Memorandum from

R. D'OYLY CARTE,

Savoy [redacted] *W.C.*

Mikado

Z

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The Ladies make their 1st entrance in the following order

12	Miss Egerton	12	Miss M. Wedermann
11	" Antoine	11	" Cleveland
10	" A. Wedermann	10	" De Lacy
9	" Carr	9	" Robert
8	" Mortimer	8	" Challick
7	" White	7	" Wallace
6	" J. Hervey	6	" Kavanagh
5	" Easton	5	" Lindsey
4	" Rupell	4	" Turner
3	" Cole	3	" Beaumont
2	" Kleine	2	" Bernard
1	" N. Bond	1	" Rose Hervey

1 Rose Hervey
2 Beaumont
3 Lindsey
4 Wallace
5 Robert
6 Cleveland
7 Antoine
8 Newman. Carr
9 White
10 Easton
11 Cole
12 N. Bond
13 Bernard
14 Turner
15 Kavanagh
16 Challick
17 De Lacy
18 M. Wedermann
19 Egerton
20 A. Wedermann
21 Mortimer
22 J. Hervey
23 Rupell
24 Kleine

Property Plot.

Act I

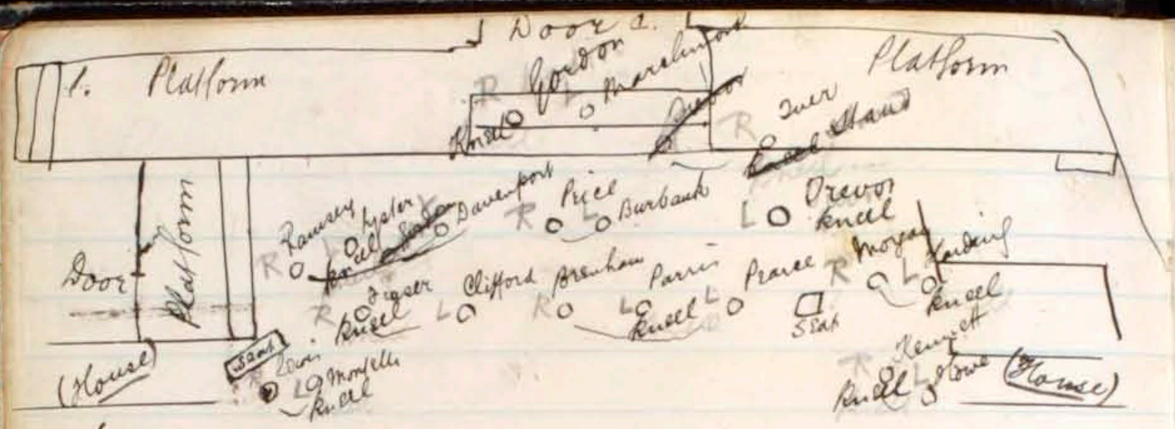
24 folded fans for Chorus Ladies
20 do: do. do: Gentn
4 do for Miss Braham, Bond, Grey & Brandram
5 do: for Mess. Grofmith Barrington Temple Bickerseth & Lely
1 Guitar for Mr. Lely L U E
A Bundle of Ballads for Mr Lely
Sword of State for Mr. Grofmith L.3.E
6 Strings of Coins - Copper or Brass for Mr. Lely & Mr. Grofmith
Flowers & pins for Ladies Hair
A rope for Mr Lely L
Double seat R.C.
Single do: L.C.
A Letter for Miss Gush L U E wrapped in silk

Act II

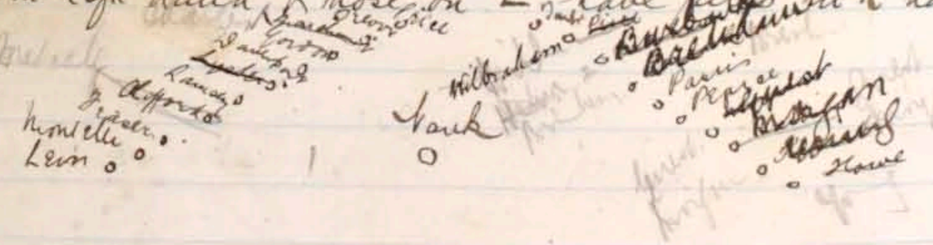
~~Single stool for Miss Braham L.C~~
~~Seat R.C.~~
3 Guitars for chorus Ladies (Mr Lely's to be one
1 Looking Glass on Stand L.C.
1 Japanese Combs & Hair pins (Miss Grey)
2 ~~Long~~ paint brushes } L.C. Miss Bond
1 Bowl & colours }
1 Umbrella L U E to be carried by a chorister
6 Banderettes for men in armour L
6 Iron poles with ends for Coolies L
1 scroll for Mr. Barrington R U E
~~1 Letter for Mr Bickerseth L U E~~
~~wrapped in purple crape~~
Luggage for Mr Lely R U E

Oct Friendship Hall
Ladies Auxiliary
All forward 7 of
7 30

Everybody Dress Tomorrow 11:30 to 1 sol!!



At "if you think it ain't" those seated rise in one movement & those immediately over them sit and at "Court etiquette" change to original positions - At end of chorus form diagonal lines on either side of stage Rapels R - Tenors L leaving centre open all facing front as Nanki-Poo enters at back at "Gentlemen" all strike attitude of surprise bringing the fans smartly up in a line with the elbow & look in direction of Nanki-Poo - Gent.ⁿ on R have fans in left hand R H up level with shoulder & those on L have fans in R hand and L H up



all imitate actions of Nanki-Poo through the first part of the song -

(1.) Chorus Gent.ⁿ
Nank Poo
Pish Tush & Pooh-Bah

Door open at Back till Pooh-Bah enters

ACT I.

SCENE.—*Court-yard of* KO-KO'S *Palace. Japanese nobles discovered standing and sitting in attitudes suggested by native drawings.*

CHORUS.

If you want to know who we are,
We are gentlemen of Japan:
On many a vase and jar—
On many a screen and fan;
We figure in lively paint,
Our attitudes queer and quaint—
You're wrong if you think it ain't. — change position at end of word four bars

If you think we are worked by strings,
Like a Japanese marionette,
You don't understand these things:
It is simply Court etiquette. — change to original (2 bars) position
Perhaps you suppose this throng
Can't keep it up all day long?
If that's your idea, you're wrong.

Enter NANKI-POO *in great excitement. He carries a native guitar on his back, and a bundle of ballads in his hand.* (by Doors at back)

RECIT.—NANKI-POO.

Chorus strike attitude looking L — Gentlemen, I pray you tell me,
Where a ~~lovely~~ gentle maiden dwelleth,
Named Yum-Yum, the ward of Ko-ko?
In pity speak—oh speak, I pray you!

Chorister R corner } ~~Pooh~~ NANK. C — Why who are you who ask this question?
Come gather round me, and I'll tell you. C — drop fans & close up

SONG.—NANKI-POO.

All fan slowly in time throughout — A wandering minstrel I—
A thing of shreds and patches,
Of ballads, songs and snatches,
And dreamy lullaby!

My catalogue is long,
Through every passion ranging,
And to your humours changing
I tune my supple song!

Fans put away all raise arms — Are you in sentimental mood? — all absent
I'll sigh with you, — all sympathize
Oh, willow, willow!
On maiden's coldness do you brood? — clasp hands
all raise arms — I'll do so, too—
Oh, ~~willow willow~~! — sorrow

Nank
o

Chorus open out

X Sailor action through this

X at the last "yeo heave ho" all do the rowing action four times R X L alternately both sides commencing off the Stage X then do the hauling action for ~~more~~ eight beats finishing with the smack X hitch -

Nank Pish
o o

Pish Nank

I'll charm your willing ears — clasp hands
With songs of lover's fears, — touch eyes
While sympathetic tears — heads down
My cheeks bedew—
all raise arms — Oh, ~~willow, willow~~! — sorrow

But if patriotic sentiment is wanted, — all apart
I've patriotic ballads cut and dried;
For where'er our country's banner may be planted,
All other local banners are defied!
Our warriors, in serried ranks assembled,
Never quail—or they conceal it if they do—
Chorus repeat - And I shouldn't be surprised if nations trembled — trembled with alarm
Before the mighty troops of Titipu!

X And if you call for a song of the sea, — all delighted
We'll heave the capstan round, — smack hitch
With a yeo heave ho, for the wind is free,
Her anchor's a-trip and her helm's a-lee,
Hurrah for the homeward bound! — rowing action twice of
Yeo-ho—heave ho— — waving arms
Chorus (Hurrah for the homeward bound!
To lay aloft in a howling breeze
May tickle a landsman's taste, — not affirmatively
But the happiest hours a sailor sees
Is when he's down
At an inland town,
With his Nancy on his knees, yeo ho! — dig ribs
And his arm around her waist! — smack legs
Chorus Then man the capstan—off we go,
As the fiddler swings us round,
X' With a yeo heave ho, — rowing action four times twice on stage & twice off
And a rumbelow, — hauling eight beats
Hurrah for the homeward bound! — then smack & hitch
All resume fanning A wandering minstrel I, &c.

Enter by door L. Bows — PISH. And what may be your business with Yum-Yum?
Chorus go up Stage & group — NANK. I'll tell you. A year ago I was a member of the Titipu town band. It was my duty to take the cap round for contributions. While discharging this delicate office, I saw Yum-Yum. We loved each other at once, but she was betrothed to her guardian Ko-ko, a cheap tailor, and I saw that my suit was hopeless. Overwhelmed with despair, I quitted the town. Judge of my delight when I heard, a month ago, that Ko-ko had been condemned to death for flirting! I hurried back at once, in the hope of finding Yum-Yum at liberty to listen to my protestations. ~~[illegible]~~ X L

PISH. It is true that Ko-ko was condemned to death for flirting, but he was reprieved at the last moment, and raised to the exalted rank of Lord High Executioner under the following remarkable circumstances:—

Chorus grouped up ~~stage~~
~~Nank~~ Pish-Tush Nank (seated)
Pish-Tush

Chorus come down towards end of 1st verse

At end of song chorus exit R & L by nearest entrances
Pish Nank

(2) Pooh-Bah

SONG.—Pish Tush.

Our great Mikado, virtuous man,
When he to rule our land began,
Resolved to try
A plan whereby
Young men might best be steadied.
So he decreed, in words succinct,
That all who flirted, leered, or winked
(Unless connubially linked),
Should forthwith be beheaded.
And I expect you'll all agree
That he was right to so decree.
And I am right,
And you are right,
And all is right as right can be!

Chorus come down thro' sym: — all apart

Chorus. come to (2) semicircle — And I expect, &c.

This stern decree, you'll understand,
Caused great dismay throughout the land;
For young and old
And shy and bold
Were equally affected.
The youth who winked a roving eye,
Or breathed a non-connubial sigh,
Was thereupon condemned to die—
He usually objected.
And you'll allow, as I expect,
That he was right to so object.
And I am right,
And you are right,
And everything is quite correct.

all apart

Chorus. And you'll allow, as I expect, &c.

(3)

And so we straight let out on bail
A convict from the county jail,
Whose head was next
On some pretext
Condemned to be mown off,
And made *him* Headsman, for we said
"Who's next to be decapited
Cannot cut off another's head
Until he's cut his own off."
And we are right, I think you'll say,
To argue in this kind of way.
And I am right,
And you are right,
And all is right—too-looral-lay.

all apart

× R

Chorus. Exit R & L And they were right, &c.

Pish Pooh Nank

Door at back closed

by door at back

Enter Pooh-Bah. *All bow to him.*

Nank. Ko-ko, the cheap tailor, Lord High Executioner of Titipu! Why, that's the highest rank a citizen can attain! (kneels to Pooh)

Pooh. It is. Our logical Mikado, seeing no moral difference between the dignified judge, who condemns a criminal to die, and the industrious mechanic who carries out the sentence, has rolled the two offices into one, and every judge is now his own executioner.

Nank. But how good of you (for I see that you are a nobleman of the highest rank) to condescend to tell all this to me, a mere strolling minstrel! Pray

Nank gets up

Pooh. Don't mention it. I am, in point of fact, a particularly haughty and exclusive person, of pre-Adamite ancestral descent. You will understand this when I tell you that I can trace my ancestry back to a protoplasmal primordial atomic globule. Consequently, my family pride is something inconceivable. I can't help it. I was born sneering. But I struggle hard to overcome this defect. I mortify my pride continually. When all the great officers of State resigned in a body, because they were too proud to serve under an ex-tailor, did I not unhesitatingly accept all their posts at once?

Pish. And the salaries attached to them? You did.

Pooh. It is consequently my degrading duty to serve this upstart as First Lord of the Treasury, Lord Chief Justice, Commander-in-Chief, Lord High Admiral, Master of the Buckhounds, Groom of the ~~Back Stairs~~, Archbishop of Titipu, and Lord Mayor, both acting and elect, all rolled into one. And at a salary! A Pooh-Bah paid for his services! I a salaried minion! But I do it! It revolts me, but I do it.

(humbly)

Nank. And it does you credit.

Poo. ~~Perhaps. It may be so.~~ Oh! But I don't stop at that. I go and dine with middle-class people on reasonable terms. I dance at cheap suburban parties for a moderate fee. I accept refreshment at any hands, however lowly. I also retail State secrets at a very low figure. For instance, any further information about Yum-Yum would come under the head of a State secret. (Nanki-Poo *takes the hint, and gives him money.*) (*Aside*) Another insult, and I think a light one.

Pooh Pooh Nank
o o o

Pooh Pooh Nank
o o o seated

2nd Verse Nank Pooh Pooh

exit

Pooh Nank
o . o

Pooh-Bah & Pish-Tush exit R 2 E
Nanki-Poo exit L 2 E

(3)
Koko
Coolies and
Chorus Gent.

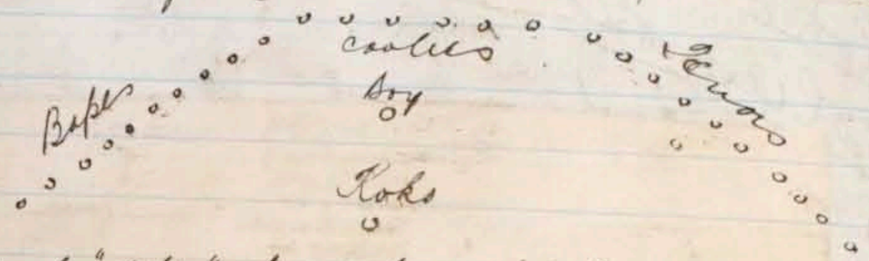
SONG.—Pooh-Bah.

Young man, despair,
Likewise go to,
Yum-Yum the fair
You must not woo.
It will not do:
I'm sorry for you,
You very imperfect ablutioner! Nank: surprised
This very day
From school Yum-Yum
Will wend her way,
And homeward come
With beat of drum,
And a rum-tum-tum,
To wed the Lord High Executioner!
And the brass will crash, cymbals
And the trumpets bray, trumpets
And they'll cut a dash
On their wedding day.
~~From what I say, you may infer~~
~~It's as good as a play for him and her,~~
Walk round by R
She'll toddle away, as all aver,
With the Lord High Executioner!
between
Its a hopeless case
As you may see,
And in your place
Away I'd flee;
But don't blame me—
I'm sorry to be
Of your ~~joy~~ pleasure a diminutioner.
They'll vow their pact
Extremely soon,
In point of fact
This afternoon
Her honeymoon
With that buffoon
At seven, commences, so *you* shun her. walk round L
All. The brass will clash, &c. Same bus: Pish-Tush exit R

Recit.

Nank. And have I journeyed for a month, or nearly,
To learn that Yum-yum, whom I love so dearly,
This day to Ko-ko is to be united!
Pooh. The fact appears to be as you've recited:
goes up looking off L But here he comes, equipped as suits his station;
He'll give you any further information.

Chorus girls enter R & L across platform - down centre to footlights & turn into places in line



At each "defer" chorus bow with hands on knees

Koko carries sword resting on his right side and Hands sword to Boy towards the end of the chorus —

Enter Ko-Ko, *attended.* by a boy & six Coolies

CHORUS.

Chorus in places

Behold the Lord High Executioner!
A personage of noble rank and title—
A dignified and potent officer,
Whose functions are particularly vital.
Defer, defer,
To the noble Lord High Executioner!

Koko enters followed by Coolies

chorus with one all bow arms up & other out

Solo Ko-Ko.

Boy kneels & head down

Taken from the county jail
By a set of curious chances;
Liberated then on bail,
On my own recognizances;
Wafted by a favouring gale
As one sometimes is in trances,
To a height that few can scale,
Save by long and weary dances;
Surely, never had a male
Under such like circumstances
So adventurous a tale,
Which may rank with most romances

all hands on knees throughout this -

CHORUS

Behold the Lord High Executioner, &c.

Ko. Gentlemen,—I'm much touched by this reception. I can only trust that by strict attention to duty I shall ensure a continuance of those favours which it will ever be my study to deserve. ~~Gentlemen,~~

all hands on knees Eh! Eh!

And If I am ever called upon to act — professionally, there will be no difficulty in finding plenty of people whose loss ~~death~~ would be a distinct gain to society at large -

affects used of any pitching upon

Eh!

SONG.—Ko-Ko.

As it seems to be essential that a victim should be found,
I've got a little list—I've got a little list
Of ~~social~~ offenders who might well be underground,
~~And~~ who never would be missed—who never would be missed!
There's the pestilential nuisances who write for autographs—
All people who have flabby hands and irritating laughs—
All children who are up in dates and floor you with 'em flat—
~~All persons~~ who in shaking hands, shake hands with you like *that*—
And all third persons who on spoiling *tête-à-têtes* insist—
They'd none of 'em be missed—they'd none of 'em be missed!

Society

and people

Chorus. He's got 'em on the list - They'd none of 'em be missed

*: and that public curse the frothy Hyde Park elocutionist
and that source of grave predicament the scorching Bicyclist
And that cruel but comic coward the depraved John Chinaman, who we've taught him all the lessons that a simple nation can.
~~But the task of filling up the blanks I'd rather leave to you~~
But if Europe were agreed the small factors neck to twist
I don't think he'd be missed.

Chamberlain & Gladstone

*: Chorus exit by nearest entrances at the end of encore Boy goes off R.U.E.
also Coolies 3 R & 3 L
Re-enter Pooh-Bah R 2 E

Koko Pooh
o o

(4) Chorus Ladies
Yum-Yum
Pitti-Sing & Peep-Bo

Then ~~There~~'s the nigger serenader, and the others of his race,
~~And~~ the piano organist—I've got him on the list!
all ~~And the~~ people who eat peppermint and puff it in your face,
They never would be missed—they never would be missed!
Then ~~Then~~ the idiot who praises, with enthusiastic tone,
all ~~All~~ centuries but this, and every country but his own;
And the lady from the provinces, who dresses like a guy,
And "who doesn't think she waltzes, but would rather like to try;"
And that singular anomaly, the ~~lady novelist~~ Little dramatist
I don't think she'd be missed—I'm *sure* she'd not be missed!

Chorus. He's got her on the list - he're sure she'd never would be missed
~~If a victim must be found, &c.~~
Then ~~And~~ that *Nisi Prius* nuisance, who just now is rather rife,
The Judicial humorist—I've got him on the list!
All funny fellows, comic men, and clowns of private life—
They'd none of 'em be missed—they'd none of 'em be missed!
*: And apologetic statesmen of a compromising kind,
Such as—what d'ye call him—Thing'em bob, and likewise Never Mind,
And 'St—'st—'st—and What's-his-name, and also You-know-who—
The task of filling up the blanks I'd rather leave to *you*.
But it really doesn't matter whom you put upon the list,
For they'd none of 'em be missed—they'd none of 'em be missed!

Gets up as before
Chorus. You may put 'em on the list - they'd none of 'em be missed
~~If a victim must be found, &c.~~
*:

(In the event of no encore Koko says the following lines to get the chorus off)

Gentlemen,
I expect my three beautiful wards, Yum-Yum, Peep-Bo and Pitti-Sing, in a few minutes. If you will kindly receive them with a show of abject deference I shall feel obliged to you. ~~I know he prefers it, but I must be a gentleman of your rank to have to humiliate themselves before a person of my antecedents, but discipline must be observed.~~ *:

[*Chorus* ~~exit up~~. Exit R & L

Pooh-Bah, it seems that the festivities in connection with my approaching marriage must last a week. I should like to do it handsomely, and I want to consult you as to the amount I ought to spend upon them.

Pooh. Certainly. In which of my capacities? As First Lord of the Treasury, Lord Chamberlain, Attorney-General, Chancellor of the Exchequer, Privy Purse, or Private Secretary?

Ko. Suppose we say as Private Secretary.

Koko goes round by the left between verses

For the encore Koko indicates as "apologetic statesmen" Lawson, Randolph Churchill, Chamberlain & Gladstone.

Chorus exit by nearest entrances at the end of encore Boy goes off R.U.E.
also Coolies 3 R & 3 L
re-enter Pooh-Bah R 2 E

Koko Pooh
o o

(4) Chorus Ladies
Yum-Yum
Pitti-Sing & Peep-Bo

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~~And~~ the piano organist—I've got him on the list!
all ~~And the~~ people who eat peppermint and puff it in your face,
They never would be missed—they never would be missed!
Then ~~Then~~ the idiot who praises, with enthusiastic tone,
~~All centuries~~ but this, and every country but his own;
And the lady from the provinces, who dresses like a guy,
~~And~~ "who doesn't think she waltzes, but would rather like to try;"
And that singular anomaly, the ~~lady novelist~~ — Miss Braddon
I don't think she'd be missed—I'm *sure* she'd not be missed!

Chorus. ~~If a victim must be found, &c.~~ He's got her on the list - he's sure she'd never would be missed
Then ~~And~~ that *Nisi Prius* nuisance, who just now is rather rife,
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All funny fellows, comic men, and clowns of private life—
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And apologetic statesmen of a compromising kind,
Such as—what d'ye call him—Thing'em bob, and likewise Never Mind,
And 'St—'st—'st—and What's-his-name, and also You-know-who—
The task of filling up the blanks I'd rather leave to *you*.
But it really doesn't matter whom you put upon the list,
For they'd none of 'em be missed—they'd none of 'em be missed!
Goes up as before Chorus. You may put 'em on the list - they'd none of 'em be missed
~~If a victim must be found, &c.~~

[In the event of no encore Koko says the following lines to get the chorus off

Gentlemen,
I expect my three beautiful wards, Yum-Yum, Peep-Bo and Pitti-Sing in a few minutes. If you will kindly receive them with a show of abject deference I shall feel obliged to you. ~~I know by experience it must be a gallant of your rank to have to humiliate themselves before a person of my antecedents, but discipline must be observed.~~ Ah!

[Chorus ~~exit R.~~ Exit R & L

Pooh-Bah, it seems that the festivities in connection with my approaching marriage must last a week. I should like to do it handsomely, and I want to consult you as to the amount I ought to spend upon them.

Pooh. Certainly. In which of my capacities? As First Lord of the Treasury, Lord Chamberlain, Attorney-General, Chancellor of the Exchequer, Privy Purse, or Private Secretary?

Ko. Suppose we say as Private Secretary.

Koko Pooh
o o

Ashley cross stage R Pooh. gets to the right of Koko - both look L to see that the Chancellor is gone
Pooh Koko
o o

(music)

X Both cross L same bus: as before
Koko Pooh
c o

Poon. Speaking as your Private Secretary, I should say that as the city will have to pay for it, don't stint yourself, do it well.

Ko. Exactly, as the city will have to pay for it. That is your advice.

Poon. As Private Secretary. Of course you will understand that, as Chancellor of the Exchequer, I am bound to see that due economy is observed.

Ko. Oh. But you said just now "don't stint yourself, do it well."

Poon. As Private Secretary.

Ko. And now you say that due economy must be observed.

Poon. As Chancellor of the Exchequer.

Koko (looking round) - He's gone!

Ko. I see. Come over here, where the Chancellor can't hear us (*they cross stage*). Now, as my ~~Attorney General~~ Solicitor, how do you advise me to deal with this difficulty?

Poon. Oh, as your ~~Attorney General~~ Solicitor, I should have no hesitation in saying "chance it ——"

Ko. Thank you ~~(shaking his hand)~~. I will. (going)

Poon. If it were not that, as Lord Chief Justice, I am bound to see that the law isn't violated.

X Ko. I see. Come over here where the Chief Justice can't hear us (*they cross the stage*) L Now, then, as First Lord of the Treasury?

Poon. Of course, as First Lord of the Treasury, I could propose a special vote that would cover all expenses, if it were not that, as leader of the Opposition, it would be my duty to resist it, tooth and nail. Or, as Paymaster-General, I could so cook the accounts, that as Lord High Auditor I should never discover the fraud. But then, as Archbishop of Titipu, it would be my duty to denounce my dishonesty and give myself into my own custody as First Commissioner of Police.

Ko. That's extremely awkward. (going R - Pooh stops him)

Poon. I don't say that all these people couldn't be squared; but it is right to tell you that we shouldn't be sufficiently degraded in our own estimation unless I was insulted with a very considerable bribe.

Ko. The matter shall have my careful consideration. ~~(Male chorus come down.)~~ But my bride and her sisters approach, and any little compliment on your part, such as an abject grovel in a characteristic Japanese attitude, would be esteemed a favour. {bribe him with money}

Pooh, I shall do nothing of the kind.
(Pooh-bah goes off R2E Koko off R2)E
Koko - You'll be insulted as usual.

Enter chorus Ladies from back in twos and trip or shuffle down to the footlights and turn outward in twos & form two lines across the Stage - odd numbers in front & even numbers behind: —

2 4 6 8 10 12 12 10 8 6 4 2
1 3 5 7 9 11 11 9 7 5 3 1

At end of Chorus the Ladies form semicircle the front row going R & the back row going L but leave centre open for entrance of Yum-Yum Peep-Bo & Pitti-Sing — they then come down to footlights here & sym: very dashfully — and throw their fans open twice while coming down

Peep Yum Pitti
o o o

Chorus keep fans going with the music thro' this trio
X 1st 4 fans R & L alternately then attitude & curtsey
2nd 4 fans to the front - 2 attitudes & curtsey & turn into places up Stage by the Right - This dance is fully described at the end of this book

Through Sym: Pitti & Peep whisper in Yum's ears & she affects great amusement but suddenly resumes her gravity

X

Pitti Yum Peep
o o o

At the end the three go up stage & finish at end of Sym

Pitti Yum Peep
o o o

Re-enter Koko & Pooh R and Nank: L unobserved —

Koko - Pooh-Bah
Nanki-Poo & Pish-Tush

Door open till Yum-Yum Enters

Enter procession of YUM-YUM'S *schoolfellows, heralding* YUM-YUM, PEEP-BO, *and* PITTI SING.

all fans open

CHORUS.

Comes a train of little ladies — curtsey fans closed
From scholastic trammels free, — curtsey
Each a little bit afraid is,
Wondering what the world can be!

open fans — Is it but a world of trouble— — raising arms
Sadness set to song?
Is its beauty but a bubble — dosing arms
Bound to break ere long?

closed — Are its palaces and pleasures
Fantasies that fade?
And the glory of its treasures
Shadow of a shade?

close fans

Schoolgirls we, eighteen and under, — curtsey
From scholastic trammels free, — curtsey
And we wonder—how we wonder!—
What on earth the world can be!

Doors closed

TRIO.

YUM-YUM, PEEP BO, *and* PITTI-SING.

fans closed — ALL. three — Three little maids from school are we,
Pert as a school girl well can be,
Filled to the brim with girlish glee,
Three little maids from school! — all three curtsey

YUM-YUM. — Everything is a source of fun. (*Chuckle.*) & whispers to Pitti-Sing
PEEP-BO. — Nobody's safe, for we care for none! (*Chuckle.*) & whispers to Yum-
PITTI-SING. — Life is a joke that's just begun! (*Chuckle.*)
THE THREE. — Three little maids from school. — curtsey

X

ALL (*dancing*). — Three little maids who, all unwary, — dance
Come from a ladies' seminary,
Freed from its genius tutelary.

THE THREE (*suddenly demure*). — Three little maids from school! — curtsey & back up stage

coming forward

YUM-YUM. — One little maid is a bride, Yum-Yum, — curtsey & whispers to one another
PEEP-BO. — Two little maids in attendance come, — curtsey
PITTI-SING. — Three little maids is the total sum. — curtsey
THE THREE. — Three little maids from school! — curtsey

X

YUM-YUM. — From three little maids take one away— — goes R & back to place
PEEP-BO. — Two little maids remain, and they — goes L & round
PITTI-SING. — Won't have to wait very long, they say— — goes R and into Peep's place
THE THREE. — Three little maids from school! — curtsey

ALL (*dancing*). — Three little maids who, all unwary, — dance
Come from a ladies' seminary,
Freed from its genius tutelary—

THE THREE (*suddenly demure*). — Three little maids from school!

The Chorus Ladies turn half to the left with right foot forward and fans to left shoulder - as they sing "Three" and "Come" they bring their fans straight to their front at the syllable "Free" take attitude & then curtsey till the end of symphony

all three turn up Stage by the right swing first to the right finishing in their places for Koko's entrance

Pooh Koko Pitti Yum Peep Nank

Yum-Yum comes very bashfully towards Koko and just before reaching him covers her face with her fan & winks knowingly to Pitti & Peep & then instantly resumes her bashful

Pooh Koko Yum Pitti Peep Nank

Yum Nank
Koko Peep

Pooh Koko Yum Pitti Nank Peep

Re-Enter Koko & Pooh-bah R 2 E
Re-Enter Nanki-Poo L 1 E

#

~~(Recount chorus of Nobles.)~~

Ko. At last, my bride that is to be. (*About to embrace her.*)

Yum. You're not going to kiss me before all these people? — all faces up

Ko. Well, ~~that was the idea.~~ — I'm certainly not going to kiss you after them

Yum. (*aside to* Peep-Bo). It seems odd, don't it? — whisper in twos

Peep. It's rather peculiar.

Pitti. Oh, I expect it's all right. Must have a beginning, you know.

Yum. Well, of course I know nothing about these things; but I've no objection if it's usual. — faces down

Ko. Oh, it's quite usual, I think. Eh, Lord Chamberlain? (*Appealing to* Pooh-Bah *and* Pish Tush.)

Pooh. I have known it done. (Ko-ko *embraces her.*)

Yum. That's over! (*Sees* Nanki Poo, *and rushes to him.*) Why, that's never you? (*The Three Girls rush to him and shake his hands, all speaking at once.*) — thank goodness — faces up

Yum. Oh, I'm so glad! I haven't seen you for ever so long, ~~and you can't imagine how often I've thought of you, and it is nice to come upon you in this unexpected way, and~~ I'm right at the top of the school, and I've got three prizes, and I've come home for good, and I'm not going back any more!

Peep. And ~~how have you been and~~ have you got an engagement?—Yum-Yum's got one, but she don't like it, ~~it's to old Ko-ko, and she's going to be married to him, and I think~~ she'd much rather it was you, ~~and I expect I shall be married soon.~~ I've come home for good, and I'm not going back any more!

Pitti. Now tell us all the news, because you go about everywhere, you know, and we've been ~~shut up in a stupid old school, learning ridiculous lessons that will never be the least use to us afterwards,~~ but ~~thank goodness~~ that's over, and we've come home for good, and we're not going back any more!

(*These three speeches are spoken together in one breath*).

Ko. I beg your pardon. Will you present one?

Yum. Oh, this is the musician who used—
Peep. Oh, this is the gentleman who used—
Pitti. Oh, it is only Nanki-Poo who used—

Ko. One at a time, if you please.

all. He's — Koko flicks his fan to Yum-Yum & she does the same to Pitti & Pitti to Peep-Bo

Pooh Koko Yum Pitti Nank Peep

Pooh Pitti Yum Peep Koko Nank Pish-Tush

Pooh Pitti Yum Peep Koko

ah "It's alive" the three go L Pitti Yum Peep

Pooh Koko Pitti Yum Peep

Pooh Pitti Yum Peep Koko

At "girls" the three curtsey

At "ancestor" the three turn & go back to left

Pooh Koko Pitti Yum Peep

Enter Pish-Tush L. 2. E

oh if you please

YUM. He's the gentleman who use to play so beautifully on the—on the—

PITTI. On the Marine Parade.

YUM. Yes, I think that was the name of the instrument.

Come forw^d & kneels NANK. Sir, I have the misfortune to love your ward, Yum-yum—oh, I know I deserve your anger, ! (the three go R to Pooh)

KO. Anger! not a bit my boy. Why I love her myself. Charming little girl, isn't she? Pretty eyes, nice hair. Taking little thing, altogether. Very glad to hear my opinion backed by a competent authority. Thank you very much. Good bye (~~to Gurdy~~ Pitti). Take him away. (~~Pitti~~ remove him). L - Yum expresses consternation)

Nank gets up

PITTI (*who has been examining* POOH-BAH). I beg your pardon, but what is this? Customer come to try on?

KO. That is a tremendous swell (*she starts back in alarm*). Another Pooh-bah It's alive!! (all start)

Pooh. Go away, little girls. Can't talk to little girls like you. Go away, there's dears. (the three go L) in front

faces up

All laugh Coming R

KO. Allow me to present you, Pooh-Bah. These are my Three Wards. The one, ~~who is going for the musical gentleman~~, is my bride elect. in the middle

faces up

all laugh faces up

POOH. What do you want me to do to them? Mind, I *will not* kiss them.

KO. No, no, you sha'n't kiss them: a little bow—a mere nothing—you needn't mean it, you know.

the three laugh

POOH. It goes against the grain. They are not young ladies, they are young persons. (the three laugh)

KO. Come, come, make an effort, there's a good nobleman.

R Koko introduces all three to P (going to Pooh) POOH (*aside to* Ko-ko.) Well, I sha'n't mean it (*with a great effort*). How de do, How de do, little girls (*aside*). Oh my proto-plasmal ancestor!

all laugh & go left

KO. That's very good (*girls indulge in suppressed laughter*).

all laugh

POOH. I see nothing to laugh at. It is very painful to me to have to say "How de do, How de do, little girls," to young persons. I'm not in the habit of saying "How de do, How de do," to anybody under the rank of a Stockbroker. (all laugh) little girls he can't help it

all laugh

KO. (*aside to girls*). Don't laugh at him—he's under treatment for it (*aside to* POOH-BAH). Never mind them, they don't understand the delicacy of your position.

POOH. We know how delicate it is, don't we?

KO. I should think we did! How a nobleman of your importance can do it at all is a thing I never can, never shall understand.

(KO-KO *retires up and goes off*). ~~R 2 E~~ L 3 E

Pooh Pitti Yum Peep

X The three for the Dance take four steps down the stage their fans up to R. shoulder - starting with the R. foot and then pap their fans from R to L four times - fans facing front - then bring their fans to the left side and pap their left flat hands in a similar manner then turn L corner & back to centre up stage X

thro' ~~Sym~~ last "Scala"

Chorus change sides - the left half going R by the back of Stage right half going L. & remain in place with hands on knees till Pooh-Bah begins solo - The three go a little L & back looking at Pooh-Bah till he begins to sing then start back & sit round behind him thus:-

Pitti Yum Peep

Peep Yum Pitti Pooh

Chorus exit thro' Sym - the left half cross front of Stage & off R 1E the Right half off L 3 E

Pitti & Pooh-Bah off L. Peep to off R.

Yum. Cutler Nanki-Poo L 3E

X and dance thro' sym: as in the 2nd verse of "Three little maids" that is fine fans to front then turn & face Pooh-Bah & make three movements & curtsey -

The three together go up & down stage during Sym: fans under chins turning to the Right always

Quartett

Pooh goes centre thro' sym

12

QUINTETT AND CHORUS.

PITTI-SING, PEEP-BO, YUM-YUM, POOH-BA, ~~and Pish-Tush~~.

YUM-YUM, PEEP-BO, *and* PITTI-SING.

So please you Sir, we much regret — fans closed as they sing
If we have failed in etiquette
Towards a man of rank so high—
We shall know better by and bye.

Doe repeat see

X Yum: But youth, of course, must have its fling,
So pardon us, — all three curtsey — going in front of Pitti-Sing
So pardon us, — curtsey

Pitti: And don't in girlhood's happy spring,
Be hard on us, — curtsey — going in front of Yum
Be hard on us, — curtsey
If we're disposed to dance and sing,
Tra la la, &c. (*dancing*). — turn L & back R finish with hands on knees all set up

CHORUS OF GIRLS. But youth, of course, &c.

POOH *and* PISH. I think you ought to recollect
You cannot show too much respect
Towards the highly-titled few;
But nobody does, and why should you?
That youth at us should have its fling,
Is hard on us,
Is hard on us;
To our prerogative we cling—
So pardon us,
So pardon us,
If we decline to dance and sing—
Tra la la, &c. (*dancing.*) — the three dance thro' this as before

CHORUS OF GIRLS. But youth, of course, must have its fling, &c.

Pitti & Pooh-Bah off L. Peep to off R.

Dance, and exeunt all but YUM-YUM.

YUM-YUM.

~~YUM. How pitiable is the condition of a young and innocent child brought from the gloom of a ladies' academy into the full blown blaze of her own marriage ceremony; and with a man for whom I care nothing! True, he loves me, but everybody does that. Sometimes I sit and wonder, in my artless Japanese way, why it is that I am so much more attractive than anybody else in the whole world? Can this be vanity? No! Nature is lovely and rejoices in her loveliness. I am a child of Nature, and take after my mother.~~

seated get up

Transferred to 2nd Act page 31

~~SONG—YUM-YUM.~~

~~The sun, whose rays
Are all ablaze
With ever living glory,
Does not deny
His majesty—
He scorns to tell a story!
He don't exclaim
"I blush for shame,
So kindly be indulgent."
But, fierce and bold,
In fiery gold,
He glories all effulgent!
I mean to rule the earth,
As he the sky—
We really know our worth,
The sun and I!~~

Yum Nank

6) Nanki-Poo

Observe his flame,
That placid dame,
The moon's celestial Highness;
There's not a trace
Upon her face
Of diffidence or shyness:
She borrows light
That, through the night,
Mankind may all acclaim her,
And, truth to tell,
She lights up well,
So I, for one, don't blame her.
Ah, pray make no mistake,
We are not shy;
We're very wide awake,
The moon and I!

Enter NANKI-POO. L 3 E

NANK. Yum-Yum, at last we are alone. I have sought you night and day for three weeks, in the belief that your guardian was beheaded, and I find that you are about to be married to him this afternoon!

YUM. Alas, yes!

NANK. But do you not love him?

YUM. Alas, no!

NANK. Modified rapture! But why do you not refuse him?

YUM. What good would that do? He's my guardian, and he wouldn't let me marry you!

NANK. But I would wait until you were of age!

YUM. You forget that in Japan girls do not arrive at years of discretion until they are fifty.

NANK. True; from seventeen to forty-nine are considered years of indiscretion.

YUM. Besides—a wandering minstrel, who plays a wind instrument outside tea-houses, is hardly a fitting husband for the ward of a Lord High Executioner. goes up stage

Bringing her down

NANK. But— (*Aside*) Shall I tell her? Yes! She will not betray me! (*Aloud.*) What if it should prove that, after all, I am no musician!

YUM. There! I was certain of it, directly I heard you play!

NANK. What if it should prove that I am no other than the son of his Majesty the Mikado?

kneels

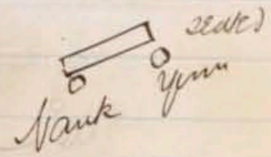
YUM. The son of the Mikado! But why is your Highness disguised? And what has your Highness done? And will your Highness promise never to do it again?

raising her

NANK. Some years ago I had the misfortune to captivate Katisha, an elderly lady of my father's court. She misconstrued my customary affability into expressions of affection, and claimed me in marriage, under my father's law. My father, the Lucius Junius Brutus of his race, ordered me to marry her within a week, or perish ignominiously on the scaffold. That night I fled his court, and, assuming the disguise of a Second Trombone, I joined the band in which you found me when I had the happiness of seeing you! (*approaching her*).

getting away from her a little

Yum Nank



Nank

Yum (seated)

Nank (kneel)
Yum (seat)

(7)
Koko & Pish. Tush
& Pooh. Bah

YUM. (*retreating*). If you please, I think your Highness had better not come too near. The laws against flirting are excessively severe.

NANK. But we are quite alone, and nobody can see us.

YUM. Still that don't make it right. To flirt is ~~illegal~~ capital, and we must obey the law.

Nank: Yes it is capital

NANK. Deuce take the law!

YUM. I wish it would, but it won't! Going up

NANK. If it were not for that, how happy we might be!

Sit R.C. YUM. Happy indeed!

NANK. If it were not for the law, we should now be sitting side by side, like that (*sits by her*).

being obliged to sit

YUM. Instead of half a mile off, like that (*crosses and sits at other side of stage*). L C

NANK. We should be gazing into each other's eyes, like that (*approaching and gazing at her sentimentally*).

YUM. Breathing vows of unutterable love—like that (*sighing and gazing lovingly at him*).

NANK. With our arms round each other's waists like that (*embracing her*).

YUM. Yes, if it wasn't for the law.

NANK. If it wasn't for the law.

YUM. As it is, of course, we couldn't do anything of the kind. (Kiss him)

NANK. Not for worlds! (Kiss her)

YUM. Being engaged to Ko-ko, you know! (Kiss him)

NANK. Being engaged to Ko-ko! (Kiss her)

DUET.—YUM-YUM *and* NANKI-POOH.

Nank (kneeling)

Were you not to Ko-ko plighted,
I would say in tender tone,
"Loved one, let us be united—
Let us be each other's own!"
~~Would say "Oh, gentle stranger,~~
Press me closely to thy heart,
Sharing every joy and danger,
We will never part!"

BOTH. We will never part!
We will never part!

Both get up & come c

YUM. But, as I'm to marry Ko-ko,
To express my love "con *fuoco*,"
Would distinctly be no *gioco*,
And for yam I should get toco—

BOTH. Toco, toco, toco, toco!

YUM. L C So I will not say "Oh, stranger,
Press me closely to thy heart,
Sharing every joy and danger,
We will never, never part!"
Clearly understand, I pray
This is what I never say—
This—oh, this—oh, this—oh, this—
~~This is what I'll never say.~~

Speaking

X R.C.

Yum Nank

Yum off R Nank off L

Pish-Tush × Pooh-Bah enter by door at back
Pish-Tush takes letter from silk cover places it to his forehead then hands it to Koko who also places it to his forehead before reading it.

Pish Koko Pooh

NANK. ~~Were you not to Ko-ko plighted,~~
~~I should thrill at words like those,~~
~~Joy of joys is here requited,~~
~~Yours despised is now blessed.~~
I would merge all rank and station,
Worldly sneers are nought to us,
And, together
And, to mark my admiration,
I would kiss you fondly thus— [*Kisses her.*

BOTH { I / He would kiss { you / me } fondly thus—(*kiss*).
I / He would kiss { you / me } fondly thus—(*kiss*).

Both getting up ~~away~~ ~~NANK.~~ Yum But as ~~you're~~ I'm engaged to Ko-ko, × R
To embrace you thus, *con fuoco*,
Would distinctly be no *gioco*,
And for ~~you~~ I should get toco— Yum ~~× R~~

BOTH Toco, toco, toco, toco!

NANK. So in spite of all temptation,
Such a theme I'll not discuss,
And on no consideration
Will I kiss you fondly thus—(*kissing her*)
Joining
Let me make it clear to you,
getting away
This, oh this, oh this, oh this (*kissing her*)
break × kiss
This is what I'll never do!
(*Exeunt in opposite directions.*)

Enter Ko-Ko. L 2 . E

KO. (*Looking after* YUM-YUM). There she goes! To think how entirely my future happiness is wrapped up in that little parcel! Really, it hardly seems worth while! Oh, matrimony!— (*Enter* PISH-TUSH.) Now then, what is it? Can't you see I'm soliloquizing? You have interrupted an apostrophe, sir! Pooh-Bah ×

PISH. ~~I am~~ We are the bearers of a letter from His Majesty the Mikado.

KO. (*Taking it from him reverentially*). A letter from the Mikado! What in the world can he have to say to me? (*Reads letter.*) Ah, here it is at last! I thought it would come! The Mikado is struck by the fact that no executions have taken place in Titipu for a year, and decrees that unless ~~somebody is beheaded~~ an execution takes place within one month, the post of Lord High Executioner shall be abolished, and the city reduced to the rank of a village! sooner or later all three sit

PISH. But that will involve us all in irretrievable ruin!

KO. Yes. There's no help for it, I shall have to execute somebody. Dear me The only question is, who shall it be?

POOH. Well, it seems unkind to say so, but as you're already under sentence of death for flirting, everything seems to point to *you*.

KO. To me? Go along with you What are you talking about? I can't execute myself, Recorder!

POOH. Why not? ~~Dear me, how stupid! (To Pish)~~

KO. Why not? Because, in the first place, self-decapitation is an extremely difficult, not to say dangerous, thing to attempt; and, in the second, it's suicide, and suicide is a capital offence.

Pooh - Self decapitation is the first law of nature

POOH. That is so, no doubt.

PISH. We might reserve that point.

Koko

Pish o o Pooh o

Pish. Tush goes up stage & comes down & touches Koko on shoulder in time for "Thearsday"

3rd part Pish o Koko o 1st & 2nd parts Koko o Pooh o

Pish o Koko o Pooh o

Pooh. True, it could be argued six months hence, before the full Court.

Ko. Besides, I don't see how a man *can* cut off his own head.

Pooh. A man might try.

Pish. Even if you only succeeded in cutting it half off, that would be something.

Pooh. It would be taken as an earnest of your desire to comply with the Imperial will.

Ko. No. Pardon me, but there I am adamant. As official Headsman, my reputation is at stake, and I can't consent to embark on a professional operation unless I see my way to a successful result. gets up

Pooh. This professional conscientiousness is highly creditable to *you*, but it places us in a very awkward position. gets up

Ko. My good sir, the awkwardness of your position is grace itself compared with that of a man engaged in the act of cutting off his own head.

Pish. I am afraid that, unless you can obtain a substitute—— gets up

Lord High

Ko. A substitute? Oh, certainly—nothing easier (*to* Pooh-Bah). Pooh-Bah, I appoint you my substitute.

Pooh. I should like it above all things. Such an appointment would realize my fondest dreams. But no, at any sacrifice, I must set bounds to my insatiable ambition!

TRIO.

Repeat

2nd Ko-Ko.	1st Pooh-Bah.	3rd Pish-Tush.
My brain it teems	I am so proud,	I heard one day,
With endless schemes,	If I allowed	A gentleman say
Both good and new	My family pride	That criminals who
For Titipu;	To be my guide,	Are cut in two
But if I flit,	I'd volunteer	Can hardly feel
The benefit	To quit this sphere	The fatal steel,
That I'd diffuse	Instead of you,	And so are slain
The town would lose!	In a minute or two,	Without much pain.
Now every man	But family pride	If this is true
To aid his clan	Must be denied,	It's jolly for you;
Should plot and plan	And set aside,	Your courage screw
As well as he can,	And mortified,	To bid us adieu,
And so,	And so,	And go
1 Although	2 Although	3 And show
I'm ready to go,	I wish to go,	Both friend and foe
Yet recollect	And greatly pine	How much you dare.
'Twere disrespect	To brightly shine,	I'm quite aware
Did I neglect	And take the line	It's your affair,
To thus effect	Of a hero fine,	Yet I declare
This aim direct,	With grief condign	I'd take your share,
So I object—	I must decline—	ButIdon'tmuchcare—
So I object—	I must decline—	I don't much care—
So I object—	I must decline—	I don't much care—

(bow)

#

Pooh Koko Pooh
o o o

Bars are used with the music thro this and at each time "big black block" occurs they are used as chopper
at end all three turn up stage and Pooh 2nd off R.3.E x Pooh 1st off L.3.E

Koko
o

Nank
o (seated)

Koko Nank
o o

(9) Nanki-Poo with rope

ALL. To sit in solemn silence in a dull, dark dock,
In a pestilential prison, with a life-long lock,
Awaiting the sensation of a short, sharp shock,
From a cheap and chippy chopper on a big black block!

[*Exeunt all but* KO-KO.

KO. This is simply appalling! I, who allowed myself to be respited at the last moment, simply in order to benefit my native town, am now required to die within a month, and that by a man whom I have loaded with honours! Is this public gratitude? Is this —(*Enter* NANKI-POO *with a rope in his hands*) Go away, sir! how dare you? Am I never to be permitted to soliloquize?

L 3 E
exits L.C.

NANK. Oh, go on—don't mind me.

KO. What are you going to do with that rope?

NANK. I am about to terminate an unendurable existence.

KO. Terminate your existence? Oh, nonsense! What for?

NANK. Because you are going to marry the girl I adore.

~~KO. And do you suppose that I am likely to stand quietly by while you deliberately take your life?~~

~~NANK. Please yourself: you can withdraw if you prefer it.~~

~~KO. Withdraw if I prefer it! Are you aware, sir, that I am Lord High Executioner of this city, and that in that capacity, it is my duty to prevent unnecessary bloodshed?~~

~~NANK. I know nothing about your capacity. I only know that I die to-day.~~

KO. Nonsense, sir. I wont permit it. I am a humane man, and if you attempt anything of the kind I shall order your instant arrest. Come, sir, desist at once, or I summon my guard. goes up R

NANK. That's absurd. If you attempt to raise an alarm, I instantly perform the Happy Despatch with this dagger.

Runs down

KO. No, no, don't do that. This is horrible! (*Suddenly.*) Why you cold-blooded scoundrel, are you aware that, in taking your life, you are committing a crime ~~from~~ which ~~civilization recoils in horror? a crime which is, in its essence, unmanly, cowardly, and impious? Are you aware that in depriving yourself of an existence which~~ which—which is—Oh! (*Struck by an idea*).

gets up

NANK. What's the matter?

KO. Is it *absolutely certain* that you are resolved to die?

NANK. Absolutely!

KO. Will *nothing* shake your resolution?

NANK. Nothing.

~~Music~~

KO. Threats, entreaties, prayers—all useless?

NANK. All! My mind is made up.

KO. Then, if you really mean what you say, and if you are absolutely resolved to die, and if nothing whatever will shake your determination, don't spoil yourself by committing suicide, but be beheaded handsomely at the hands of a Public ~~Officer~~. Ex executioner

music

music

NANK. I don't see how that would benefit me.

Ko. You don't? Observe, you'll have a month to live, and you'll live like a fighting cock at my expense. When the day comes there'll be a grand public ceremonial—you'll be the central figure—no one will attempt to deprive you of that distinction. There'll be a procession—bands—dead march—bells tolling—all the girls in tears—Yum-Yum distracted—then, when it's all over, general rejoicings, and a display of fireworks in the evening. *You* won't see them, but they'll be there all the same.

Nank. Do you think Yum-Yum would really be distracted at my death?

Ko. I am convinced of it. Bless you, she's the most tender-hearted little creature alive.

Nank. I should be sorry to cause her pain. Perhaps, after all, if I were to withdraw from Japan and travel in Europe for a couple of years I might contrive to forget her.

Ko. Oh I don't think you could forget Yum-Yum so easily, and, after all, what is more miserable than a love-blighted life?

Nank. True.

Ko. Life without Yum-Yum—why it seems absurd!

Nank. And yet there are a good many people in the world who have to endure it.

Ko. Poor devils, yes! You are quite right not to be of their number.

Nank. (*suddenly*). I *wont* be of their number! (goes R)

Ko. Noble fellow!

Nank. I'll tell you how we'll manage it. Let me marry Yum-Yum to-morrow, and in a month you may behead me.

Ko. No, no. I draw the line at Yum-Yum.

Nank. Very good. If you can draw the line, so can I (*preparing rope*). (round neck)

Taking end of rope Ko. Stop, stop—listen one moment, be reasonable. How can I consent to your marrying Yum-Yum if I'm going to marry her myself?

Nank. My good friend, she'll be a widow in a month and you can marry her then.

Ko. That's true, of course. I quite see that ~~—still I should much prefer some other arrangement—a snug commissionership, or a nice little bishopric. We've no vacancy just now, but we can make you a suffragan.~~

~~Nank. No—Once for all, I wont live unless I marry Yum-Yum.~~

Ko. ~~Dear me~~ Bye! My position during the next month will be most unpleasant—most unpleasant!

Nank. Not half so unpleasant as my position at the end of it.

Ko. But—dear me—well—I agree—after all, it's only putting off my wedding for a month. But you wont prejudice her against me, will you? You see I've educated her to be my wife; she's been taught to regard me as a wise and good man. Now I shouldn't like her views on that point disturbed.

Nank. Trust me, she shall never learn the truth from me. goes L.

(10) 22°

Chorus Ladies & Gentlemen

Coolie & Pitti-Sing & Peep-Bo

Yum-Yum

Pooh-Bah

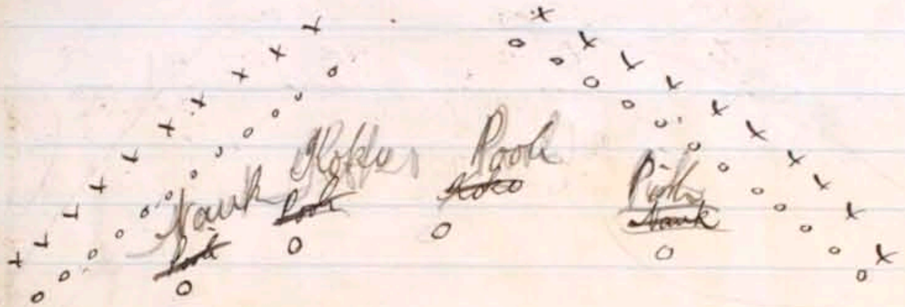
Katisha

Ko Nank

Nank Ko

Ko Nank

Nank



Nank: walks round in a foppish manner and the ladies as he approaches each one bow & look admiring at him.

X' Yum: Pitti & Pep enter by door at back - Chorus close up.

Pep Yum Pitti

Exit Koko R. Pep Pooh Yum Nank Pitti Pish

Thro solo p. 81 of score where Pooh bah & Pish begin for 8 bars
The chorus gent^n put arms up & down twice - then turn once - then sway with fan open on right shoulder three times R & L beginning to the Right - and turn again on the tutti & then put both arms up palms inward to the end of chorus - ^ some bus. for the repeat

The ladies fan up - down & twirl to their waists - four 8 bars times - then join hands and dance R to L 6 bars & then go round on two legs back to back for the tutti all arms up. And thro' the Symi before Katisha enhance - they run into lines of six across stage - bobbing twice with arms up and back into picture for Katisha enhance -

Enter Chorus Ladies from door at back in twos

19

Enter Chorus Gent^n by platform at back R & L the Ladies & Gent^n on the Right drop the R of stage and those on the left drop the left half - forming semicircle centre open

FINALE.

Enter Chorus, POOH-BAH, PISH-TUSH, YUM-YUM, *and all the characters.*

Pooh Bah enters R 2. E

CHORUS.

Chorus in places

With aspect stern
And gloomy stride,
We come to learn
How you decide.

Koko sits

Pooh. bah enters by door C

Don't hesitate
Your choice to name,
A dreadful fate
You'll suffer all the same.

Koko gets up

POOH. To ask you what you mean to do we punctually appear.

KO. Congratulate me, gentlemen, I've found a Volunteer!

ALL. The Japanese equivalent for Hear, Hear, Hear! three jumps

KO (*presenting him*). 'Tis Nanki-Pooh!

ALL. Hail, Nanki-Pooh! arms up

KO. I think he'll do?

ALL. Yes, yes, he'll do!

KO. He yields his life if I'll Yum-Yum surrender;
Now I adore that girl with passion tender,
And could not yield her with a ready will,
Or her allot,
If I did not
Adore myself with passion tenderer still!

Close Chorus till Katisha Enters

X'

Enter Yum Pitti & Pep

ALL. Ah, yes!
He loves himself with passion tenderer still!

KO (*to* NANKI-POO). Take her—she's yours!

NAN. *and* YUM-YUM. Oh, rapture.

Hand Yum. to Nanki & Koko Exit R.L

ENSEMBLE.

The Chorus fan to the music thro' this

YUM-YUM *and* NANKI-POO. The threatened cloud has passed away,
And brightly shines the dawning day;
What though the night may come too soon,
There's yet a month of afternoon!
Then let the throng
Their / Our joy advance,
With laughing song,
And merry dance,
With joyous shout and ringing cheer,
Inaugurate our brief career!

Ladies sway R / L
Gent " "

CHORUS. Then let the throng, &c.

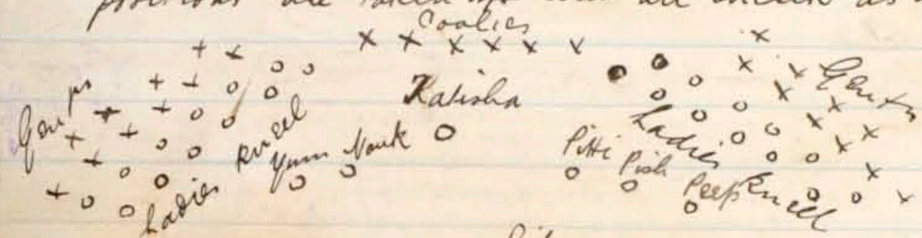
Principals dance round one another during chorus —

PITTI-SING. A day, a week, a month, a year—
Or be it far, or be it near,
Life's eventime comes much too soon,
You'll have at least a honeymoon!

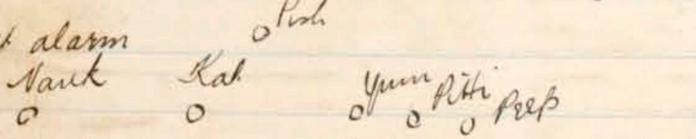
Pooh

Peep Yum Pooh Nank Kat Pitti Pish

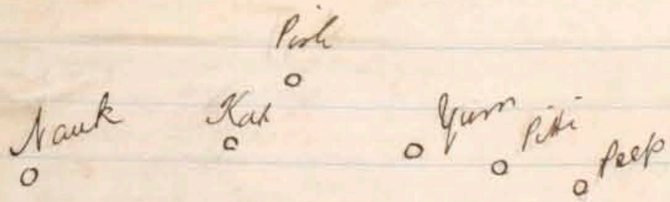
X At end of Dance Katisha enters & the following positions are taken up and all shriek as she enters



All affect great alarm



Chorus get back to places at "ill favoured one" in omnicircle



Coolies ready by door at back closed

X Katisha

ALL. Then let the throng
Our / Their } joy advance,
With laughing song,
And merry dance!
With joyous shout and ringing cheer,
Inaugurate their brief career!

Principals dance as before

#

SOLO.—POOH-BAH.

As in ~~three weeks~~ a month you've got to die,
If Ko-ko tells us true,
'Twere empty compliment to cry
Long life to Nanki-Poo!
But as you've got ~~three weeks~~ a month to live
As fellow citizen,
This toast with three times three we'll give—
"Long life to you—till then!"

all listen to cadenza

CHORUS.
May all good fortune prosper you,
May you have health and riches too,
May you succeed in all you do.
Long life to you—till then!

Exit Pooh-bah R1E
Pep. & Pitti to detain X
then —
Coolies kneel

— Dance

Enter KATISHA *melodramatically.*

Door remains open

KAT. Your revels cease—assist me all of you!

CHORUS. Why who is this whose evil eyes
Rain blight on our festivities?

KAT. I claim my perjured lover, Nanki-Poo!
Oh, fool! to shun delights that never cloy!
Come back, oh, shallow fool! come back to joy!

CHORUS. Go, leave thy deadly work undone;
Away, away! ill-favoured one!

Ladies get up & back to place in omnicircle

NANK. (*Aside to* YUM-YUM). Ah!
'Tis Katisha!
The maid of whom I told you (*About to go*).

Ø

KAT. (*Detaining him*). No!
You shall not go,
These arms shall thus enfold you!

Yum X L

~~forward~~ ~~two and~~

SONG.—KATISHA.

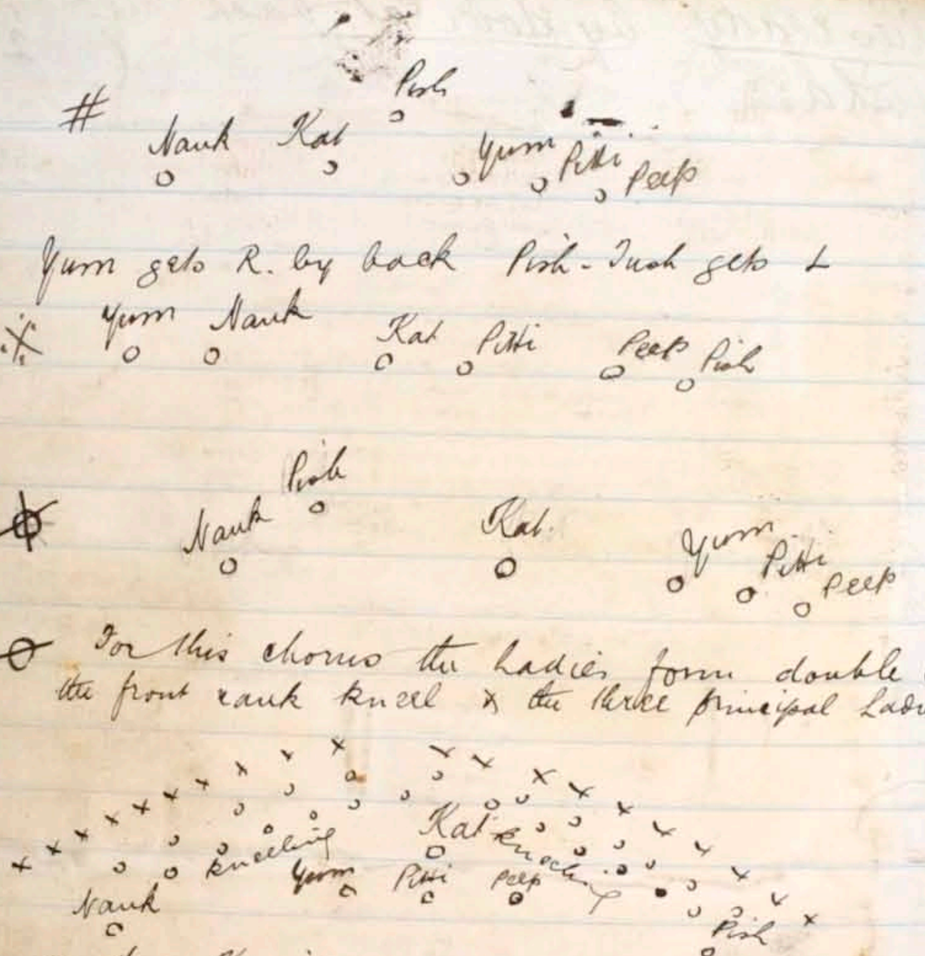
(*Addressing* NANKI-POO). Oh fool that fleest
My hallowed joys!
Oh blind, that seest
No equipoise!
Oh rash, that judgest
From half, the whole!
Oh base, that grudgest
Love's lightest dole!
Thy heart unbind,
Oh fool, oh blind!
Give me my place,
Oh rash, oh base!

all lean forward ~~right hand~~ X

all sympathise & listen

in two

change two



CHORUS. If she's thy bride, restore her place,
Oh fool, oh blind, oh rash, oh base!

(*Addressing* YUM-YUM). Pink cheek, that rulest
Where wisdom serves!
Bright eye, that foolest
~~Steel-tempered~~ nerves;
Rose-lip, that scornest
Lore-laden years—
Sweet tongue, that warnest
Who rightly hears—
Thy doom is nigh,
Pink cheek, bright eye!
Thy knell is rung,
Rose-lip, sweet tongue!

CHORUS. If true her tale, thy knell is rung,
Pink cheek, bright eye, rose-lip, sweet tongue!

PITTI-SING. Away, nor prosecute your quest—
From our intention well expressed,
You cannot turn us!
The state of your connubial views
Towards the person you accuse
Does not concern us!
For he's going to marry Yum-Yum—
Yum-Yum!

ALL. Your anger pray bury,
For all will be merry,
I think you had better succumb—
Cumb—cumb!

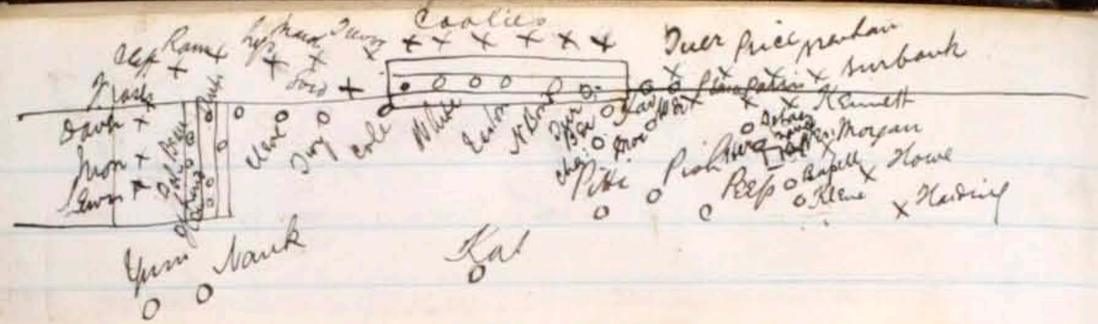
PITTI. And join our expressions of glee,
On this subject I pray you be dumb—
Dumb—dumb.

ALL. You'll find there are many
Who'll wed for a penny—
The word for your guidance is, "Mum"—
Mum—mum!

PITTI. There's lots of good fish in the sea!

ALL. There are lots of good fish in the sea!
And you'll find there are many, &c.

all show sympathy
Mademoiselle
the three kneel
also Nank & Pish
the three get up at end of chorus
action — arms & right legs out
heroic
in twos
in twos
action all lean forward
Ladies hand m/ kneels
Pitti dances R
dancing thro this
Ladies hands
fan
Going L
Dance back R



at end of Solo all resume semicircle

at "No minstrel he" Pitti & Peep get on either side of Katisha & take hold of her. she throws them off

SOLO —KATISHA.

The hour of gladness
Is dead and gone;
In silent sadness
I live alone!
The hope I cherished
All lifeless lies,
And all has perished
Save love, which never dies!

To Nank. semicircle

Oh, faithless one, this insult you shall rue!
In vain for mercy on your knees you'll sue,
I'll tear the mask from you disguising!

Ladies } Kneel
Nank

NANK. (*Aside*). Now comes the blow!

KAT. Prepare yourself for news surprising!

all get up

NANK. (*Aside*). How foil my foe?

KAT. No minstrel he, despite bravado!

throw off Pitti & Peep goes L

#

YUM. (*Aside, struck by an idea*). Ha! ha! I know!

KAT. He is the son of your—

(NANKI-POO *and* YUM YUM, *interrupting, sing Japanese words, to drown her voice.*)

O ni! bikkuri shakkuri to!
~~O sa! bikkuri shakkuri to!~~

all arms waved in the air

KAT. In vain you interrupt with this tornado:
He is the only son of your——

ALL. O ni! bikkuri shakkuri to!

KAT. I'll spoil ——

ALL. O ni! bikkuri shakkuri to!

KAT. Your gay gambado!
He is the son ——

ALL. O ni! bikkuri shakkuri to!

KAT. Of your ——

ALL. O ni! bikkuri shakkuri to!

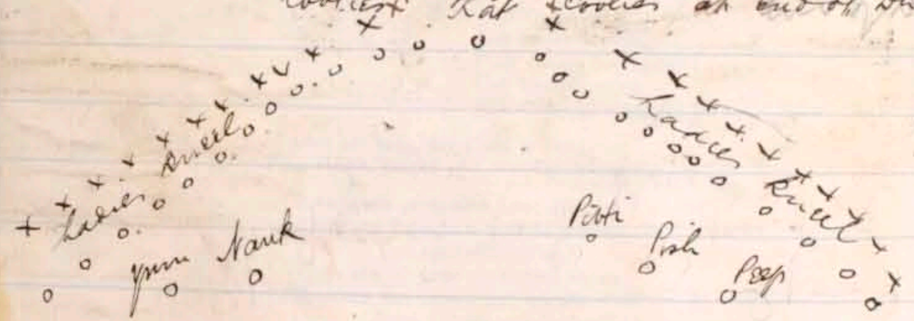
The son of your —

For the commencement of Ensemble

Yum Nank Kat Pitti Pish Pep

For the Duet Nanki. Poo & Yum. Yum. Katisha solo up stage & sits on steps at back and the Chorus ladies & Gents. keep space open Katisha comes down towards the end of Duet and the Chorus ladies imperceptably form double row across the back till Katisha ~~comes~~ rushes up stage for picture

Coolies Kat & Coolies at end of Duet



ENSEMBLE.

KATISHA.	THE OTHERS.
Ye torrents roar!	We'll hear no more
Ye tempests howl!	Ill-omened owl,
Your wrath outpour	To joy we soar,
With angry growl!	Despite your scowl;
Do ye your worst, my vengeance call	The echoes of our festival
Shall rise triumphant over all!	Shall rise triumphant over all!
Prepare for woe,	Away you go,
Ye haughty lords,	Collect your hordes;
At once I go	Proclaim your woe
Mikado-wards,	In dismal chords;
And when he learns his son is found,	We do not heed their dismal sound,
My wrongs with vengeance will be crowned!	For joy reigns everywhere around!

going & back & by

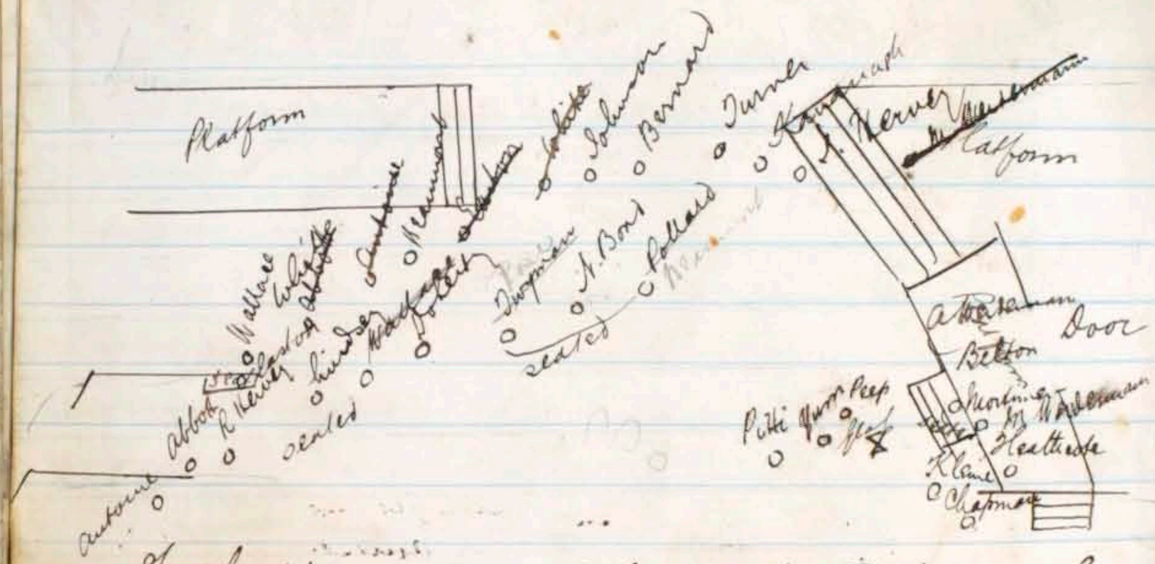
Katisha goes up & back all Coolies stand de Turning towards her At end of Duet Katisha comes down again till nearly the last note

Duet Katisha goes up & back

(KATISHA *rushes furiously up stage, clearing the crowd away right and left, finishing on steps at the back of stage.*)

Pauses 8 up 4 down 4 up

END OF ACT I.



The ladies must all be on the left side of Stage for Curtsey on the words "pretty bride" and keep faces towards Yum-Yum till out of sight of audience Pitti & Pep go off R bowing to Yum-Yum

(1) Chorus Ladies
Yum-Yum Pitti & Pep Bo
Nanki Poo & Pish-Tush

ACT II.

SCENE.—*A Japanese Garden.*

YUM-YUM *discovered seated at her bridal toilet, surrounded by maidens, who are dressing her hair and painting her face and lips, as she judges of the effect in a mirror.*

CHORUS.

Braid the raven hair—
Weave the supple tress—
Deck the maiden fair
In her loveliness—
Paint the pretty face—
Dye the coral lip—
Emphasize the grace
Of her ladyship!
Art and nature, thus allied,
Go to make a pretty bride!

all set up last time
Curtsey & Exit L

Begin Exit second time

SOLO.—PITTI-SING.

Sit with downcast eye—
Let it brim with dew—
Try if you can cry—
We will do so, too.
When you're summoned, start,
Like a frightened roe—
Flutter, little heart,
Colour, come and go.
Modesty at marriage tide
Well becomes a pretty bride!

sets up & sings L C looking at yum

all affect to cry

Coming down

CHORUS.

Braid the raven hair, &c.

Yum alone } Yes I am indeed beautiful! Sometimes I sit and wonder, in my artless Japanese way, why it is that I am so much more attractive than anybody else in the whole world? Can this be vanity? No! Nature is lovely and rejoices in her loveliness. I am a child of Nature, and take after my mother.

SONG—YUM-YUM.

The sun, whose rays
Are all ablaze
With ever living glory,
Does not deny
His majesty—
He scorns to tell a story!
He don't exclaim
"I blush for shame,
So kindly be indulgent."

R

Broadsdown

Pan in left hand for 2nd Verse

At end of song re-enter Pitti & Peep

Pitti Yum Peep

Pitti Peep Yum

But, fierce and bold,
In fiery gold,
He glories all effulgent!

I mean to rule the earth,
As he the sky—
We really know our worth,
The sun and I!

Observe his flame,
That placid dame,
The moon's Celestial Highness;
There's not a trace
Upon her face
Of diffidence or shyness:
She borrows light
That, through the night,
Mankind may all acclaim her!
And, truth to tell,
She lights up well,
So I, for one, don't blame her!

fan in R H

Ah, pray make no mistake,
We are not shy;
We're very wide awake,
The moon and I!

YUM. Yes, everything seems to smile upon me. I am to be married to-day to the man I love best, and I believe I am the very happiest girl in Japan!

PEEP. The happiest girl indeed, for she is indeed to be envied who has attained happiness in all but perfection.

YUM. In "all but" perfection?

PEEP. Well, dear, it can't be denied that the fact that your husband is to be beheaded in a month is, in its way, a drawback. (Yum goes up)

PITTI. I don't know about that. It all depends!

PEEP. At all events, *he* will find it a drawback. going R

PITTI. Not necessarily. Bless you, it all depends!

YUM. (*In tears*). I think it very ~~indelicate~~ unfeeling of you to refer to such a subject on such a day. If my married happiness *is* to be—to be—

PEEP. Cut short.

YUM. Well, cut short—in a month, can't you let me forget it?
(*Weeping.*)

Peep Pitti Yum Nank Pish

Pitti Nank Yum Pish

At end of Quartett Nank & Yum go up
Pitti off R Pish-Tush off L

(7) Koko

Enter Nanki-Poo *followed by* Pish Tush. L 3 E

Nank. Yum-Yum in tears—and on her wedding morn!

Yum. (*sobbing*). They've been reminding me that in a month you're to be—be—be—(*bursts into tears*). beheaded

Pitti. Yes, we've been reminding her that you're to be—be—be— beheaded (*bursts into tears*).

Peep to ~~Pish~~. It's quite true, you know, you *are* to be—be—be—be—be— beheaded (*bursts into tears*). (all three turn R together crying)

to Pish L Nank. (*aside*). Humph! How some bridegrooms would be depressed by this sort of thing! (*Aloud*) A month? Well, what's a month? Bah! These divisions of time are purely arbitrary. Who says twenty-four hours make a day?

Pitti. There's a popular impression to that effect.

Yum gets R C Nank. Then we'll efface it. We'll call each second a minute—each minute an hour—each hour a day—and each day a year. At that rate we've about thirty years of married happiness before us.

Peep ~~Pish~~. And at that rate, this interview has already lasted four hours and three quarters. (exit Peep to) R 1 E

Yum. (*still sobbing*) Yes How time flies when one is thoroughly enjoying ~~engaging~~ one's self! R L

Nank. That's the way to look at it! Don't let's be downhearted! There's a silver lining to every cloud.

Yum. Certainly. Let's—let's be perfectly happy! (*almost in tears.*)

Pish ~~Pish~~. By all means. Let's—let's thoroughly enjoy ourselves.

Pitti ~~Yum~~. It's—it's absurd to cry! (*trying to force a laugh*).

Yum ~~Pitti~~. Quite ridiculous! (*trying to laugh*).

(*All break into a forced and melancholy laugh.*)

QUARTETTE.

Yum-Yum, Pitti-Sing, Nanki-Poo, *and* Pish-Tush.

Brightly dawns our wedding day;
Joyous hour, we give thee greeting!
Whither, whither art thou fleeting?
Fickle moment, prithee stay!
Pish Pitti — What though mortal joys be hollow?
Pleasures come, if sorrows follow:
Though the tocsin sound, ere long, hand up at each ding
Ding dong! Ding dong! & down at dong
Yet until the shadows fall
Over one and over all,
Sing a merry madrigal—
A madrigal!
Fal-la—fal-la! &c, (*ending in tears*). heads to the right

Yum Let us dry the ready tear,
Though the hours are surely creeping,
Little need for woeful weeping,
Till the sad sundown is near.
Pish Pitti — All must sip the cup of sorrow—
I to-day and thou to-morrow:
This the close of every song—
Ding dong! Ding dong!
What, though solemn shadows fall,
Sooner, later, over all?
Sing a merry madrigal—
A madrigal!
Fal-la—fal-la! &c, (*ending in tears*). off R

[*Exeunt* Pitti-Sing and Pish-Tush, off L

Nank & Yum go up

Enter Ko-ko. from house L 2 E

33.

Yum Yum goes R as Koko enters

Nank Koko

o o o

Nank Yum Koko

o o o

Nank Yum Koko

o o o

NANKI-POO *embraces* YUM-YUM.—*Enter* KO-KO—NANKI-POO *releases* YUM-YUM.

KO. Go on—don't mind me.

NANK. I'm afraid we're distressing you.

KO. Never mind, I must get used to it. Only please do it by degrees. Begin by putting your arm round her waist (NANKI-POO *does so*). There; let me get used to that first.

Nank going to kiss her

YUM. Oh, wouldn't you like to retire? It must pain you to see us so affectionate together!

KO. No, I must learn to bear it! Now oblige me by allowing her head to rest on your shoulder. (*He does so*—KO-KO *much affected*). I am much obliged to you. Now—kiss her! (*He does so*—KO-KO *writhes with anguish.*) Thank you—it's simple torture!

Nank—Like that

Come L C

YUM. Come, come, bear up. After all, it's only for a month.

KO. No. It's no use deluding oneself with false hopes.

NANK. } YUM. } What do you mean?

KO. (*To* YUM-YUM) My child—my poor child. (*Aside*) How shall I break it to her? (*Aloud*) My little bride that was to have been—

YUM. (*Delighted*) *Was* to have been!

KO. Yes, you never can be mine!

YUM. (*In ecstacy*). ~~What!!~~! I'm so glad!

KO. I've just ascertained that, by the Mikado's law, when a married man is beheaded his wife is buried alive.

NANK. } YUM. } Buried alive!

KO. Buried alive. It's a most unpleasant death.

NANK. But whom did you get that from?

KO. Oh, from Pooh-Bah. He's my solicitor.

YUM. But he may be mistaken!

KO. So I thought, so I consulted the Attorney-General, the Lord Chief Justice, the Master of the Rolls, the Judge Ordinary, and the Lord Chancellor. They're all of the same opinion. Never knew such unanimity on a point of law in my life!

NANK. But stop a bit! This law has never been put in force?

Yum goes R

KO. Not yet. You see, flirting is the only crime punishable with decapitation, and married men never flirt. (Kneels)

NANK. Of course they don't. I quite forgot that! Well, I suppose I may take it that my dream of happiness is at an end! (Kneels)

YUM. Darling—I don't want to appear selfish, and I love you with all my heart—I don't suppose I shall ever love anybody else half as much—but when I agreed to marry you—my own—I had no idea—pet—that I should have to be buried alive in a month!

Kiss

NANK. Nor I! It's the very first I've heard of it!

YUM. It—it makes a difference, don't it?

NANK. It *does* make a difference, of course!

Nank: I call it a beastly death

YUM. You see—burial alive—it's such a stuffy death! You see my difficulty, don't you?

NANK. Yes, and I see my own. If I insist on your carrying out your promise, I doom you to a hideous death; if I release you, you marry Ko-Ko at once!

sets up

35

(3)
Pooh-Bah
Chorus Ladies & Gents
Coolies & Soldiers
The Mikado & Katisha
Koko! Pitti-sing & Pooh-Bah

Nank Yum Koko
o o o

Koko pages Yum off L.L.E.
Nank Koko
o o

(3)
Pooh-Bah & Mikado
very body for entrance

TRIO.—Yum-Yum, Nanki-Poo, *and* Ko-ko. Koko goes up

Yum.
Here's a how-de-do!
If I marry you,
When your time has come to perish,
Then the maiden whom you cherish
Must be slaughtered too!
Here's a how-de-do!

Nank.
Here's a pretty mess!
In a month, or less,
I must die without a wedding!
Let the bitter tears I'm shedding
Witness my distress,
Here's a pretty mess!

Ko. *comes down*
Here's a state of things!
To her life she clings!
Matrimonial devotion
Doesn't seem to suit her notion—
Burial it brings!
Here's a state of things! (turns up L)

(Yum comes down to Ko)

ENSEMBLE. Yum comes C

Yum-Yum *and* Nanki Poo.	Ko-Ko.
With a passion that's intense	With a passion that's intense
I worship and adore,	You worship and adore,
But the laws of common sense	But the laws of common sense
We oughtn't to ignore.	You oughtn't to ignore.
If what he says is true,	If what I say is true,
It's death to marry you—	It's death to marry you—
Here's a pretty state of things!	Here's a pretty state of things!
Here's a pretty how de-do!	Here's a pretty how-de-do!

[*Exit* ~~Koko~~. Yum-Yum L

Ko. (*going up to* Nanki Poo). My poor boy, I'm really very sorry for you.

Nank. Thanks, old fellow. I'm sure you are.

Ko. You see I'm quite helpless.

Nank. I quite see that.

Ko. I can't conceive anything more distressing than to have one's marriage broken off at the last moment. But you shan't be disappointed of a wedding—you shall come to mine.

Nank. It's awfully kind of you, but that's impossible.

Ko. Why so?

Nank. To-day I die.

Ko. What do you mean?

Nank. I can't live without Yum-Yum. This afternoon I perform the Happy Despatch. (produces dagger)

Ko. ~~Oh come I say, you know, that won't~~ do! No no-pardon me I can't allow that

Nank. Why not?

Ko. Why, hang it all, your're under contract to die by the hand of the Public Executioner in a month's time! If you kill yourself, what's to become of me? Why I shall have to be executed in your place!

Nank. It would certainly seem so!

Nank Koko Pooh

Pooh ~~Nank~~ Nank ~~Pooh~~ Koko

Nank Koko Pooh

Nank Koko Yum

Enter Pooh-Bah. L 3 E

Ko. Now then, Lord Mayor, what is it?

Pooh. The Mikado and his suite are approaching the city, and will be here in ten minutes. doubtless

Ko. The Mikado! He's coming to see whether his orders have been ~~carried~~ out! (*to* Nanki-Pooh). Now look here, you know—this is getting serious—a bargain's a bargain, and you really mustn't frustrate the ends of justice by committing suicide. As a man of honour you are bound to die by the hands of the Public Executioner. (Goes out) X R

Nank. Very well, then—behead me. (offers his sword)

Ko. What, now? Koko takes it

Nank. Certainly; at once.

Ko. My good sir, I don't go about prepared to execute gentlemen at a moment's notice. Why, I never even killed a blue-bottle! (returns sword)

Pooh ~~Nank.~~ Still, as Lord High Executioner, —— (goes up)

Ko. As Lord High Executioner I've got to behead ~~you~~ him in a month. I'm not ready yet. I don't know how it's done. I'm going to take lessons. I mean to begin with a guinea pig, and work my way through the animal kingdom till I come to a second trombone. Why, you don't suppose I'd have accepted the post of Lord High Executioner if I hadn't thought the duties were purely nominal? I can't kill you. I can't kill my boy Sits L on steps

Nank. Come, my poor fellow, ~~my feelings do you credit but you must nerve yourself to this—you must indeed.~~ We all have unpleasant duties to discharge at times, ~~and when these duties present themselves we must all—some of us—make an effort. Remember, the Mikado will be here directly.~~ Come, ~~now~~—after all, what is it? If I don't mind, why should you? Remember, sooner or later it must be done. (goes R)

Ko. (*springing up suddenly*). *Must it?* I'm not so sure about that.

Nank. What do you mean?

Goes R

Ko. Why should I kill you when making an affidavit that you've been executed will do just as well? Here are plenty of witnesses—the Lord Chief Justice ~~and Lord~~ High Admiral, Commander in Chief, Secretary ~~of State for the Home Department~~ Home, First Lord of the Treasury, and Chief Commissioner of Police. They'll all swear to it—won't you? (*to* Pooh-Bah). (referring to Pooh Bah)

Pooh. Am I to understand that all of us high Officers of State are required to perjure ourselves to ensure your safety? + L

Ko. Why not? You'll be grossly insulted, as usual.

Pooh. Will the insult be cash down, or at a date?

Ko. It will be a ready-money transaction.

Pooh. (*aside*). Well, it will be a useful discipline. (*Aloud*). Very good. Choose your fiction, and I'll endorse it! (*Aside*). Ha! ha! Family Pride, how do you like *that*, my buck? X L Goes Como

Nank. But I tell you that life without Yum-Yum—

Ko. Oh, Yum-Yum, Yum-Yum! Bother Yum-Yum! Here, Commissionaire (*to* Pooh-Bah), go and fetch Yum-Yum. (*Exit* Pooh-Bah.) Take Yum-Yum and marry Yum-Yum, only go away and never come back again. (*Enter* Pooh-Bah *with* Yum-Yum ~~and Pitti-Sing.~~) Here she is. Yum-Yum, are you particularly busy? Pooh: Do you bar for this? Pooh-bah goes up & drop down R 2

Yum. Not particularly.

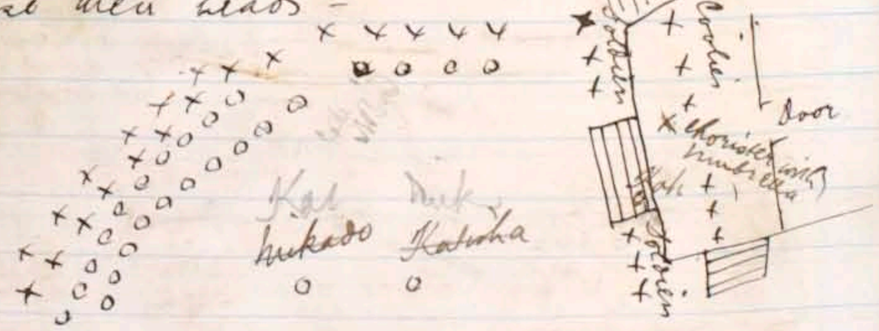
Ko. You've five minutes to spare?

Yum. Yes.

Nank Pooh Yum Koko

As procession enters Koko goes off R 1 E

Chorus enters L. 3. E four deep & march down to footlights Basses on the right Tenors on the left the Ladies in twos in the middle – on the first four reaching the footlights the Tenors pass immediately behind the Ladies at their R side and take their places between the Basses – the whole then line the Right & back of Stage – the Coolies (six) then enter march down to footlights turn to the left & take up position on platform L – as they approach the footlights the six Soldiers enter & march in like manner – taking up their position in front of the platform. The Mikado and Katisha enter – in umbrella carried by a Chorister – the entire Chorus kneel as they enter – with their head on the ground – as he begins "From every kind of man" they raise their heads –



Katisha sits on steps L.

Ko. Then go along with his Grace the Archbishop of Titipu; he'll marry you at once.

Yum. But if I'm to be buried alive?

Ko. Now don't ask any questions, but do as I tell you, and Nanki-Poo will explain all.

Nank. But one moment—

Ko. Not for worlds. Here comes the Mikado, no doubt to ascertain whether I've obeyed his decree, and if he finds you alive, I shall have the greatest difficulty in persuading him that I've beheaded you. (*Exeunt* Nanki-Poo *and* Yum-Yum, *followed by* Pooh-Bah.) Close thing that, for here he comes!

R 1 E

March.—Enter procession, heralding Mikado, *with* Katisha.

CHORUS.

("*March of the Mikado's troops.*")

at repeat Green Dancers enter at upper

Coolies Enter

Miya sama, miya sama,
On ma no mayé ni
Pira-Pira suru no wa
Nan gia na
Toko tonyaré tonyaré na!

all fall at end of 1st time of march

DUET.—Mikado *and* Katisha. enter at end of 2nd time

All ~~bows~~ heads down as the Mikado enters with head on the ground

Mikado. From every kind of man
Obedience I expect,
I'm the Emperor of Japan—

all raise their head & umbrella taken to the top of steps

Kat. And I'm his daughter-in-law elect.
He'll marry his son
(He has only got one)
To his daughter-in-law elect.

Mi. My morals have been declared
Particularly correct; (solo up)

Kat. But they're nothing at all, compared
With those of his daughter-in-law elect
Bow—Bow—

(all bow) heads down

All. To his daughter-in-law elect!
Bow—Bow—
To his daughter-in-law elect.

goes up thro' sym
All up as they sing
all heads down thro' sym

Mi. (coming down) In a fatherly kind of way
I govern each tribe and sect,
All cheerfully own my sway—

all get up raise head

Kat. (coming down) Except his daughter-in-law elect.
As tough as a bone,
With a will of her own,
Is his daughter-in-law elect!

Mi. My nature is love and light—
My freedom from all defect—

Kat. Is insignificant quite,
Compared with his daughter-in-law elect.
Bow! Bow!
To his daughter-in-law, elect!

solo up annoyed by Katisha's interruption

all bow as fore

All. Bow! Bow!
To his daughter-in-law, elect.

Kat goes up thro' sym all ~~[illegible]~~ raise heads

Katisha goes up as Mikado comes down thro' sym

Mikado Katisha

The chorus sing this after "Parliamentary Train" with their hands on knees fans closed –
and at "and make each prisoner pent" arms are held up with fans open till "innocent merriment" hands are brought down to the knees & fans closed

Solo up & down. Keep down

(4)

Koko, Pooh-Bah & Pitti-Sing

SONG.—TAMAROO.

all setup thro sym
Fans are used thro this

A more humane Mikado never
Did in Japan exist,
To nobody second,
I'm certainly reckoned
A true philanthropist.
It is my very humane endeavour
To make, to some extent,
Each evil liver
A running river
Of harmless merriment.
My object all sublime
I shall achieve in time—
To let the punishment fit the crime—
The punishment fit the crime;
And make each prisoner pent
Unwillingly represent
A source of innocent merriment,
Of innocent merriment!

Solo L #

Chorus hands on knees when sing fans closed

arms up fans open

hands on knees fans closed –

Comes C

2

All prosy dull society sinners,
Who chatter and bleat and bore,
Are sent to hear sermons
From mystical Germans
Who preach from ten to four.
The amateur tenor, whose vocal villanies
All desire to shirk,
Shall, during off-hours,
Exhibit his powers
To Madame Tussaud's waxwork.
The lady who dies a chemical yellow,
Or stains her grey hair puce,
Or pinches her figger,
Is blacked like a nigger
With permanent walnut juice.
The idiot who, in railway carriages,
Scribbles on window panes,
We only suffer
To ride on a buffer
In Parliamentary trains.
My object all sublime, &c.

Comes C

Mikado goes up stage & back during each chorus

goes R & back L

chorus hands on knees fans closed

Verse 3

The advertising quack who wearies
With tales of countless cures,
His teeth, if he enacted,
Shall all be extracted
By terrified amateurs.
The music hall singer attends a series
Of masses and fugues and "ops"
By Bach, interwoven
With Spohr and Beethoven,
At classical Monday Pops.
The billiard sharp whom any one catches,
His doom is rather hard—
He's made to dwell—
In a dungeon cell
On a spot that's always barred.
And there he plays extravagant matches
In fitless finger-stalls
On a cloth untrue
With a twisted cue,
And elliptical billiard balls!
My object all sublime, &c.

verse

is exhomely

(*Enter* POOH-BAH, *who hands a paper to* KO-KO).

chorus hands on knees

Enter Koko Pooh-Bah & Pitti R. 3. E.
they all three kneel also the Chorus Ladies & gentlemen

Pooh Koko Mikado Katisha } seated

Pitti

Pooh Pitti Koko Mikado

Koko

Pooh Koko Pitti

all kneel with heads down }
all get up }
All get up as the Mikado comes down #
Pooh & R
The Mikado goes 6 steps L & sits

Ko. I am honoured in being permitted to welcome your Majesty. I guess the object of your Majesty's visit—your wishes have been attended to. The execution has taken place. all get up

Mik. Oh, you've had an execution, have you? at last

Ko. Yes. The Coroner has just handed me his certificate.

Pooh. I am the Coroner. (Ko-Ko hands certificate to Mikado.

Mik. (*reads*). "At Titipu, in the presence of the Lord Chancellor, Lord Chief Justice, Attorney-General, Secretary of State for the Home Department, Lord Mayor and Groom of the Second Floor Front."

Pooh. They were all present, your Majesty. I counted them myself.

Mik. Very good house. I wish I'd been in time for the performance.

Ko. A tough fellow he was, too—a man of gigantic strength. His struggles were terrific. It was really a remarkable scene.

TRIO.—Ko-Ko, Pitti-Sing, *and* Pooh-Bah.

The criminal cried, as he dropped him down,
In a state of wild alarm—
With a frightful, frantic, fearful frown
I bared my big right arm. (bares his arm)
I seized him by his little pig-tail,
And on his knees fell he,
As he squirmed and struggled
And gurgled and guggled,
I drew my snickersnee! all shudder quietly
Oh never shall I
Forget the cry,
Or the shriek that shrieked he,
As I gnashed my teeth,
When from its sheath
I drew my snickersnee: all shudder quietly

Chorus.

We know him well,
He cannot tell
Untrue or groundless tales—
He always tries
To utter lies,
And every time he fails.

Pitti-Sing.

He shivered and shook as he gave the sign
For the stroke he didn't deserve;
When all of a sudden his eye met mine,
And it seemed to brace his nerve,
For he nodded his head and kissed his hand,
And he whistled an air, did he,
As the sabre true
Cut cleanly through
His cervical vertebræ!
When a man s afraid,
A beautiful maid
Is a cheering sight to see
And its oh, I'm glad,
That moment sad
Was soothed by sight of me!

Chorus.

Her terrible tale
You can't assail,
With truth it quite agrees;
Her taste exact
For faultless fact
Amounts to a disease.

Koko Pitti Pooh

Pooh Pitti Koko

Bow at end

Chorus Exeunt R – Coolies & Soldiers L

Pooh Pitti Koko Mikado Katisha

Pooh Kat.

Pooh Pitti Koko Mikado Kat.

Pooh. Now though you'd have said that head was dead
(For its owner dead was he),
It stood on its neck with a smile well bred,
And bowed three times to me!
It was none of your impudent off-hand nods,
But as humble as could be.
For it clearly knew
The deference due
To a man of pedigree!
And it's oh, I vow,
This deathly bow
Was a touching sight to see;
Though trunkless, yet
It couldn't forget
The deference due to me!

applauses fan & clappers

Goes R

Chorus.

This haughty youth
He speaks the truth
Whenever he finds it pays,
And in this case
It all took place
Exactly as he says!

Chorus begin exit at "exactly" all bowing off

[*Exeunt Chorus.* R

Mik. All this is very interesting, and I should like to have seen it. But we came about a totally different matter. A year ago my son, the heir to the throne of Japan, bolted from our imperial court.

Ko. Indeed? Had he any reason to be dissatisfied with his position?

(Mik. goes up)

Kat. None whatever. On the contrary, I was going to marry him—yet he fled! (Koko & Pitti go up)

Mik. goes

Pooh. I am surprised that he should have fled from one so lovely!

Kat. That's not true. You hold that I am not beautiful because my face is plain. But you know nothing; you are still unenlightened. Learn, then, that it is not in the face alone that beauty is to be sought. But I have a left shoulder-blade that is a miracle of loveliness. People come miles to see it. My right elbow has a fascination that few can resist. It is on view Tuesdays and Fridays, on presentation of visiting card. As for my circulation, it is the largest in the world. ~~Observe this ear.~~

My face is marvellous

~~Ko. Large?~~

~~Kat. Large? Enormous! But think of its delicate internal mechanism. It is fraught with beauty! As for this tooth, it almost stands alone. Many have tried to draw it, but in vain.~~

Ko. And yet he fled!

Coming down Mik. And is now masquerading in this town, disguised as a second trombone.

~~second trombone.~~

Ko.
Pooh.
Pitti. } A second trombone!

Pooh Pitti Koko Mikado Kat

MIK. Yes; would it be troubling you too much if I asked you to produce him? He goes by the name of Nanki-Poo.

KO. Oh, no; not at all—only——

MIK. Yes?

KO. It's rather awkward, but in point of fact, he's gone abroad!

MIK. Gone abroad? His address!

KO. ~~Knightsbridge~~! Looking back

KAT. (*who is reading certifizate of death.*) Ha! (comes down)

MIK. What's the matter?

KAT. See here—his name—Nanki-Poo—beheaded this morning! Oh where shall I find another! Where shall I find another! (goes up) they kneel

(KO-KO, POOH-BAH, *and* PITTI-SING, *fall on their knees.*) Lead on the groans

MIK. (*looking at paper*). Dear, dear, dear; this is very tiresome. (*To* KO-KO.) My poor fellow, in your anxiety to carry out my wishes, you have beheaded the heir to the throne of Japan!

I desire

Together. { KO. ~~I beg to offer an unqualified apology~~ apology
POOH. ~~I don't to offer an~~ unpolly with the expression of regret
PITTI. ~~We really hadn't the least notion~~ help it!

New mallet

MIK. Of course you hadn't. How could you? Come, come, my good fellow, don't distress yourself—it was no fault of yours. If a man of exalted rank chooses to disguise himself as a second trombone, he must take the consequences. It really distresses me to see you take on so. I've no doubt he thoroughly deserved all he got. (*They rise.*) helps them up

Pool Pah (Pitti) he did

KO. We are infinitely obliged to your Majesty—

MIK. Obliged? not a bit. Don't mention it. How *could* you tell?

POOH. No, of course we couldn't know ~~that he was the Heir Apparent~~. who the gentleman really was

PITTI. It wasn't written on his forehead, you know.

KO. It might have been on his pocket-handkerchief, but Japanese don't use pocket-handkerchiefs! Ha! ha! ha!

MIK. Ha! ha! ha! (*To* KAT.). I forget the punishment for compassing the death of the Heir Apparent.

KO.
POOH. } Punishment! (*They drop down on their knees again.*) heads on the ground
PITTI.

Pitti. We didn't the Cook
Pooh. I know nothing about it
I wasn't there

groans

groans

MIK. Yes. Something lingering, with boiling oil in it, I fancy. Something of that sort. I think boiling oil occurs in it, but I'm not sure. I know its something humorous, but lingering, with either boiling oil or melted lead. Come, come, don't fret—I'm not a bit angry.

KO. (*in abject terror*). If your Majesty will accept our assurance, we had no idea—

MIK. Of course ~~you hadn't~~. That's the pathetic part of it. Unfortunately the fool of an act says "compassing the death of the Heir Apparent." There's not a word about a mistake, or not knowing, or having no notion. There should be, of course, but there isn't. That's the slovenly way in which these Acts are drawn. However, cheer up, it'll be all right. I'll have it altered next session.

all get up (all three)

KO. What's the good of that?

MIK. Now let's see—will after luncheon suit you? Can you wait till then?

KO., PITTI, *and* POOH. Oh yes—we can wait till then!

Pooh. I don't want any lunch

MIK. Then we'll make it after luncheon. I'm really very sorry for you all, but its an unjust world, and virtue is triumphant only in theatrical performances.

Pooh Pitti Koko Mikado Kat.

Pooh Pitti Koko Kat Mik

Pooh Pitti Koko

as the Mikado x Kat: go off the other three put their faces to the noses at end of sym: —

Pooh Koko Pitti

X Pooh Koko Nank Yum Pitti

(5) Poo

Nanki-Yum

GLEE.

~~Tamaroo~~, Katiska, Ko-ko, Pooh-Bah, *and* Pitti-Sing.

Tam. *and* Kat. See how the Fates their gifts allot,
For A is happy—B is not.
Yet B is worthy, I dare say,
Of more prosperity than A!

Ko., Pooh, *and* Pitti. *Is* B more worthy? (referring to themselves

Tam. *and* Kat. I should say
He's worth a great deal more than A. Going C

Ensemble. Yet A is happy! Oh so happy! Laughing, Ha! ha! Chaffing, Ha! ha! Nectar quaffing, Ha! ha! ha! ha! Ever joyous, ever gay, Happy, undeserving A! — still

Going to the left dancing — Kat x Mik: go up

Ko., Pooh, *and* Pitti. (all down) If I were Fortune—which I'm not—
B should enjoy A's happy lot,
And A should die in miserie,
That is, assuming I am B.

Mik. *and* Kat. But *should* A perish? (coming down)

Ko., Pooh, *and* Pitti. That should he,
(Of course assuming I am B).
B should be happy!
Oh so happy!
Laughing, Ha! ha!
Chaffing, Ha! ha!
Nectar quaffing, Ha! ha! ha! ha!
But condemned to die is he,
Wretched, meritorious B!

Going L

Pooh to noses still

at Kat x Mik: as they go off

[*Exeunt* Mikado *and* Katiska. L 1 E

Ko. Well! a nice mess you've got us into, with your nodding head and the deference due to a man of pedigree!

Pooh. Merely corroborative detail, intended to give artistic verisimilitude to a bald and unconvincing narrative.

Pitti. Corroborative detail indeed! Corroborative fiddlestick!

Ko. And you're just as bad as he is with your cock-and-a-bull stories, about catching his eye, and his whistling an air. But that's so like you! You must put in your oar!

Pooh. But how about your big right arm?

Pitti Yes, and your snickersnee!

X

Ko. Well, well, never mind that now. There's only one thing to be done. Nanki-Poo hasn't started yet—he must come to life again at once—(*Enter* Nanki-Poo *and* Yum-Yum *prepared for journey*), here he comes. Here, Nanki-Poo, I've good news for you—you're reprieved.

Nank. Oh, but its too late. I'm a dead man, and I'm off for my honeymoon. (Song)

Ko. Nonsense. A terrible thing has just happened. It seems you're the son of the Mikado.

Nank. Yes, but that happened some time ago.

Ko. Is this a time for airy persiflage? You're father is here, and with Katisha!

Pooh Koko Nank Yum Pitti

Pitti-Sing gets over R

Pitti Pooh Koko Nank Yum

(Pick down luggage)

NANK. My father! And with Katisha!

Ko. Yes, he wants you particularly.

POOH. So does she.

YUM. Oh, but he's married now.

Ko. But, bless my heart, what has that to do with it.

NANK. Katisha claims me in marriage, but I can't marry her because I'm married already—consequently she will insist on my execution, and if I'm executed, my wife will have to be buried alive.

YUM. You see our difficulty.

Ko. Yes, I don't know what's to be done. (going Nank stopping)

(Pooh-Bah—Danced back)

NANK. There's one chance for you. If you could persuade Katisha to marry you, she would have no further claim on me, and in that case I could come to life without any fear of being put to death.

Ko. I marry Katisha!

YUM. I really think it's the only course.

Ko. But, my good girl, have you seen her? She's something appalling!

PITTI. Ah, that's only her face. She has a left elbow which people come miles to see! goes round to R C

POOH. I am told that her right heel is much admired by connoisseurs.

Ko. My good sir, I decline to pin my heart upon any lady's right heel. (Song is stopped by Nank)

NANK. It comes to this: While Katisha is single, I prefer to be a disembodied spirit. When Katisha is married, existence will be as welcome as the flowers in spring.

DUET.

Pitti Pooh Koko Nank Yum
o o o o o

Nanki Poo x Yum exit 1 1 E
Pooh x Pitti R 1 E Koko exit R 3 E
Koko sits during the third time - Nank: puts hand on his shoulder x he drops
Kat.
C

(6)
Katisha

RECIT.—NANKI-POO.

~~(Spoken.) Now here my resolution—it's suggested by my wife.~~
~~While Katisha is single I decline to come to life—~~
~~When Katisha is married, that is quite another thing—~~
~~Existence will be welcome as the flowers that bloom in the spring.~~

Dance once round x Pitti-Sing x Pooh
thro sym:

DUET.

NANKI-POO *and* KO-KO.

NANK. The flowers that bloom in the spring,
Tra la,
Breathe promise of merry sunshine—
As we merrily dance and we sing,
Tra la,
We welcome the hope that they bring,
Tra la,
Of a summer of roses and wine,
And that's what we mean when we say that a thing
Is welcome as flowers that bloom in the spring,
Tra la la la la la, &c.

Chorus

change (down
change (up)
change
join hands x Dance once round x attitude —

ALL. ~~And that's what we mean, &c.~~

KO. The flowers that bloom in the spring,
Tra la,
Have nothing to do with the case.
I've got to take under my wing,
Tra la
A most unattractive old thing,
Tra la,
With a caricature of a face,
And that's what I mean when I say, or I sing,
"Oh bother the flowers that bloom in the spring!"
Tra la la la la la, &c.

change (to Koko)
change (to one anor)
change (to Koko)
change - join hands x Dance off

ALL. ~~And that's what he means when he ventures to sing, &c.~~

(*Dance and exeunt* NANKI-POO, YUM-YUM, POOH-BAH, *and* PITTI-SING.) R

Enter KATISKA. L 3 E

RECITATIVE.

Alone, and yet alive! Oh, sepulchre!
My soul is still my body's prisoner!
Remote the peace that Death alone can give—
My doom, to wait! my punishment, to live!

SONG.

Hearts do not break!
They sting and ache
For old ~~sake~~'s sake, love's
But do not die!
Though with each breath
They long for death,
As witnesseth
The living I!
Oh, living I!
Come, tell me why,
When hope is gone
Dost thou stay on?
Why linger here,
Where all is drear?
May not a cheated maiden die?

Re-enter Koko R.3.E.

Koko Kat.

o o

~~Hearts do not break!~~
~~If I mistake~~
~~Why sleep, and wake~~
~~To life-long gloom?~~
~~If love betrayed~~
~~Can kill a maid,~~
~~As poets have said,~~
~~Where is my tomb?~~
~~Oh, life-long gloom—~~
~~Dark demon, whom~~
~~In dread I shun,~~
~~Go, loathly one!~~
~~Come, haven sure,~~
~~Come, grave obscure,~~
~~Come, relatively cheerful tomb!~~

Ko. (*approaching her timidly*). Katiska!

Kat. The miscreant who robbed me of my love! But vengeance pursues—they are heating the cauldron! (kneels)

Ko. Katiska—behold a suppliant at your feet! Katiska—mercy!

Kat. Mercy? Had you mercy on him? See here, you! you have slain my love. He did not love *me*, but he would have loved me in time. I am an acquired taste—only the educated palate can appreciate me. I was educating *his* palate when he left me. ~~Well, he is dead, and where shall I find another? It takes years to train one to love me—am I to go through the weary round again, educating young, shaping his tastes, training his palate, teaching him to love the delicate, which the superficial observer would pass by, and to acquire attractions to which the uneducated would attach value?~~ Am I to ~~go through all this, and at the same time~~, implore mercy for you who robbed me of my prey—I mean my pupil—just as his education was on the point of completion? Oh, where shall I find another! (sought) (gets up)

and where shall I find another? It takes years to train a man to love me — I do like my tastes and am fond of them — I like the way he walked the same tune

Ko. (*suddenly, and with great vehemence*). Here!—Here!

Kat. What!!!

Ko. (*with intense passion*). Katiska, for years I have loved you with a white-hot passion that is slowly but surely consuming my very vitals! Ah, shrink not from me! If there is aught of woman's mercy in your heart, turn not away from a love-sick suppliant whose every fibre thrills at your tiniest touch! True it is that, under a poor mask of disgust, I have endeavoured to conceal a passion whose inner fires are broiling the soul within me. But the fire will not be smothered—it defies all attempts at extinction, and, breaking forth, all the more eagerly for its long restraint, it declares itself in words that will not be weighed—that cannot be schooled—that should not be too severely criticised. Katiska, I dare not hope for your love—but I will not live without it! (throws him off) Darling

looks into her face

Kat. You, whose hands still reek with the blood of my betrothed, dare to address words of passion to the woman you have so foully wronged!

Ko. I do—accept my love, or I perish on the spot! (kneels)

Kat. Go to! Who knows so well as I that no one ever yet died of a broken heart?

Ko. You know not what you say. Listen!

46

(7)

Chorus Ladies & Gentlemen

Coolies - Soldiers

Pooh-Bah & Pitti-sing - Mikado

Pish-Tush & Peep-Bo

Nanki-Poo & Yum-Yum

Koko Kat

(7) everybody for finale

SONG.—Ko-ko.

On a tree by a river a little tom-tit
Sang "Willow, titwillow, titwillow!"
And I said to him, "Dicky-bird, why do you sit
Singing 'Willow, titwillow, titwillow'?
"Is it weakness of intellect, birdie?" I cried,
"Or a rather tough worm in your little inside?"
With a shake of his poor little head he replied,
"Oh willow, titwillow, titwillow!"

2 He slapped at his chest, as he sat on that bough,
Singing "Willow, titwillow, titwillow!"
And a cold perspiration bespangled his brow,
Oh willow, titwillow, titwillow!
He sobbed and he sighed, and a gurgle he gave,
Then he threw himself into the billowy wave,
And an echo arose from the suicide's grave—
"Oh willow, titwillow, titwillow!"

3 Now I feel just as sure as I'm sure that my name
Isn't Willow, titwillow, titwillow,
That 'twas blighted affection that made him exclaim,
"Oh willow, titwillow, titwillow!"
And if you remain callous and obdurate, I
Shall perish as he did, and you will know why,
Though I probably shall not exclaim as I die,
"Oh willow, titwillow, titwillow!"

(*During this song* Katiska *has been greatly affected, and at the end is almost in tears.*)

Kat. (*whimpering*). Did he really die of love?

Ko. He really did.

Kat. All on account of a cruel little hen?

Ko. Yes.

Kat. Poor little chap!

Ko. It's an affecting tale, and quite true. I knew the bird intimately.

Kat. Did you? He must have been very fond of her!

Ko. His devotion was something extraordinary.

Kat. (*still whimpering*). Poor little chap! And—and if I refuse you, will you go and do the same?

Ko. At once.

Kat. No, no—you mustn't! Anything but that! (*falls on his breast*). Oh, I'm a silly little goose!

Ko. (*making a wry face*). You are!

Kat. And you wont hate me because I'm just a little teeny weeny wee bit ~~blood thirsty~~ bloodthirsty, will you?

Ko. Hate you? Oh Katisha! is there not beauty even in bloodthirstiness?

Kat. My idea exactly! (shake hands)

Koko Kat
o o

Kat Koko
o o

On the encore 1st verse is taken Katisha
remaining right –

Dance thro Sym:

DUET.—Ko-Ko *and* Katisha.

Kat. There is beauty in the bellow of the blast,
There is grandeur in the growling of the gale,
There is eloquent out-pouring
When the lion is a-roaring,
And the tiger is a-lashing of his tail!

Ko. Yes, I like to see a tiger
From the Congo or the Niger,
And especially when lashing of his tail!

Kat. Volcanos have a splendour that is grim,
And earthquakes only terrify the dolts,
But to him who's scientific
There's nothing that's terrific
In the falling of a flight of thunderbolts!

Ko. Yes, in spite of all my meekness,
If I have a little weakness,
It's a passion for a flight of thunderbolts.

Both. If that is so,
Sing derry down derry!
It's evident, very,
Our tastes are one.
Away we'll go,
And merrily marry,
Nor tardily tarry,
'Till day is done!

Katisha & R thro' Sym
then Dance

Ko. There is beauty in extreme old age—
Do you fancy you are elderly enough?
Information I'm requesting
On a subject interesting:
Is a maiden all the better when she's tough?

Kat. Throughout this wide dominion
It's the general opinion
That she'll last a good deal longer when she's tough.

Ko. Are you old enough to marry do you think?
Won't you wait 'till you are eighty in the shade?
There's a fascination frantic
In a ruin that's romantic;
Do you think you are sufficiently decayed?

Kat. To the matter that you mention
I have given some attention,
And I think I am sufficiently decayed.

Both. If that is so,
Sing derry down derry!
It's evident, very,
Our tastes are one!
Away we'll go,
And merrily marry,
Nor tardily tarry
Till day is done!

[*Exeunt together.* R.1.E.

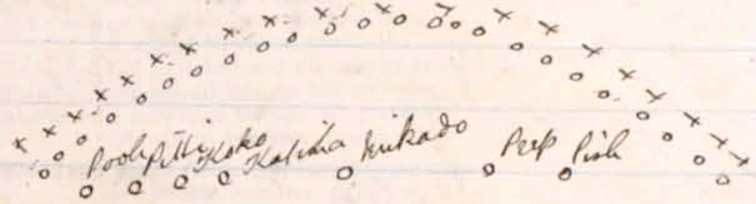
Dance across Stage and

Everybody enters R & L & take up places as in finale of act I.

Soldiers & Coolies enter L 3 E and take positions at back

Soldiers — on platform at back

Coolies — in front of same



Pooh Pitti Koko Kat Mik Yum Nank Peep Pish

Pooh Pitti Kat Koko Mikado Yum Nank Pep Pish

3 E

Flourish. Enter the MIKADO *attended by* PISH-TUSH *and Court.*

MIK. Now then, we've had a capital lunch, and we're quite ready. Have all the painful preparations been made?

PISH. Your Majesty, all is prepared.

MIK. Then produce the unfortunate gentleman and his two well-meaning but misguided accomplices.

Enter KO-KO, KATISHA, POOH-BAH, *and* PITTI-SING. *They throw themselves at the* MIKADO's *feet.*

KAT. Mercy! Mercy for Ko-Ko! Mercy for Pitti-Sing! Mercy even for Pooh-Bah!

MIK. I beg your pardon, I don't think I quite caught that remark.

KAT. Mercy! My husband that was to have been is dead, and I have just married this miserable object.

MIK. Oh! You've not been long about it!

KO. We were married before the Registrar.

POOH. *I* am the Registrar.

MIK. I see. But my difficulty is that, as you have slain the Heir-Apparent——

Enter NANKI-POO *and* YUM-YUM. *They kneel.*

They all get up

NANK. The Heir-Apparent is *not* slain.

MIK. Bless my heart, my son!

YUM. And your daughter-in-law elected!

KAT. (*seizing* Ko-Ko). Traitor, you have deceived me!

MIK. Yes, you are entitled to a little explanation, but I think he will give it better whole than in pieces.

KO. Your Majesty, it's like this. It is true that I stated that I had killed Nanki-Poo——

MIK. Yes, with most affecting particulars.

POOH. Merely corroborative detail intended to give verisimilitude to a bald and—

KO. *Will* you refrain from putting in your oar? (*To* MIK.) It's like this: when your Majesty says, "Let a thing be done," it's as good as done—practically, it *is* done—because your Majesty's will is law. Your Majesty says, "Kill a gentleman," and a gentleman is told off to be killed. Consequently, that gentleman is as good as dead—practically, he *is* dead—and if he is dead, why not say so?

MIK. I see. Nothing could possibly be more satisfactory!

Shake hands

Finale

Pooh Pitti Kat Koko Nanki Yum Nank Peep Pitti

Pitti & Pooh round once

Chorus & Principals dance as in Finale of Act I

Finale.

(To Kat.) Pitti. For he's gone & he's married Yum-Yum
all Yum-Yum
Pitti Your anger pray bury
For all will be merry
I think you had beter succumb
all. Cumb-cumb!
Pitti And join our expressions of glee
(To Kat) Koko On this subject I pray you be dumb
all Dumb-dumb!
Ko: Your notoris though many
are not worth a penny
The word for your guidance is "mum"
all Mum-Mum
Ko: You've a very good bargain in me!

YUM. *and* NANK: The threatened cloud has passed away,
And brightly shines the dawning day;
Pooh What though the night may come too soon,
We've years and years of afternoon!
ALL. Then let the throng
Our joy advance,
With laughing song
And merry dance,
With joyous shout and ringing cheer,
Inaugurate our new career!
Then let the throng, &c.

(Solo)

All including the Mikado dance at
THE END.

Order of Calls 1895/6

Act I	Act II
1 Nank & Yum	1 Nank Yum
2 Peep & Pish ~~Pish & Pish~~	2 Peep & Pish Tush
3 Katisha	& Mikado
~~4 Pook Bali~~	~~4 Pitti & Pook~~
4 Koko	4 Katisha & Koko
5 Pitti & Pooh	5 Pitti & Pooh

Japanese Dances

1st Verse

Trio – page 9 – make four movements of the fan to the right & left alternately – the movement to the right is with the palm of the hand upwards and the fan is waved horizontally and the hand is reversed for the movement to the left – the changes right & left are made on the words "Three" "all" "come" & "Sin" – at the word "Freed" an attitude is struck by bringing the fan under the left elbow and the forefinger of the left hand to the left cheek – at the end of the line "Tutelary" – Yum: nudges the other two with her elbows and they suddenly become demure and curtsey – the three then back up stage two Yum: about six feet – Pitti & Peep – whispering in Yum's ears – she assents and they each come forward in turn as they sing and curtsey – thro' the next three lines the change positions

2nd Verse

The three bring their fans straight in front of the body to the full length

of the right arm on the same words as in the previous dance and the right foot is raised & brought ~~out~~ down as the fan goes out. at the word "Free" the attitude described above is again taken but is changed on the word "tut" by both hands being brought out from either side of the body with the palms level with the waist — all three — looking right with profiles to the audience — Jam: nudges them as before and the entry turns as before — and turn smartly to the right up stage with their fans to their chins and work a little to the left & turn into places for Koko's entrance —

Quartett (page 12)

Through the Sym: the three together go up & down stage with their fans open under their chins always turning by the right into position — at "but youth of course" at p. 62 vocal

score, the three take four steps down the stage with their fans open up to the right side of the face beginning with the right foot. Their left hands close to their chests —

at "Don't ie girl hood xe" pass their fans facing front R & L four times — and as the chorus repeat. the three bring their fans to the left side & pap their left hands palms outwards four times R & L in similar manner —

at "Tralala" top of p: 63 vocal score the three go into left corner & back to L C & remain with hands on knees till Pooh: begins to sing — chorus change sides at the same one the business is the same for both verses

Finale of Act I

For "Now let the strings" p 81 vocal score — the chorus ladies fan up-down & three to waist — as the fan is raised the body is thrown back — and brought forward as the fan is brought down

and for the 1.2.3 to the waist the polka step is done – this occupies 8 bars – then they join hands and dance right & left for 6 bars & then go round in 2 wos back to back arms up on the word "song" For the Tutti all arms up & mark time with the feet – the same bars for the repeat. – Mrs' Dyn before Katisha's entrance (p 22) the ladies run in with fan lines of six and at the 2.nd half of the 2 first bars at bottom p 85 bob twice throwing the arms up & the back to place for Katisha's entrance —

The Chorus Gent.s put arms up & down twice for 8 bars – then turn once – they then put open fan to right shoulder and sway R & L beginning to the left & turn round once again through the long note "song" – For the tutti fans away & arms up – palms outward – same bars for repeat.

6 · 2 · 6

1-3
20

1-5-0
1-3

6-3
1-3

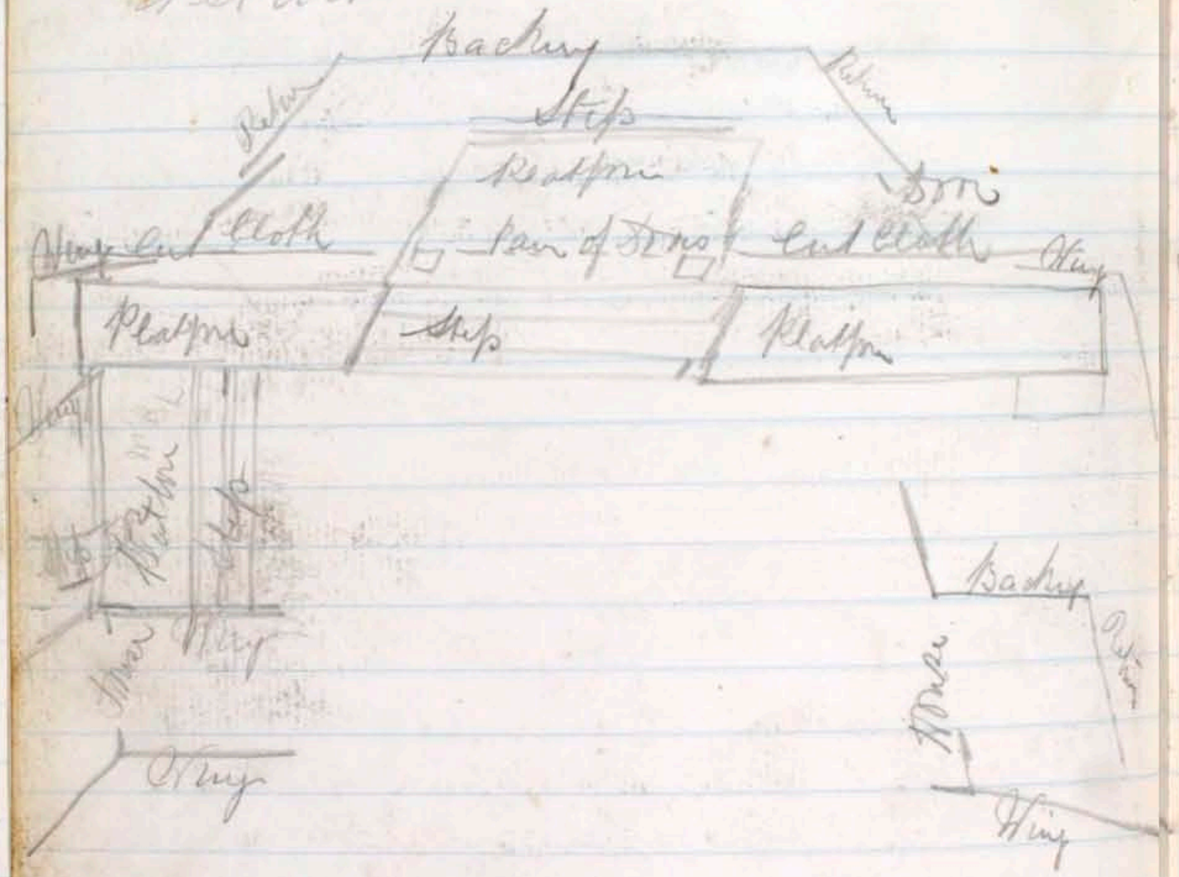
1-13-9

Full Band Dress rehearsal
Monday 10.45. on Stage @ 11.30

[illegible] [illegible] [illegible]
[illegible] [illegible]
Act
On [illegible] [illegible])
Pose
Change three times
Act Dance Death

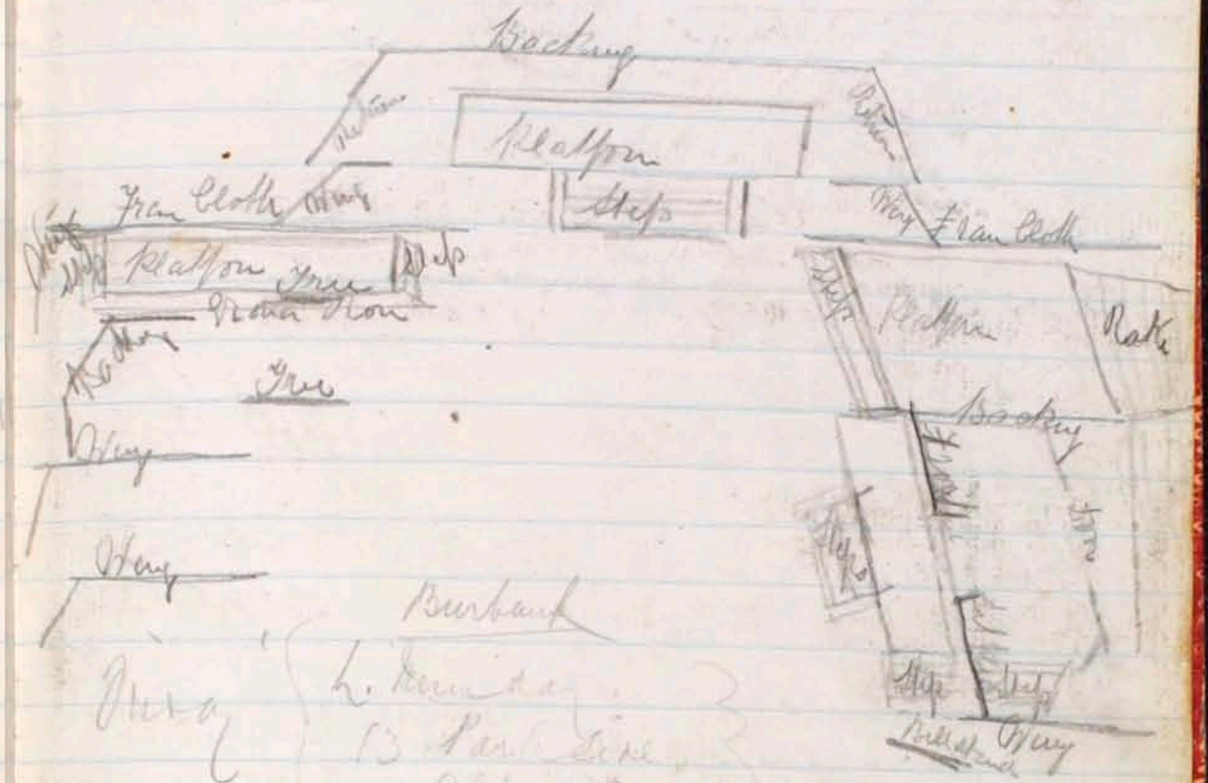
V. 1

1st act



Carr James

2nd act



Mrs Mitchell
Miss Vance
Wandsworth Rd
Friday
12 o'cl

Mrs Emerson
50 Tyneemouth Rd
Tottenham
1 o'cl

THE MIKADO. PROMPT BOOKS.

1. Rupert D'Oyly Carte's Note.... ' Pre-Production Copy of text used. The handwriting in this copy appears to be that of W.H. Seymour. Stage Manager at the time of the original production. Probably used at original rehearsals. '

Further note of R.D.C's Koko's opening song begins differently and 'encore' topical verse is given. There are many other alterations. Yum Yum's song ' The Sun whose rays' and dialogue leading up to it appears in Act 1 Act 11 scene described as a Japanese Garden instead of Koko's Garden. (It is probable that all these cuts and alterations were made at rehearsals before production and that a revised libretto was issued for the opening night. R.D.C.) B.D.C. See Reginald Allen's First Night Gilbert and Sullivan for first night text. Last sentence here would seem misleading and incorrect.

PROMPT BOOK THE MIKADO.

Mikado Z

Rupert D'Oyly Carte's Notes.
Pre-Production Copy of Libretti.
The handwriting in this copy appears to be that of W.H.Seymour, Stage Manager at the time of the original production.

Probably Used At Original Rehearsals
????

Re-located from this envelope
See in Conservation Box

THE MIKADO

I. **PROMPT BOOK.** Z

Black leathercloth.

Rupert D'Oyly Carte's Note.

' The handwriting in this appears to be that of W.H. Seymour, Stage Manager at time of the original production of Mikado. '

It is probably the Prompt Book used at original rehearsals.

Further other notes on cuts and alterations made in libretti before production.

See also Miss Stedmans notes.

Seems to be the source of the prompt book in the Gilbert Papers (British) - David Russell Hulme 1997

Mikado

The handwriting in this appears to be that of W. H. Seymour, Stage Manager at time of the original production of Mikado.

It is probably a pre-production copy of the libretto.

Koko's opening song begins differently and there are ~~many corrections and additions~~

and "encore" typical verse is present

There are many other alterations, cuts & additions

Yum Yum's song "The sun shine kays" and some dialogue leading up to it appear in Act I.

2nd act scene described as a Japanese garden instead of Koko's garden.

It is probable that all these cuts and alterations were made at rehearsal before production and that a revised libretto was issued for the opening night.