* because of all the Gilbert and Sullivan shows, *Mikado* was by far the most popular and with our new venue, we needed to fill the seats in order to pay the rent. We ran the show for nine months and filled the seats. When I moved to New York as a professional performer, I played the tenor role of Nanki Poo with the Light Opera of Manhattan and later when teaching at Arizona State University, I played the *Mikado* in my own company, Phoenix Show Space Theatre. The show always drew a huge audience and has remained the most popular Gilbert and Sullivan competing only with *The Pirates of Penzance* because of its more recent 1981 Broadway production and 1983 film. In preparing for our opening here with this new production, I began to wonder why. Why is the show so popular, so beloved by audiences around the world?

I think one of the reasons is Gilbert's development of the characters in it. This show was written 133 years ago when characters in English speaking contemporary theatre especially in comedy were rather one dimensional. They were either villains or heroes, do-good or evil, saintly or despicable. Very rarely, human. This was the acting which is now often referred to as "formalistic acting." Characters were not to be self indulgent or emotional or God forbid, realistic. But Gilbert somehow managed to slip some of his characters past these "rules."

The prime example of the entire G&S cannon is *Katisha*. As a character, *Katisha* I think is probably the most interesting of all the G&S roles, and for a performer, the role is certainly one of the most demanding both vocally and artistically. The challenge in the role is to show her anger and frustration enough for the audience to dislike this miserable character for coming between two lovers not because she is evil but merely human. Then later to let the audience discover her humanity and to gain its empathy. And finally she must bring the audience completely round to her side so they rejoice with her as she gains fulfillment in happiness. No easy feat for an actress. I cannot tell you how happy it makes me to have found an actor/singer who after my life with the show can manage this.

Of course, this is only one aspect of this masterpiece that has me falling in love with it all over again for the fifth or sixth time in my life. Of course, there is Gilbert's humor and the brilliant settings by Sullivan. But that it can be left intact to be moved to a location where its humanity can be examined under a more modern microscope as we have done in a tradition possibly led to by our most popular sci fi shows like *Star Trek* is another wonderful aspect of this enduring work of art. It was a dream of Light Opera of Portland from the inception of this production to move it to outer space and I would like to think a very successful one.

# A Note from the Producer

You may be either wondering why or upset with us for telling this classic story in a new setting. There are two reasons both of which are described below.

## WHY AN OUTER SPACE MIKADO?

Gilbert & Sullivan were in the business of presenting social and political satire, often based in different settings and cultures. These include the land of Fairy, the Venetian republic and the fictional land of Barataria, the fictional south sea island of Utopia, and the fictional village of Titipu. None of their stories were about the setting but about the inequities or fallacies that existed in British society. We do not believe that their intent or their result was focused on the culture of the settings.

So, what is The Mikado about? It is about corrupt bureaucracies, despotic authoritarian rulers, and an impossible love story. The character Pooh-Bah takes on all the roles of government and then is willing to take false positions for personal gain. The practice is spread wide enough that the word pooh-bah or poohbah now refers to “a person who holds several positions, especially ones that give him or her bureaucratic importance” (dictionary.com). The Mikado makes unilateral decisions that appear somewhat ridiculous. There are many governments today where similar actions are taking place. My point is that these portrayals transcend any particular setting and time and are as relevant today as they were when applied to Victorian England.

There is a time-honored tradition in literature and theatre for setting stories in unfamiliar settings in order to reflect upon social and political issues that are relevant to the society at large. This is what Gilbert & Sullivan were doing. In today’s environment (for at least the last 60-70 years) this has been done through Science Fiction. Star Trek was never about Klingons, Romulans, or Vulcans. It was about us, the people we are, and our society. This is why we have reset The Mikado on the Planet of Pitiyu in the constellation of Zhartan.

## Cultural Appropriation Issues

As some of you may know, the traditional Mikado was set in the village of Titipu and includes references to Japanese culture. While we do not believe that the intent of the original show was to belittle or make any statement on Japanese culture, there are members of the Asian-American community that feel strongly that this show is inappropriate. We have had some discussions with representatives of that community and made the following offer to them:

*Let me say how much I appreciate the time each of you has spent helping us to understand the perspective of both the Japanese and the Asian American community. There is clearly a lot of anger that is felt due to how people have been portrayed and due to racist acts against your community. This saddens me that people have been, and continue, to be looked down upon and dealt with out of expressions of hatred and*

*anger. Your discussions have helped me see the depth of this and start to understand its relationship to works of art (such as theatre).*

*The board and company members of the Light Opera of Portland have spent many hours in discussion about how to move forward; this includes company members from the Asian American community and one member that is a step-mother to a Japanese American son. The decision we have reached has been made with great thought and care.*

*The decision of the Light Opera of Portland is to move ahead with the production of the Mikado. We have spent a good deal of time removing all direct references to Japanese culture. We have replaced all Japanese words with English. We have taken the suggestion that was made to alter the melody to Miya-Sama to use a different rhythm to try to remove some of the impact. I know this is not ideal nor the preferred solution. Our mission is to works of Gilbert & Sullivan. Our restaging of this work is in line with what other opera companies have done to recast the work into a different light that removes the relation to the Asian community. Unfortunately, we can do nothing about past history or past performances.*

*We have embraced a suggestion that was made to provide information to our audience regarding the concerns of the Asian community and what we have done to address those concerns and some of the problematic areas that remain. We would like to go one step further and offer you the opportunity to present your concerns directly in our program. I would request that you limit your content to around 500 words of 10pt font. This is not a hard and fast limit but a suggestion. We will include this in our program without modification. We think that it is important for your voice to be heard and would like to provide this opportunity. With your permission we will also include it on our website.*

We have received a response that they have rejected our offer because they believe to do so would be an endorsement of the show.

## **What we have changed**

There are relatively few items that must be changed to set this show in a new culture and environment. The first is to replace the title of the Mikado. The original title is “The Mikado of Japan”. We have chosen to change this to “The Emperor of Zhartan”.

We have changed the name of country from Japan to the constellation/empire of Zhartan. Zhartan is a technologically advanced culture with space travel. We either changed any reference to Japan to Zhartan or removed the word Japan. Likewise, for Japanese being changed to Zhartanese.

We have changed the name of the city of Titipu to the planet of Pitiyu (as in we pity you – there is a lot to be pitied in this planet). The planet is technologically underdeveloped and full of lush vegetation in a humid environment.

We changed the reference to a black person serenader to Klingon serenader.

The reference to “sermons from Germans” was change to “sermons from Vulcans”.

Changed the reference to playing a wind instrument “outside of tea-houses” to “outside of cantinas”.

Replaced the words “O ni! bikkuri shakkuri to! oya! oya!” to “Oh, you Demon, you shock us so! Oh...YA! Oh...YA!”.

There is a reference to “Happy dispatch” which Gilbert created for the show. This is close to the use of the term “Happy release” found in 19th century literature and means to be release from an intolerable situation. Since the term “Happy dispatch” was associated with the Japanese setting it has become a euphemism for Hara-Kiri. We have removed the term and just indicate that the person will be taking their life.

Changed “I seized him by his little pig-tail,” to “I seized him by his little toenail,”.

There is a reference to Knightsbridge that Ko-ko makes that was a reference to the setting for the Japanese village that was in London to promote Japanese culture when The Mikado was written. We have changed the reference to Ganymede.

We have changed the words to Miya-Sama to a new set of English words. This song is from a Restoration Army (to restore the Meiki emperor) marching song written in 1868 to help train the soldiers to march. The new words to the song are:

Zhartan emp’ror, Zhartan emp’ror comes to meet us here today.

We make joyful noise unto our mighty emperor.

With our voices and our drums we welcome you.

## **Problematic areas**

There are still some problematic areas that are not as simple to change.

The name of the play written by Gilbert & Sullivan is “The Mikado or The Town of Titipu”. We have changed the name “Town of Titipu” to “Planet of Pitiyu” but the name Mikado is what the whole world knows this show as. We have changed it to “The Outer Space Mikado of Planet Pitiyu” which we believe clearly indicates that this is something related but different from the original.

The names of the characters. These names have been associated with the Japanese setting since the show was written. Two of the names, Pish-Tush and Pooh-Bah, are from a Babs Ballad that was written before The Mikado and was set in Africa. The names follow a practice that Gilbert had of creating nonsense names (as exemplified in the Babs Ballads). They are not Japanese names nor any other Asian name. In addition, the characters are known by audiences by these names. We chose to make minimal changes to the names since they are not actually Asian and are well known to audiences.

The music for Miya-Sama is from the marching song mentioned above. It is not identical in modality or rhythm but clearly related. The concern that was raised with this song is that the melody is very similar to other melodies used in films (such as Charlie Chan movies) that are found to be objectionable. We chose to modify the rhythm to remove some of this connection.

The most problematic area for performances of this show has been its depiction of Japanese characters by Caucasian actors with the use of Japanese costumes, yellow-face paint, slanted eyes, wigs, etc... We have avoided all of these by moving the location to outer space.

## **Conclusion**

We believe that these changes are consistent with the setting of the show in outer space and maintains the integrity of the plot and characters while removing the issues with the original setting in Japan. We hope you enjoy the show.

David Smith, Producer

# CAST BIOS

## **ALLEN DENISON (Ensemble)**

The Outer Space Mikado is Allen's fourth show with Light Opera of Portland. He is a Portland native and has lived here most of his life. He first became interested in Gilbert and Sullivan when attending Portland's New Savoy Company Productions at the Oriental Theater in the 1950s. Prior roles in Portland theater include Seldson Mowbray in Noises Off, Narrator/Actor 4 in Around the World in 80 Days, and President Roosevelt in Annie. He appreciates the support of his castmates and crewmates, his incredible wife and family, coaches, friends, and many others who know who they are.

## **AMY BARNHART (Stage Manager/Prop Master)**

Amy began her backstage theater career with LOoP in 2017 with the production of The Gondoliers after seeing their production of The Pirates of Penzance. She hails from Central City, Iowa and moved to Oregon in 2016 after graduating from Iowa State University with a degree in Religious Studies and Anthropology. Amy has been in theatrical performances of The Wizard of Oz, Check Please!, Arsenic & Old Lace, and Little Women.

## **ANNE HUBBLE (Catisha)**

Anne Hubble debuted with the Lamplighters as Lady Jane (Patience) in 1987. During the next few years she performed regularly with the troupe: Dame Hannah (Ruddigore, twice!), Dame Carruthers (Yeoman), The Duchess of Plaza-Toro (Gondoliers), as well as many galas. Following professional advice, Anne advanced her vocal studies, and transitioned into the dramatic soprano fach. She performed professionally with various companies, both domestic and international. In recent years she retired from professional pursuits, and acted as her father's caregiver. She was happy to "return to the fold" as the Duchess in LOoP's recent Gondoliers production and to join them again for the Outer Space Mikado.

## **ASHLEY MOORE (Ensemble)**

Ashley Moore is a Professional Actress/Singer, originally from Downingtown & Lancaster, Pennsylvania. She was most recently seen in Portland Musical Theater Company's The Sensational Sixties. Her favorite past roles include Marian Paroo (The Music Man); Reno Sweeney (Anything Goes); The Beggar Woman (Sweeney Todd); Isabel/Helen (Scrooge: The Musical); among many others. She has a BA in Theatre from Temple University in Philadelphia, PA, and has been acting and singing professionally for several years now, but when she's not on-stage she loves running, hiking, spending quality time with her family, and promotes health and wellness as a Lifetime Member of Weight Watchers. "Being in a production of the Mikado has been a dream of mine for as long as I can remember, thank you to LOoP for making my childhood dream a reality! I'm having so much fun, it doesn't seem fair! Thank you very VERY much!"

### **AUSTIN HAMPSHIRE (Ensemble)**

Austin was studying Classical voice up till last Spring when he made a switch of focus. He now is studying the Americana genres with the goal of adding his own works of music to the Cosmos. He plans to continue performing in every possible opportunity given him.

### **BEATRIZ ABELLA (Ensemble)**

Beatriz is excited to join her first LOP production! Originally from Juneau, Alaska, Bea graduated cum laude from Southern Oregon University with degrees in Music and Business Administration. She is the director of sales for Marriott Hotels.

### **BILL WUERTZ (Emperor of Zhartan)**

Bill Wuertz made his theatrical debut in 1961 as the Harvest Moon in Mrs. Wolfe's third grade class play The House of the Witch's Hat. After a fifty-seven year hiatus, he returned to the stage in 2018 as Dr. Engel in LOP's production of The Student Prince. Evidently the latter role was more favorably reviewed than the former (his mom would disagree), and Bill is pleased to rejoin the LOP troupe as the Emperor of Zhartan. For much of his life Bill has sung in church, school and community choirs, including the last eleven years with the Oregon Chorale. Thank you Dennis Britten for another wonderful opportunity.

### **CARL DAHLQUIST (Co-Co)**

Carl Dahlquist is ecstatic to be bringing Co-Co to life for this production of The Outer Space Mikado. You may have seen Carl in previous LOP productions, maybe playing Van Asterberg in The Student Prince, or as a member of the ensemble in The Gondoliers, Pirates of Penzance, and Ruddigore. Carl is thankful to Dennis and Linda for trusting him with Co-Co and allowing him to create such a fun character.

### **CATHRINE HUARD (Ensemble)**

Cathrine Huard is fairly new to Light Opera of Portland, and to musical theater in general. She has spent the last few years performing A Capella music, studying music theory and in her spare time, she and her husband have been raising a family (for fun, but not much profit). She is a devotee of music from the 30's and 40's and when she grows up she wants to be a girl singer with a big band.

### **CHELSEI ARRIOLA (Oboe)**

Chelsi has been playing with the Light Opera of Portland since May 2017. She is currently perusing a Music Education degree at Portland State University. Chelsi enjoys playing with local groups around the area, including but not limited to The Light Opera of Portland and Oregon Symphonic Band. When she isn't working, studying or performing, Chelsi can be found spending time with her husband and fur babies, hiking throughout the Northwest, or composing music in her studio.



### **DAVID SMITH (Producer, Lighting, Posters)**

David Smith started playing piano and singing in church at a young age. While getting a degree in classical guitar he played lute in college collegium and was Tenorio in Man of La Mancha. This act of seduction was followed by being seduced into the bit mines (software development) from which he is just now emerging. David has an extensive business background and has produced the last 4 Light Opera of Portland shows as well as being the President of the organization. David spends his time studying classical and baroque guitar, renaissance and baroque lute, theorbo and making classical guitars. David lives in Beaverton with Linda, the music director.

### **DENNIS BRITTEN (Director)**

Dennis was a member of the Lamplighters, the oldest Gilbert & Sullivan company in America now in its 66th year, before relocating to NYC where he spent 26 years in professional theatre as a singer, actor, director and studying as well as teaching both there and in Europe. Among his favorite roles are Prince Karl Franz in the Light Opera of Manhattan's The Student Prince, Mr. T and 105 in the original cast of Promenade with Madeline Kahn and as soloist for three years at Radio City Music Hall as well as Carnegie Hall with his own one man show, Evening of American Song. He also toured with My Fair Lady as Freddy Emsford Hill. Some favored directing credits are a production of Leonard Melfi's Niagara Falls and his own If Wishes Were Horses both in NYC, Camelot, with Beaverton Civic Theatre and many productions with his company, Phoenix Show Space Theatre (PSST!) in Arizona. As a teacher he headed the voice department at American Musical and Dramatic Academy in NYC and was a theatre arts professor at Arizona State University. This is Mr. Britten's seventh season directing LOoP, which he founded in 2012.

### **DENNIS FREEZE (Production Technical Director)**

Dennis is a singing Web developer (formerly of Oregon Chorale) that enjoys working backstage. He has helped build, deploy, and work the sets on Iolanthe, Pirates of Penzance, and Gondoliers. He also serves on the LOoP Board, and he takes a lot of pictures.

### **HAROLD WILLIAMS (Trombone)**

Harold plays trombone with the Vancouver Community Concert Band and is excited to be back in the pit with LOoP for the second time. Harold also sings with Vox Academy's Healing Voices Choir and the Vancouver Bravo! Chorale. Always looking for an opportunity to make music, he also plays ukulele and sings as the "Ukulele Crooner" (<https://eharoldw.wixsite.com/ukulele-crooner>) at local retirement communities, specializing in early jazz standards and the Great American Songbook.

### **JACOB MOTT (Artistic Designer, Lighting Design, Posters, Set Design and Construction)**

Jacob grew up in Hillsboro, OR and went on to study Musical Theatre at the American Musical and Dramatic Academy in New York, NY. Since returning to Oregon he has performed principal roles in The Pirates of Penzance, The Mikado and Trial By Jury, among others. He has sung with the Oregon Chorale since 2005.

### **JAN ROSENTHAL (Ensemble)**

After 40 years performing in the classroom, Jan has continued to perform on stage throughout Portland and Vancouver. Memorable roles among the 80+ she has done include Madame Arcati in *Blithe Spirit*, Mrs. Savage in *Curious Savage*, Mother Superior in *Nunsense*, 10 children's shows for *Broadway Rose*, Mother of the Bride in *Tony and Tina's Wedding*, God in *Coffee with God*, and Tzeitel, Golda and Yenta in separate productions of *Fiddler*. Highlights include performing for Queen Elizabeth in *Ottawa* and a turn as NASCAR Granny in a Dick Hannah KIA commercial. She dedicates this show to her wonderful family.

### **JASON WEED (Ensemble)**

Born and raised in Hillsboro, Jason has been involved in music since he was young. He was the principal cellist with the Chamber Music Society of Oregon during his teenage years and also played the violin and the clarinet. He started singing in high school, when he tried out for the musical *Oklahoma!*. With a little encouragement from his Orchestra teacher of the past he started performing in high school and community theatre shows as often as he could. Favorite shows he has performed in include *My Fair Lady* as Freddy, *Pippin* as Charlemagne, and *Jesus Christ Superstar* as Annus. In 2017, Jason can be seen at Chehalem Players Rep as Nick in *Who's Afraid of Virginia Woolf?*, and as Lenny in *Of Mice and Men*. Thanks to Dennis and Linda for this opportunity and to Bernd Kuehn and Dad for helping start the theatre dream.

### **JOE ROSENTHAL (Set Design and Construction)**

Joe has managed to combine two of his life-long interests – carpentry and music. Joe built sets and sang for the Gloriana Opera Company of Mendocino, California in the 1970-80, doing such shows as *The Mikado*, *HMS Pinafore*, *Pirates of Penzance*, *Iolanthe*, *The Music Man* and more. Joe has been a choral and a capella singer since then, but has returned to his tools in his dotage to build sets for *Pinafore*, *Iolanthe*, *Pirates*, *Gondoliers*, and *The Student Prince* for LOP.

### **KATRINA CANNON (Ensemble)**

Katrina is a Northwest native and has been performing most of her life in various church and community productions including the Sellwood Playhouse, Marylhurst University, Canby Community Theatre, and Sandy Actors Theatre. Her most recent roles were Belle in *Scrooge the Musical* with The Sellwood Players this last Christmas and in the featured ensemble in *Sweeney Todd* with Marylhurst University this last winter. Her favorite roles include Belle in *Scrooge the Musical*, Mrs. Cratchet in *Scrooge the Musical*, and Flo Owens in *Picnic*. Katrina is a graduate of Clackamas Community College with an arts transfer degree for music and theatre, and music director at the Sellwood Playhouse. She hopes you enjoy the show!

### **KEVIN LAY (Pish-Tush)**

Kevin took formal vocal training in Chicago, singing in professional choruses and opera choruses, including Carmen, La Boheme, and Magic Flute, all directed by Peter Sellars. Having studied theory and composition at the University of Akron School of Music, Kevin composed various choral pieces, string quartets, art songs, jazz arrangements, and popular songs over the last 35 years. Among these are a full score for an original musical: A Day in the Life – a 90 minute farce, and a libretto for Starboy, a short opera written by his composer twin brother, Keith Lay. Kevin is also an accomplished guitarist and singer currently feeding his creative spirit in the fertile Portland music scene. He is currently studying voice under Rebecca Stuhlbarg.

### **LAURENCE COX (Pooh-Bah)**

Laurence originally hails from the United Kingdom, and now lives in Aloha with his wife Lindsey, and their three children, Lily, Jordyn, and Logan. His past roles with LOOP include Robin Oakapple in Ruddigore, Strephon in Iolanthe, the Police Sergeant in Pirates of Penzance, Don Alhambra, the Grand Inquisitor in The Gondoliers, Pooh-bah in The Mikado, and Dick Deadeye in H.M.S. Pinafore. Other favourite roles include King Arthur in Monty Python's Spamalot, Judge Turpin in Sweeney Todd, Oberon and Snug the Joiner in A Midsummer Night's Dream, and Miles Gloriosus in A Funny Thing Happened On The Way To The Forum. He played Old Adam in Mock's Crest's 2016 production of Ruddigore, and enjoys singing with the Oregon Chorale.

### **LINDA SMITH (Musical Director, Accompanist)**

"Linda Smith's varied and well-played ... program ... is straight stuff. What makes her [compact] disc special is the inclusion of Samuel Barber's Piano Sonata. Smith handles it all comfortably ... " (Willamette Week) Ms. Smith is known for her colorful musical interpretation, sincere warmth, and solid technique. She earned a Doctor of Musical Arts in Piano Performance from the University of Washington, a Master of Arts in Music History from the University of California in Riverside, and a Bachelor of Music in Piano Performance from Central Michigan University.

Her activities have encompassed touring as a solo keyboard artist, touring with an actor in a two woman show she commissioned entitled Composers in Skirts which features six women composers from the last three centuries, teaching, and collaborative performance. She has recently done collaborative keyboard work with several local groups, including the Oregon Chorale and Beaverton Civic Theatre, which has allowed her to exercise her vocal skills as well.

### **LINCOLN THOMAS (Ensemble)**

Lincoln Thomas has previously been in productions of Yeoman of the Guard, HMS Pinafore, and Pirates of Penzance with Mock's Crest Opera, and is thrilled to be joining LOP for The Outer Space Mikado of Planet Pitiyu, and adding to his G&S bucket list. Perhaps most notably, he has had the opportunity to play both of the "mates" in separate productions of HMS Pinafore. During the day, Lincoln is a stay-at-home-parent to a nearly two year old. Love to Margaret and Nolan.

### **LINDSEY LEFLER (Yum-Yum)**

Lindsey is a classically trained soprano with a BME and a minor in theatrical performance. She has been a principal soprano with LOP since 2014 where she has performed the roles of Kathie (The Student Prince), Gianetta (Gondoliers), Mabel (Pirates), Phyllis (Iolanthe) Josephine (HMS Pinafore), Rose Maybud (Ruddigore), and First Bridesmaid (Trial by Jury). Lindsey was awarded Best vocalist of 2017 by ApplauseNW. She also directs the Prelude Choirs for Westside Youth Choir in Hillsboro where she lives with her husband, Laurence, and three children -Lily, Jordyn and Logan. She would like to thank her family for their continued support! Look for Lindsey as Eleonora in LOP's upcoming original production of We Met in Moscow.

### **LINH NGUYEN (Go-To)**

Linh, bass-baritone, is a working actor and singer in the Portland area. He had the opportunity to sing at Lincoln Center in New York as a member of his college chorus. His experience also includes performances under the conductorship of Grammy-winning composer Eric Whitacre. Recent credits include Haywire: the 24 Hour Play Showcase at the Curious Comedy Theater, chorus in Tosca for Portland SummerFest's Opera in the Park, Potsie Weber in Happy Days: A New Musical, Hubert in The Student Prince, Mr. Takagi in Die Hard: The Parody Musical.

### **LUCY TAIT (Costume Design and Construction)**

Lucy is retired but continues to work – just without pay! She has assisted with costumes for many productions, most recently Evita in Corvallis, while also in the cast. Lucy is a long time member of the Oregon Chorale. Singing is a passion, but she also assisted with costumes for a few staged productions by the Chorale over the years. Creating costumes for The Gondoliers reminded her of another passion she forgot she had.

### **LYNDA PERSON-PATRICK (Ensemble)**

LOP's 2015 production of Ruddigore was Lynda's first musical not to mention a play! She was born and raised in Eugene, Oregon, attended North Eugene High school and graduated in 1980! While in high school she was part of the regular A cappella choir and the vocal Jazz choir The Pipers! Married right out of high school, she moved to Beaverton where she has lived for 35 years and raised two girls who are now beautiful young women. She sang in her church choir for 12 years until her husband's death a few years ago. Now she is happily starting a new life, married to Rob Patrick, and exposed for the first time to operatic theatre! Having a blast and hope she can do more!

### **MANDEE LIGHT (Peep-Bo)**

Mandee Light graduated Magna Cum Laude from Southern Oregon University with a BA in Vocal Performance in 2013. Mandee was a frequent soloist throughout the Rogue Valley, being featured in the Southern Oregon University Concert and Chamber Choirs, the Southern Oregon Repertory Singers, and the Rogue Valley Chorale. Throughout her time in the valley she was actively involved in Brava! Opera and Rogue Opera. In 2011, she won the American Protégé International Music Talent Competition along with a best performance award with mezzo soprano, Beatriz Abella. In 2011, she studied music in Vienna, Austria. Mandee has studied privately with Ellie Murray, Laurie Hunter, and Maria Droulou. Mandee currently sings with LOP and the Oregon Chorale.

### **MELE HOWLAND (Musical Assistant)**

Mele was born in Oahu and given this special name which means “merry” or “music” (as in Mele Kalikimaka). She has been involved in music her entire life. Her first acting experience was in 4th grade when she played the Queen of Hearts and successfully executed her first prat fall. She has been a member of the Oregon Chorale for several years and toured Central Europe with them in 2014.

### **MINDY LACHNER (Flute)**

Mindy’s love of playing the flute has been life-long. She currently plays with Hillsboro Symphony Orchestra, Oregon Symphonic Band, Rose City Flute Choir, and Trillium Flute Consort. She also has performed with many musicals, most recently Legally Blonde and Bye Bye Birdie. Mindy received her degree in chemical engineering from UC Berkeley.

### **PHYLLIS FORT (Ensemble)**

Prior LOoP productions she has been in include Buttercup in HMS Pinafore and Ruth in Pirates of Penzance. In Arizona she also played Momma Rose in Gypsy, Berthe in Pippin, other Gilbert and Sullivan productions and an equity production of Man of LaMancha, playing the Housekeeper, at Phoenix Theatre. But being here, involved in the Oregon Arts, people and weather is where she wants to be.

### **POLLYANNA MOODY (Yum-Yum understudy)**

Pollyanna Moody, soprano, has performed solos with the Marylhurst Choral Union, Fireside Carolers, the Oregon Repertory Singers, Vivace Voices, and has presented many solo recitals. She performed Arnold Schoenberg’s Pierrot Lunaire with members of the Oregon Symphony. Oregon Arts Watch reviewed the performance as “...meeting all the challenges of the score, and then some. Massive virtuosity was on display...The greatest weight of interpretation falls on the soprano. Hancock-Moody was equal to the task of bringing the text and music off the page...” Pollyanna is on the music faculty at Marylhurst University. In addition she owns and operates the Hancock Vocal Studio where she teaches voice and piano. She is an accomplished choir director and a certified Andover Educator. She is blessed to be the wife of Scott Moody and mother of two beautiful children.

### **RAWDON TAYLOR (Ensemble)**

Rawdon Taylor has been performing with LOoP since 2016 (Ralph Rackstraw – HMS Pinafore). A Canadian transplant, Rawdon has been in Oregon since 1999 and has sung with the Oregon Chorale since 2000. Married to fellow LOoP member Aurea, they together run a crazy household of 4 children in Hillsboro. When not singing and performing, Rawdon is an electrical engineer specializing in digital chip design.

### **ROBERT ALTIERI (Ensemble)**

Robert is ecstatic to make his debut with LOoP! Beginning his adult performing career in 2016, he has been seen performing in shows at Stumptown Stages, Twilight Theater, Mask and Mirror, Marylhurst University, and Canby Community Theater. His favorite past roles include; Beadle Bamford in Sweeney Todd, Peachy Weil in The Last Night of Ballyhoo, Bobby Brown in Sweep The Leg, Ensemble in Evita, and Old Man Strong/Billy Boy Bill in Urinetown. He would like to thank Dennis, David, Linda, and the cast and crew for this incredible experience.

## **SHERYL WOOD (Pity-Sing, Programs/Web Site)**

Sheryl grew up in the DC area and began singing at an early age. Sheryl is the soprano section leader/soloist for First Congregational United Church of Christ in downtown Portland and sings for special services at the Parish of Saint Mark. She has been a member of the Oregon Chorale for eleven years, has sung full-time with The Dickens Carolers for seven years and Cantico Chamber Singers for three years. She is a frequent national anthem singer at events in the Portland area. In past LOoP productions, she played Mad Margaret in Ruddigore, the Fairy Queen in Iolanthe and Tessa in Gondoliers. Sheryl does freelance design work and is an avid knitter and crocheter. She lives in Portland with her husband Ben, cats Simon and Linus and enough yarn to be-sweater a small village.

## **TAYLOR GONZAGA (Ensemble)**

Taylor Marie Gonzaga is so excited to be making her debut with Light Opera of Portland as a member of the ensemble in The Mikado! Previous engagements include five summers in a row with the Mocks Crest Company in Portland, where she has appeared in roles such as Fleta in Iolanthe, Zorah in Ruddigore, and Edith in Pirates of Penzance, in addition to work with the SE Portland Community Music Center as a soprano soloist in Mozart's Requiem and Bach's Magnificat. Taylor is an alum of the University of Portland where she received a BA in music performance in the class of 2017, and has also appeared as a vocalist abroad with the Music in the Marche opera studies program in Italy, the Miami Summer Music Festival, and the Halifax Summer Opera Festival. In addition to being an active performer in the Portland area, Taylor currently is a voice and piano instructor by day with the Vancouver Music Academy in Washington, and also teaches privately in her own small studio. Taylor is so excited to be a part of this fabulous production and hopes you all enjoy the show!

## **TOM HAMMANN (Nanky-Pu)**

Tom has been involved in theater for most of his life, particularly musical theater. He was active with the Alameda Children's Musical Theater (ACMT) in Alameda, CA while he was in the United States Coast Guard, where he was on stage for some shows and was the musical director for several other shows there. Tom has been a member of the Oregon Chorale since 2014, and played Bill Bobstay in LOoP's recent production of HMS Pinafore.

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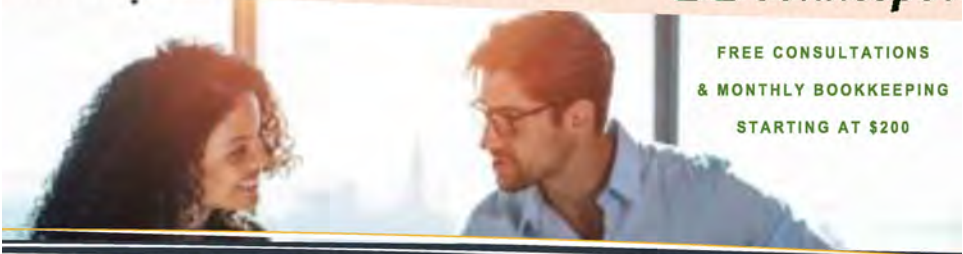
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