

The MIKADO

Gilbert & Sullivan's



presented by the
Mid-Delta Arts Association.

June 22-27, 1987
Indianola, Ms.

THE CAST

The Mikado of Japan.... **KENT JOHNSON**
Nanki-Poo.... **CHIP BAILEY**
 Ko-Ko.... **HAROLD MANNING**
Pooh-Bah.... **JOHN BRINDLEY**
Pish-Tush.... **MARK SULLIVAN**
Yum-Yum.... **CONNIE BLACK**
Pitti-Sing.... **ANN WYNDHAM FLETCHER**
Peep-Bo.... **MARSHA TINDALL**
 Katisha.... **LYNN ARRINGTON**
Gentlemen of Japan.... **MIKE ANDERSON**
 JOHN BRINDLEY
 PAUL JAUDON
 MARK MANNING
School Girls.... **SANDRA BRIGHT**
 LYNN CARSON
 PAM KELLY
 CELESTE MANNING
 GENA NOBILE
 SUZANNE SHUTE

This Production funded in part
by The Mississippi Arts Commission

PRODUCTION

Director.... **Harold Manning**
Musical Director.... **Lynn Arrington**
Set Design/Construction.... **Duncan Baird, Paul Jaudon,**
 Marjorie Prichard
Costume Design.... **Marsha Wooten**
Costume Construction.... **Martie Sheffield, Addie Moore**
Costume Crew.... **Claire Jaudon, Jane Lester, Terri Baird,**
 Sally Weathersby
Make-up.... **Teresa Manning, Guytie Runnels,**
 Buddy Henricks
Lighting.... **Robert May**
Choreography.... **Beth Brocato**
Props.... **Nancy McElmurray**
Publicity.... **Marion Barnwell, Jim Abbott,**
 Adelaide Fletcher
Orchestra.... **Piano, Lynn Arrington, Merle Talbot;**
 Synthesizer, Susan Ashmore,
 Kathryn Arant; Bass, Andy Arant

SPECIAL THANKS to Susan Ross of Polly's Fabrics,
Jackson; Broom Corn of Jackson, Amy McNeil, Mgr.; Pier
I, Jackson; Ricky Johnson, Bill Horton and Don Sykes;
Jessie Lee; The Enterprise-Tocsin; Stan Runnels; Mary
Polizzi; Janie Johnson; Danny Cooper; Doug Pennebaker;
Randy Randall; Joyce Hull; Adele Williams; Amy Hinote;
Joyce Van Cleve; WNLA; Debbie Reynolds; and Evelyn
Roughton.

THE PLAY

Before the action of the opera begins, Nanki-Poo has fled from the court of his father, the Mikado of Japan, to escape marriage with an elderly lady, named Katisha.

Assuming the disguise of a musician, he has then fallen in love with a fair maiden, Yum-Yum; but he has been prevented from marrying her by her guardian, Ko-Ko, who wishes to marry her himself.

Ko-Ko, however, has been condemned to death for flirting; and, when Act I opens, Nanki-Poo is hastening to the court of Ko-Ko in Titipu to find whether Yum-Yum is now free to marry him.

From Pooh-Bah (a corrupt and proud public official) and Pish-Tush (a nobleman), Nanki-Poo learns that Ko-Ko has, instead, become Lord High Executioner, thus preventing the sentence of decapitation from being carried out. Ko-Ko is, in fact, going to marry Yum-Yum that very afternoon.

Everything seems to be going well for Ko-Ko, but suddenly a letter comes from the Mikado ordering him to execute somebody or else lose his position of Lord High Executioner.

He is in a quandary to find someone to execute, when Nanki-Poo appears, bent 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 apparant solution to the problem, marred only by the unexpected appearance of Katisha, in quest of the vanished object of her affections, Nanki-Poo. She is driven away, but threatens to go to the Mikado about the matter.

Act II opens with Yum-Yum preparing for her marriage with Nanki-Poo. As all are singing a "merry madrigal", Ko-Ko comes in with the news that he has just discovered a law stating that when a married man is executed his wife must be buried alive.

To save Yum-Yum from that fate, Nanki-Poo decides to kill himself at once. But this again throws Ko-Ko into a quandary to find someone to execute (especially as he has heard that the Mikado is at that moment on his way to Titipu). Nanki-Poo magnanimously offers himself for immediate decapitation, but Ko-Ko is unable to perform the act without some practice.

Another way out of the difficulty presents itself: Ko-Ko has Pooh-Bah make a false affidavit that Nanki-Poo has been executed, and bids Nanki-Poo and Yum-Yum leave the country.

The Mikado soon appears. Ko-Ko thinks that the object of this visit is to see whether the execution has taken place. He accordingly produces the affidavit and describes with gusto the execution. But the Mikado has actually come at the prompting of Katisha in search of his lost son.

When the fact transpires that the person whom Ko-Ko has supposedly executed is really the Mikado's son, Ko-Ko and his accomplices are declared guilty of "compassing the death of the Heir Apparent".

The only hope for them is to admit the falsehood of the affidavit and produce Nanki-Poo alive. But, as Nanki-Poo has already married Yum-Yum and so cannot marry Katisha, Katisha will surely insist on the execution of Nanki-Poo and Yum-Yum. Ko-Ko solves the problem by offering his hand to Katisha; and, after he sings her the touching ballad of "Willow, tit-willow", she accepts him.

The end of the opera comes with Nanki-Poo's discovering himself as the son of the Mikado.