

The Victorian Lyric Opera Company
presents

The Mikado

- or -

The Town of Titipu



Book and Lyrics by
W.S. Gilbert

Music by
Arthur Sullivan

F. Scott Fitzgerald Theatre
603 Edmonston Drive
Rockville, Maryland

February 9, 10, 16, 17, 22, 23, & 24, 2001 at 8 PM
February 11 & 18, 2001 at 2 PM

Get Involved

The VICTORIAN LYRIC OPERA COMPANY, based in Rockville, is primarily devoted to authentic productions of the comic operas of Gilbert & Sullivan and other operettas of that era and encourages the promotion of these evergreen works of the Musical Theater. The company is a community-based group and derives its operating finances from ticket sales, member dues, and individual donations. VLOC is always pleased to welcome new members to the organization. If you would like to become a member of VLOC as a performer, technical staff, or donor, or if you would just like to be kept informed of our activities, please sign up for our mailing list during Intermission or after the show, or call us at 301-879-0220.



Coming up next!

VLOC is pleased to present

Gilbert & Sullivan's

Patience

Performances June 15 – 24, 2001

For audition information or to reserve tickets,
please call 301-879-0220

VLOC Recycles

If you don't wish to keep your program,
please leave it on the table in the lobby.
Thank you!

The Mikado

- or -

The Town of Titipu

Director

Daniel Lyons

Music Director

Joseph Sorge

Conductor

Webster Rogers, Jr.

Artistic Director

Rosalie Santilhana

The Mikado of JapanBlair Eig
Nanki-Poo (*his son, disguised as a wandering minstrel*)Joe Peck
Ko-Ko (*Lord High Executioner of Titipu*).....John Perine
Pooh-Bah (*Lord High Everything Else*) David Williams
Pish-Tush (*a Noble Lord*).....Shawn Perry
Yum-Yum (*Ko-Ko's ward*)..... Denise Young
Pitti-Sing (*Yum-Yum's sister*)Alicia Oliver
Peep-Bo (*Yum-Yum's sister*)..... Lisa Freese
Katisha (*an elderly lady of the Mikado's court*)...Rosalie Santilhana

February 8 (preview), 10, 16, 18, and 23

Shirley Santilhana Friedman

February 9, 11, 17, 22, and 24

Chorus of Townspeople and Schoolgirls

Jason Barnes, Edward Byrde, Fran Fleming, Gaye Freese
Lauren Friedman, Virginia Garber, Jennifer Gavin Richard Gorbitt, Lyle Jaffe,
Bob Jacobson, Deborah Jacobson Lawrence Lee, Gina Nowacki, Debbie Peetz,
Nancy Shneiderman, Sarah Stricklin, Rusty Suter

Setting:

Act I: The courtyard of Ko-Ko's official residence

Act II: The garden of Ko-Ko's official residence

Dedication

VLOC would like to dedicate this production of *The Mikado* to the memory of *Barry Morley*, who passed away last year. Barry was an enthusiastic and long-time member of the company who directed, music directed, and conducted many shows for the company in the 1980s and 1990s. His love of Gilbert and Sullivan was well-known to this company as well as to his students at the Sandy Spring Friends School and the Harvard G&S Society, which he helped to found. Barry approached everything he did with great good humor, intelligence, and passion. Many members of this company performed in their first shows under his direction and remember the way he would welcome every cast member and make each person feel like an important part of any show he did. He is greatly missed.



THE G&S ARCHIVE

Did that song go by too fast? Do you have questions about G&S that you just can't get answered? Then point your browser to the *Gilbert and Sullivan Archive* at <http://diamond.boisestate.edu/gas>. A wonderful resource for every G&S fan, it contains plot summaries, librettos – so that you can check those words that just fly by in the patter songs – pictures of the original Savoyards, downloadable music files, and much, much more.

Musical Numbers

Overture

Act 1

1. If you want to know who we are (Opening Chorus & Recitative)
..... *Nanki Poo & Men*
2. A wand'ring minstrel, I (Solo & Chorus).....*Nanki-Poo & Men*
3. Our great Mikado, virtuous man (Solo & Chorus) *Pish-Tush & Men*
4. Young man, despair (Song)..... *Pooh-Bah, Nanki-Poo, & Pish-Tush*
- 4a. And I have journeyed for a month (Recitative)... *Nanki Poo & Pooh-Bah*
5. Behold the Lord High Executioner (Chorus & Solo)*Ko-Ko & Men*
- 5a. As some day it may happen (Chorus & Solo)*Ko-Ko & Men*
6. Comes a train of little ladies (Chorus)..... *Girls*
7. Three little maids from school are we (Trio & Chorus) *Yum-Yum
Peep-Bo, Pitti-Sing, and Girls*
8. So please you, sir, we much regret (Quartet & Chorus)*Yum-Yum
Peep-Bo, Pitti-Sing, Pooh-Bah, and Girls*
9. Were you not to Ko-Ko plighted (Duet) *Yum-Yum & Nanki-Poo*
10. I am so proud (Trio) *Pooh-Bah, Ko-Ko, & Pish-Tush*
11. With aspect stern and gloomy stride (Finale of Act I)..... *Ensemble*

Act 2

12. Braid the raven hair (Opening Chorus & Solo)..... *Pitti-Sing & Girls*
13. The sun whose rays are all ablaze (Song) *Yum-Yum*
14. Brightly dawns our wedding day (Madrigal)..... *Yum-Yum, Pitti-Sing
Nanki-Poo & Pish-Tush*
15. Here's a How-De-Do! (Trio) *Yum-Yum, Nanki-Poo, & Ko-Ko*
16. Mi-Ya-Sa-Ma (March of the Mikado's Suite, Chorus, & Duet)
..... *Mikado, Katisha, & Chorus*
17. A more humane Mikado (Solo & Chorus) *Mikado & Chorus*
18. The criminal cried as he dropped him down (Trio & Chorus)
..... *Ko-Ko, Pitti-Sing, Pooh-Bah, & Chorus*
19. See how the fates their gifts allot (Glee) *Mikado, Pitti-Sing
Pooh-Bah, Ko-Ko, & Katisha*
20. The flowers that bloom in the spring (Song) *Nanki-Poo, Ko-Ko
Yum-Yum, Pitti-Sing, & Pooh-Bah*
21. Along, and yet alive! (Recitative and Song).....*Katisha*
22. Willow, tit-willow (Song).....*Ko-Ko*
23. There is beauty in the bellow of the blast (Duet)..... *Katisha & Ko-Ko*
24. For he's gone and married Yum-Yum (Finale) *Ensemble*

The Story of the Opera

To escape marriage with Katisha, an elderly lady, Nanki-Poo has fled the court of his father, the Mikado of Japan, disguised as a musician. He has also fallen in love with a fair maiden, Yum-Yum; but he has been prevented from marrying her by her guardian, Ko-Ko, who wishes to marry her himself. Ko-Ko, however, has been condemned to death for flirting; and when Act I opens, Nanki-Poo is hastening to the court of Ko-Ko in Titipu to find out whether Yum-Yum is now free to marry him. Nanki-Poo learns that Ko-Ko, instead, has become Lord High Executioner, thus preventing the sentence of decapitation from being carried out. In fact, Ko-Ko is going to marry Yum-Yum that very afternoon. Everything seems to be going well for Ko-Ko, but suddenly a letter comes from the Mikado ordering him to execute somebody or lose his position of Lord High Executioner. He is in a quandary to find someone to execute, when Nanki-Poo appears bent upon suicide because he cannot marry Yum-Yum. By conceding to him the right to marry Yum-Yum for a month, Ko-Ko persuades Nanki-Poo to be the subject for the public execution when that month is up. There is general rejoicing in this apparent solution to the problem, marred only by the unexpected appearance of Katisha, in pursuit of Nanki-Poo. She is driven away, but threatens to go to the Mikado about the matter.

Act II opens with Yum-Yum preparing for her marriage to Nanki-Poo. Ko-Ko then comes in with the news that he has just discovered a law stating that when a married man is executed his wife must be buried alive. To save Yum-Yum from that fate, Nanki-Poo decides to kill himself at once. But this again forces Ko-Ko to find someone to execute (especially as he has heard that the Mikado is at that moment on his way to Titipu). Nanki-Poo magnanimously offers himself for immediate decapitation, but Ko-Ko is unable to perform the act without some practice. Another way out of the difficulty presents itself: Ko-Ko has Pooh-Bah make a false affidavit that Nanki-Poo has been executed, and bids Nanki-Poo and Yum-Yum leave the country. The Mikado soon appears. Ko-Ko thinks that the object of this visit is to see whether the execution has taken place. He accordingly produces the affidavit and describes the execution. But the Mikado has actually come at the prompting of Katisha in search of his lost son. When the Mikado learns that the person whom Ko-Ko has supposedly executed is really the Mikado's son, Ko-Ko and his accomplices are declared guilty of "compassing the death of the Heir Apparent." The only hope for them is to admit the falsehood of the affidavit and produce Nanki-Poo alive. But, as Nanki-Poo has already married Yum-Yum and so cannot marry Katisha, Katisha will surely insist on the execution of Nanki-Poo and Yum-Yum. Ko-Ko solves the problem by offering his hand to Katisha; and, after he sings her the touching ballad of "Willow, tit-willow," she accepts him. The end of the opera comes with Nanki-Poo's revealing himself as the son of the Mikado.

Production Staff

Producer Mollie Toms

Director.....	Daniel Lyons
Music Director.....	Joseph Sorge
Conductor.....	Webster Rogers, Jr.
Choreographer.....	Donna Saady
Artistic Director.....	Rosalie Santilhana
Stage Managers.....	Ira Haber, Mollie Toms
Lighting Design.....	Ayun Fedorcha
Set Concept.....	Daniel Lyons
Master Carpenter.....	Les Elkins
Costumers.....	Gaye Freese, Lisa Freese, Denise Young
Light Board Operator.....	Kerry Freese
Technical Director (Rockville Civic Center).....	Kim Haug
Technical Crew.....	Tony Dwyer, William Kolodrubetz Bill Rippey
Rehearsal Pianists.....	Jenny Bland, Deborah Jacobson
Make-Up.....	Renee Silverstone
Tickets and Box Office.....	Merle Haber
Program.....	Leta Hall
Publicity.....	Ira Haber, Bill Rippey
Set Construction/Painting.....	Tony Dwyer, Richard Gorbutt Lisa Freese, Leta Hall, Lyle Jaffe William Kolodrubetz, Bill Rippey Maureen Roul, Denise Young
Properties.....	The Company
Photography.....	Joel Hoffman
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Under the Lights

Jason Barnes (Chorus) is thrilled because *Mikado* is his first operetta. He is studying voice at Duke Ellington School of the Arts. He wishes to be a professional performer in the future.

Edward Byrde (Chorus) began performing G&S operettas over 20 years ago, but has enjoyed watching them much longer. Since he no longer practices hospital pharmacy, he gives tours at the National Museum of Health and Medicine.

A. Worthington Cooke (Chorus) has the remarkable habit of showing up for the first act of several G&S operettas, notably *Pirates*, *Iolanthe*, *Mikado* and *Ruddigore*, and then - invariably - missing the second act. When asked about this peculiar behavior, he states that he gets bored and restless easily. And besides, he has an early bedtime.

Blair Eig (The Mikado) extends his royal thanks to the folks at VLOC for having him back - he was previously seen as Arac in *Princess Ida*. Blair has appeared in many productions with the Washington Savoyards (most recently as Captain Corcoran in *Utopia, Ltd.*) and other local companies (e.g. the Sergeant in Potomac Theater's *Pirates*). In the real world, Blair is a pediatrician in Silver Spring. Thanks to Kaethe, Sarah, Josh and Steven for putting up with him.

Fran Fleming (Chorus) is happy to be back on stage and thanks her family and friends for all their help and prayers this past year during her long recovery.

Gaye Freese (Chorus/Costumer) has costumed several VLOC shows, most recently last season's *Ruddigore*. Fortunately she can set her sewing machine to any rhythm and rehearse while making dresses. But it makes buttonholes something of a challenge.

Lisa Freese (Peep-Bo/Costumer) is on stage for the 12th time with VLOC, has been a board member for 6 years and helps out backstage whenever she can. Recent credits include *The Boy in The Reluctant Dragon*, and the can-can dancing Sally in VLOC's *Die Fledermaus*. She loves to read and truly admires Mother Goose although she swears she didn't lose the sheep and...what? It's not Bo-Peep? Now what will I do with this shepherd's crook?

Lauren Friedman (servant to the Mikado) performs for the 4th time with VLOC. She is very excited to be performing with her mother (Katisha) and her grandmother (the *other* Katisha). Lauren is in the 6th grade and loves theater, reading, and softball.

Shirley Santilhano Friedman (Katisha) has been working with VLOC for over 20 years. She has played most of the contralto and mezzo roles. Shirley currently studies with Rosemary Dyer. Shirley has two wonderful children (Lauren and Eric) of whom she is very proud. She is also a wedding vocalist and soloist for churches. She is excited to be double cast in the role with her mother and she is proud to see her back on stage.

Virginia Garber (Chorus) is finding being a 'schoolgirl eighteen and under' a refreshing change from her responsibilities in Horticulture at the Zoo despite the recent arrival of Giant Pandas.

Jennifer Gavin (Chorus) is pleased to join the chorus of her 3rd VLOC show, having also sung in *Pinafore* and *Ruddigore*. In November she produced *Pirates* for the Washington Savoyards.

Richard Gorbett (Chorus) is pleased to be making his American debut with *Mikado*. He has performed in many shows in London, from G&S to Shakespeare, and admits to missing his warm beer and fish'n'chips.

Bob Jacobson (Chorus), a VLOC Old Timer, returns after a 7-year hiatus to western Colorado where he sang with the Western Colorado Chorale. Previously, he sang with the Juneau (Alaska) Lyric Opera company.

Deborah Jacobson (Chorus) is thrilled to be in her 2nd VLOC production. She holds a Bachelors degree in Music, which means that for many rehearsals she can get a nice break from acting by playing the piano accompaniment instead.

Lyle Jaffe (Chorus) has worked with VLOC since 1978. He performed last summer with the 'VLOC to Go' ensemble for the Fairfax County's Arts in the Parks series. He and his lovely bride, Donna (who is on performance sabbatical), are one of several couples who met and married because of VLOC. Happy 14th on the 14th!

Gina Nowacki (Chorus) is pleased to be singing in her 2nd VLOC *Mikado*. Since joining VLOC in 1988 she has been onstage in over a dozen shows and appeared most recently in VLOC's February 2000 production of *Die Fledermaus*.

Alicia Oliver (Pitti-Sing) holds music degrees from The Boston Conservatory and University of North Texas. Her recent credits include *Elle*, *La Voix Humaine*; Prima Donna, *Viva la Mamma*; and First Lady, *The Magic Flute*. She enjoys reading, watching football, and inventing reasons that she couldn't possibly go to the gym. Alicia is the president of the Joe Sorge Fan Club (Silver

Spring chapter). Favorite inspirational quote for struggling artists: Weebles wobble but they don't fall down.

Joe Peck (Nanki-Poo), having been an active thespian throughout high school and college, took a break from acting. But the siren song of the stage kept calling until, in 1999, he returned as Zoltan Karpathy in the Arlington Players' production of *My Fair Lady*. Last November, Joe played Maj. Gen. Stanley in a critically acclaimed production of *Pirates* with the Washington Savoyards. Joe also sings with the Metropolitan Chorus.

Debbie Peetz (Chorus) is a maid once more. She loves this - where else can she pretend to be 18 and get away with it?!? Previous G&S productions include *Ruddigore*, *Gondoliers*, *Pirates*, *Ida*, *Iolanthe*, *Trial*, and *Sorcerer*. Other diversions have included *Die Fledermaus* with both VLOC and Aldersgate Community Theater and *Sweeney Todd* with the Elden Street Players.

John Perine (Ko-Ko) is delighted to again portray the Lord High Executioner, especially with his favorite Katisha, Rosalie Santilhano. Other G&S roles over the course of 20+ VLOC productions have included the Lord Chancellor, King Gama, Bunthorne, Duke of Plaza Toro, Robin Oakapple, Major General Stanley, Captain Corcoran, Sir Joseph Porter, Jack Point, the Lieutenant, Giuseppe, and Dr. Daly. In other local theater, he was last seen as Don Quixote in the Potomac Theater Company's production of *Man of La Mancha*.

Shawn Perry (Pish-Tush), a 1974 graduate of Catholic University's Drama Department, returns to the theme of decapitation, having last appeared with VLOC as the "Headless Horseman" in *Ruddigore*. He also portrayed Ivan in VLOC's *Die Fledermaus*. Shawn has also performed with the Washington Savoyards as a member of the pirate chorus in last fall's *Pirates*. Before that he played Bailey Barre in the Savoyard's *Utopia, Ltd.*, and was a Peer in *Iolanthe*.

Rosalie Santilhano (Katisha) has been VLOC's Artistic Director since 1991. After portraying Katisha in 1992, she decided to retire from the stage after 40 years of performing in the U.S. and her native Holland. She stayed involved by stage directing VLOC's *Mikado* in 1996. For this current production she wanted to try again, auditioned, and got the part! She is delighted and proud to share the role with her daughter Shirley. She thanks her husband for putting up with her for all these years. Between watching kids and shows, things were sometimes rough. I love you darling.

Nancy Shneiderman (Chorus) says of her 3rd VLOC appearance "It's a ball singing 'schoolgirls we, eighteen and under!'" Other credits include Magic Music Myth, Washington Revels, and *Toni 'n' Tina's Wedding* (mother).

Sarah Stricklin (Chorus) has appeared at the Kennedy Center in *The Reluctant Dragon* and as Little Lucie in the musical *A Tale of Two Cities*. She is pleased to be performing in her 1st VLOC production.

Rusty Suter (Chorus) has happily been with VLOC since 1988 thanks to an invitation to join the company from a long time friend, Barry Morley. Rusty dedicates this show, one of his favorites, to him and may his enthusiasm for life and music live forever. She misses him very much.

David Williams (Pooh-bah) makes his 2nd appearance with VLOC, having performed as Hildebrand in *Princess Ida*. Last season, David was seen as Lord Mountararat in *Iolanthe* and Scaphio in *Utopia* with the Washington Savoyards. He also portrayed Sciarone in Opera International's *Tosca*. Other Savoyard roles include Sir Roderic in *Ruddigore* and the Boatswain in *Pinafore*. David has also appeared in principal roles with Opera Theatre of Northern Virginia and the Vienna Light Opera. He sings regularly with the Washington Concert Opera.

Denise Young (Yum-Yum) returns to VLOC after playing Rosalinda in *Die Fledermaus* and Lady Psyche in *Princess Ida* and appearing in *The Merry Widow*, and *Trial/Sorcerer*. She appeared in Washington Savoyards' *Sorcerer* and *Iolanthe* and appeared as Nekaya in their *Utopia, Limited*. Other groups she has performed with include Opera International, Maryland Opera Society, PG Opera and Opera Camerata of Washington. When not singing, Denise sews - costuming *Merry Widow*, *Trial/Sorcerer*, *Pirates* and *Princess Ida*, among others.

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Bonnie Barrows
Bonnie Resnick
David Friedlander
Otto Willem
Marcia Rucker

Violin II

Carolyn Larson
Peter Mignerey
Martin Brown
Alana Liskov
Dennis Murphy

Viola

Amanda Laudwein
Sylvia Kneil
Rich Albert

Cello

Thurston Griggs
Diane Harris-Cline
Charles Finney
Sheryl Friedlander
Edwina Moldover

Bass

David Ross
Bill Bentgen
Alice Mignerey
Nancy Sitton

Flute/Piccolo

Jackie Miller
Louise Hill

Oboe

Gwen Earl
Emily Bentgen

Clarinet

James Bensinger
Laura Bornhoeft
Laura Langbein
Alisha Coleman

Bassoon

Brett Lewis
Jim Caron

French Horn

Loren Krusberg
Nancy Bell-Utley

Trumpet

Paul Weiss
Bernard Rappaport
Curtis Anstine

Trombone

Franklin Rusco
Alan D. Potter
Gordon Bowie
Will Fraize

Percussion/ Tympani

George Huttlin

* Concertmaster

Behind the Scenes

Ayun Fedorcha (Lighting Designer) is delighted to be working with VLOC again after having a wonderful time on *Die Fledermaus* and *The Merry Widow*. She freelances in the Metro DC area and was nominated for a Helen Hayes Award for her work on Abel Lopez's *La Chunga* at Gala Hispanic Theatre. Ayun is a frequent designer at the Round House Theatre and her work there on *Turn of the Screw* and *The Lion in Winter* as well as her work for the Washington Shakespeare Company for *Metamorphosis* received a Mary Goldwater Award from the Theatre Lobby.

Ira Haber (Co-Stage Manager) is amazed to discover himself involved in yet another aspect of a VLOC production, having already been an actor, producer, assistant director, stagehand, special effects designer, and lighting electrician. One of these days, he figures, he'll find the job for which he is actually suited.

Daniel Lyons (Director) performed with VLOC in 1988 as Ko-Ko and the Duke of Plaza Toro with Artistic Director and longtime friend, Rosalie Santilhano; and in 1991 directed *Princes Ida*. He recently toured Ireland with the Keegan Theatre where he is Production Manager, and directed the world premiere of *The King of Mackie St.* by Eric Lucas. Daniel is a graduate of the Drama Centre London. He also trained at the Birmingham School of Speech & Drama, as well as the Kansas University BS program for acting.

Webster Rogers, Jr. (Conductor) is a graduate of the Rome School of Music at Catholic University, where he is a doctoral student in Musicology. He teaches music and is in his 13th season as music director of The Friday Morning Music Club Chorale. Since 1975, he has been director of the St. John the Baptist Catholic Community choir in Silver Spring, taking them on a concert tour of Italy and eastern Canada. He has guest conducted the Friday Morning Music Club Orchestra.

Donna Saady (Choreographer) marks her 3rd VLOC show with *Mikado*, having previously choreographed *Merry Widow* and performed in *Sorcerer*. She has performed and choreographed, and less frequently done costuming, sound, props, and program designing, for the Savoyards, Adventure Theatre, Vpstart Crow, LTA, SSS, RMT, WST, Cedar Lane, Montgomery Players, Terrabac... In real life Donna is Educational Director for Beth Torah and Bethesda-Chevy Chase Jewish Community Group, and Program Director for assorted summer drama camps.

Notice

SMOKING is not permitted in the theater.

AUDIENCE MEMBERS are not permitted in the backstage area.

EMERGENCY EXITS are located at the sides of the stage and in the lobby.

Thank you.

Joseph Sorge (Music Director) was last seen on stage as Dr. Blind in VLOC's *Die Fledermaus* and Cyril in *Princess Ida*. He also appeared in VLOC's *Ruddigore*, *Yeomen*, *Orpheus*, *Pirates*, and *Merry Widow*. He has 25 years of local community theater experience with leading roles in *Oklahoma*, *Annie Get Your Gun*, *West Side Story*, *Kiss Me Kate*, *1776*, *The Fantasticks*, *Company*, and *Brigadoon*. He directs the staff chorus of the National Education Association and the choir at Holy Redeemer Catholic Church in College Park and sings with The Metropolitan Chorus of Arlington, Virginia. He was also the music director for VLOC's *Mikado* in 1996 and *Sorcerer* in 1997.

Mollie Toms (Producer/Co-Stage Manager) has too many hobbies and this is just one of them. She enjoys activities like this one and Revolutionary War Re-enactment that require their own wardrobe and have their own special language. She has Stage Managed and Assistant Stage Managed several previous VLOC shows.

* * * * *

The Washington Savoyards, Ltd presents

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Glossary

Capstan [We'll heave the capstan round]: A manually operated reel for hauling in ropes aboard a ship.

Connubially [Unless connubially linked]: An adverb implying a state of being married.

Go to (Likewise go to): An admonition to give up hope and depart.

Guy [who dresses like a guy]: This refers to the effigies of Guy Fawkes that are burned each November 5 in Britain to celebrate his lack of success in blowing up the houses of Parliament in 1605. Jane Stedman notes that the phrase "was also current in Gilbert's day as meaning someone grotesque or ridiculously dressed - in this case the lady dresses inappropriately in attempting to look fashionable."

Nisi Prius {NYE-SIGH PRY-us} [that *Nisi Prius* nuisance]: As George McElroy explains it, a *Nisi Prius* court was simply a court handling civil law cases. Gilbert, knowing both law and wit, must have taken a dim view of certain judges who were wont to substitute poor wit for real law. He had had his share of being part of a captive audience before such would-be wits.

Lucius Junius Brutus [My father the Lucius Junius Brutus of his race]: Lucius Junius Brutus was 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 monarchy.

Capital [To flirt is capital]: *Capital* here means both wonderful and punishable by death. To pun is capital, too.

Con fuoco {KAHN foo-Oh-ko} [To embrace you thus, *con fuoco*]: With fervor (Italian).

And for yam I should get toco: For today's audiences this is one of the most confusing expressions in the entire G&S canon. The Oxford English Dictionary defines *toco* as slang for chastisement or corporal punishment. *Toco* for yam means to be punished for doing something pleasant.

Equipoise (Oh blind, that seest no equipoise): A counterbalancing factor e.g. a fascinating right elbow to offset a caricature of a face.

Mystical Germans: Frederick Halton explains that these were Lutheran evangelists who traveled around England delivering long, and often tiresome, sermons.

[From *The Gilbert and Sullivan Lexicon, In Which is Gilded the Philosophic Pill* by Harry Benford, published by Sarah Jennings Press, Ann Arbor, Michigan, 1991.]

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