

Nuffield slot 2017 Written Pitch – LOpSoc Presents: The Mikado

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Budget spreadsheet attached at end

1 - Introduction and production team

The Mikado is one of Gilbert and Sullivan's most loved and best lasting classic operettas. The show has a number of popular songs, such as 'A Wand'ring Minstrel I,' 'A More Humane Mikado,' and the Lord High Executioner 'Little List Song'. As arguably Gilbert and Sullivan's best known collaboration, we think *The Mikado* has a huge potential to attract new members to LOPsoc and the Performing Arts.

Gilbert's libretto is, as usual, hilarious. However, some elements in the original setting were built on stereotypes, which we will address through an exciting aesthetic twist (explained in section 2) in order to keep the comedy as tasteful and appreciable as possible. The show will be bright and colourful, with a lot of fun to be had all around.

We are pitching to perform this show in the 2017 SUSUPA slot in the Nuffield Theatre (15 - 18 February) for a run of 5 shows: Wednesday to Saturday including a Saturday matinee performance.

The Team

Director - Billy Boulton is a first year History student. In his first year in Southampton he has been cast in 4 PA shows: *Footloose* and *How to Succeed in Business* with Showstoppers, as well as *Fiddler on the Roof* and *The Gondoliers* with LOPsoc. Previous to joining Southampton, Billy directed a short play in an annual drama festival, winning with a record breaking score and is looking forward to more opportunities to use this experience in direction and expand on it.

With his experience as an actor and a director, Billy will be overseeing the artistic direction of the performance alongside George to bring about their shared vision for the show, defining motivations for characters and how they fit within the setting and directing them accordingly. Billy will also be working with George on the general management of the show and liaising with all relevant groups.

Director – George Smith is a final year music student, who will be studying for a Masters in composition next year. He joined LOPsoc in his first year as a member of the band for *Sweeney Todd* and, in his second year, *Iolanthe*, then made his prod-team debut as Musical Director for *H.M.S. Pinafore*. He joined the chorus for *Iolanthe* at the annual LOPsoc tour to Harrogate, and for *Fiddler on the Roof*, and was then Musical Director again for *The Gondoliers*. Additionally he was producer for *Dido and Aeneas* at the Chamber Opera Society, where he contributed a lot to chorus direction and the look and feel of the show. George has recently been elected as the Performing Arts Student Groups Representative (PASGR) on the Performing Arts Committee at Southampton. He is now really looking forward to the opportunity to direct a show!

George is an experienced administrator and has excellent leadership skills. For this show he will be working alongside co-director Billy to oversee the running of the show, liaise with the Nuffield and theatrical rep Gem, and block scenes with principals and with chorus.

Musical Director – David Child is a first-year Music student who prides himself in his passion and dedication in every project he turns his hand to. He has thrown himself into Performing Arts life at Southampton: having joined no less than five other music societies, David is very glad to have found LOpSoc and to have been involved in both *Fiddler on the Roof* and *The Gondoliers*, along with joining the LOpSoc committee. Having achieved four Grade 8s including piano, singing and music theory, David is well-suited to the role of Musical Director and, having taught music at New College School in Oxford for a year and a half prior to University, has much experience in conducting bands, orchestras and ensembles. He is delighted to have the opportunity to MD a show in the Nuffield as he has many ideas for fun musical activities during rehearsals.

*David will be leading the LOpSoc orchestra for *The Mikado*, and will be sharing the teaching of music with Natasha. David will also be responsible for the sourcing of scores.*

Musical Director - Natasha Bennetts is a first year Music student who joined LOpSoc as Chava in *Fiddler On The Roof* and will be playing in the band for *The Gondoliers* in June. Tasha has a lot of experience of performing in musical theatre and light opera, having had many chorus and principal roles in the past. She has been a member of a Showstoppers production team this year, is a 2016-17 Assistant Musical Director of Jazzmanix and will be assisting with musical direction in a performance with Southampton's TTTheatre in July. Although this will be the first time she's musically directed a full show, some of her previous experience includes volunteering in a secondary school and teaching music for a year, forming and leading instrumental ensembles both in and out of school and teaching and conducting a community choir throughout her gap year. She has a passion for teaching and theatre, so this is the perfect combination and she looks forward to getting started on the show!

Natasha will be sharing the teaching of music with David.

Producer - Renata Stella has been an active member of LOpSoc in the past two years: webmaster since 2015, Musical Director in *The Gondoliers* and producer (head of costumes) in *H.M.S. Pinafore*. She has also been leading free vocal workshops for the society during the past year and a half. Outside LOpSoc, Renata is a member of Southampton Choral Society, where she has been involved with the publicity team since 2015, contributing with advertising strategies and managing their twitter account.

Renata is very keen on the proposed show aesthetics, and hopes to bring more people to the LOpSoc cast and audience by expanding the society's usual advertising strategies. She will be responsible for publicity, designing the material to be used as posters, flyers and in social

media. She has experience with craftwork and will be responsible for folding the origami required as props and set decoration. She will also be responsible for sourcing any other props needed for the show.

Producer - Amber Courage is a first year music student who joined LOpSoc this year, so far acting in *Fiddler on the Roof*, *The Gondoliers* and joining the committee as one of two Publicity Officers. She has also been involved in two other PA societies; Chamber Opera, where she played the role of Second Woman in *Dido and Aeneas*, and SuSingers. She is Wardrobe Manager for *The Gondoliers* and looks forward to another opportunity to expand her costuming skills.

Amber will be our chief wardrobe manager for the show and so will be sourcing, making, cataloguing and overseeing the distribution of costumes.

Assistant Producer – Owen Perring is an experienced and dedicated member of LOpSoc, having been with the society since 2010. In that time, they have served as Co-director for *The Gondoliers* and Assistant Director for *Ruddigore*, as well as Costumes Assistant for *The Mikado* in 2011. Aside from stage work, Owen is a regular in the cosplaying community and has won prizes for prop and costume design.

Owen will be assisting Amber with making of costumes and acting as a general extra pair of hands on the production side of the show.

Choreographer - We hope to approach people during the coming Summer workshop being organised by the PA dance societies. Should we not find anyone interested in our concept on that occasion, we will contact the PA dance societies again in the beginning of the next academic year, aiming to bring freshers interested in dance to LOpSoc. We plan to advertise the position during the Bunfight.

Committee production roles

As per the LOpSoc constitution, one of our publicity officers will be considered an Associate Producer on this team in the event of a successful pitch, and they will take on the seeking of sponsorship and contacting of reviewers. Furthermore, our treasurer will liaise with us closely as financial manager of the show to ensure a close eye is kept on spending.

Publicity Officer - Jamie Hizzett

Financial manager/treasurer - Barnaby Wilson

2 - Our concept

The Mikado is one of the most successful Gilbert & Sullivan operettas, but it has been considered to play too much on stereotypes. The original setting in Japan was an excuse made up by Gilbert in order to satirise the political situation in England, and is irrelevant to the plot itself. The authors were undoubtedly aware that the Japanese image portrayed in their work was over exaggerated, and we would like to make this clear to our audience. We do not, however, wish to change the original plot and characters.

We propose a new setting which brings a fresh view to the show, while keeping its humour and easing the stereotypes present in the play. Instead of Japan, we use a group of children's imaginations as our setting. The whole story and characters become part of their game of make-believe. The overture will start with three chorus members dressed as Victorian children folding and playing with origami on stage - thus the Japanese-inspired scenery and characters. The principal cast and chorus will be the personification of their paper toys, to be reflected in costumes based on white and bright colours contrasting with the children's clothing. Being entirely a visual concept, the plot and libretto will not be changed in any way.

Through the use of raises, lighting and movement, the staging will make clear that the origami people are a creation of the children's imagination. The children will never be controlling the characters themselves, but instead will observe their actions and join the origami people as part of the chorus - as children would do in games of make-believe. In some specific moments they will also introduce new characters into the show. The children provide excellent opportunities for people who like unique acting roles, but may not be comfortable to take a lead singing part.

The main focus remains in the principal cast and chorus. Most of the time the children will sing with the chorus, while watching their creations from a raise, or silently discussing and interacting with each other to reflect the mood of the main scene. Each child will have their own personality, representing different elements of the plot: Peter corresponds to the comedy element (interacting mainly with the male chorus and Ko-Ko); Wendy to the romance (interacting mainly with the female chorus, Yum-Yum and Nanki-Poo); and James to the conflicts in the plot (interacting mainly with Pooh-Bah, Katisha and the Mikado).

This concept has the following overall positive effects on the show:

- Adds an innovative and fun aesthetic without changing the plot or libretto, which appeals to those who like concept productions, while still being the same *The Mikado* loved by G&S fans.
- The aesthetic is simple yet attractive, and its minimalism helps to save on budget.
- Explains and incorporates the presence of Japanese stereotypes in the play.

See Appendices for a script with preliminary directions for the children on stage.

3 - Synopsis

Wendy, James and Peter are good friends and often play together. One day they decide to fold origami. Peter shows his friends how to fold a paper man, and the children animatedly proceed to fold more and more of them. They name their toys and start to imagine a story for them, but don't always agree on the proceedings...

Nanki-Poo, the son of the Japanese Emperor, is running away from home disguised as a second trombone player seeking to marry his beloved Yum-Yum. She was promised in marriage to Ko-Ko, a tailor in the town of Titipu. Ko-Ko was recently condemned to death for flirting (a capital crime under the Emperor's law) and therefore Nanki-Poo hopes to finally be able to claim Yum-Yum as his bride.

Upon arriving in Titipu he is surprised to find out that not only is Ko-Ko still alive, but has been promoted to High Lord Executioner. This was a maneuver designed by Pooh-Bah, the sole manipulative political leader of Titipu, to prevent further executions in town: if Ko-Ko ever decides to execute any criminal, he would have to start with himself.

Nanki-Poo is devastated. In a secret meeting with Yum-Yum he declares his love and reveals his true identity and the reason why he is running away from home. Meanwhile, Pooh-Bah receives a letter from the Emperor himself stating that if no execution is carried out in Titipu within a month then the town will lose its status and become a village!

Ko-Ko finds out that, in his heart-broken misery, Nanki-Poo is planning to commit suicide. Ko-Ko then comes up with an ingenious plan: since Nanki-Poo is decided to die anyway, he could volunteer to be publicly executed instead. In exchange, he would be allowed to marry Yum-Yum in the month preceding his execution.

As the preparations for the wedding are on their way, Katisha, an elderly lady from the Emperor's court, arrives in Titipu to claim Nanki-Poo in marriage. He and Yum-Yum manage to escape, and Katisha fails on revealing Nanki-Poo's true identity.

While Ko-Ko, Nanki-Poo and Yum-Yum argue over some technicalities of their plan, Pooh-Bah receives another letter announcing that the Emperor himself is now coming to Titipu. Ko-Ko assumes this must be to verify if the execution orders have been obeyed. Unable to kill any living thing, and desperately trying to find a solution that will please the Emperor, Ko-Ko gives his blessing for the union of Nanki-Poo and Yum-Yum if they run away immediately. He and Pooh-Bah fake a death certificate for Nanki-Poo just before the arrival of the Emperor.

The plan of course fails. Once the Emperor sees his son's name in the death certificate, he sentences Ko-Ko and the others to the most painful punishments and death. While the Emperor decides on the details of their tortures, Ko-Ko seeks Nanki-Poo for help. He suggests that Ko-Ko should approach Katisha, for she would be capable of changing the Emperor's mind. With her support and a magistral example of Gilbertian logic, all confusion is sorted, everyone is happy and can finally be married in peace.

4 - The music

No cuts or edits have been made to the numbers in the show. The songs are as follows:

- 1) *If You Want to Know Who we Are* - chorus of Men
- 2) *A Wandering Minstrel* - Nanki-Poo and chorus of Men
- 3) *Our Great Mikado, Virtuous Man* - Pish-Tush and chorus of Men
- 4) *Young Man, Despair* - Pooh-Bah, Nanki Poo and Pish-Tush
- 4a) Recit. *And I'd have Journeyed for a Month* - Pooh-Bah, Nanki Poo
- 5) *Behold the Lord High Executioner* - Ko-Ko and chorus of Men
- 5a) *As Some Day it may Happen* - Ko-Ko and chorus of Men
- 6) *Comes a Train of Little Ladies* - chorus of Ladies
- 7) *Three Little Maids from School we are* - Yum-Yum, Peep-Bo, Pitti-Sing and chorus of Ladies
- 8) *So Please you, Sir, we much Regret* - Yum-Yum, Peep-Bo, Pitti-Sing, Pooh-Bah and Chorus of Ladies
- 9) *Were you not to Ko-Ko Plighted* - Yum-Yum and Nanki-Poo
- 10) *I am So Proud* - Pooh-Bah, Ko-Ko and Pish-Tush
- 11) Act One Finale *With Aspects Stern and Gloomy Stride* – All (entrance of Katisha)

(interval)

- 12) *Braid the Raven Hair* - Pitti-Sing and chorus of Ladies
- 13) *The Sun Whose Rays are all Ablaze* - Yum-Yum
- 14) Madrigal *Brightly Dawns our Wedding Day* - Yum-Yum, Pitti-Sing, Nanki-Poo and Pish-Tush
- 15) *Here's a How-De-Do* - Yum-Yum, Nanki-Poo and Ko-Ko
- 16) *Mi-ya Sa-ma* - Mikado, Katisha and chorus
- 17) *A More Humane Mikado* - Mikado and chorus
- 18) *The Criminal Cried as he Dropped him Down* - Ko-Ko, Pitti-Sing, Pooh-Bah and chorus
- 19) *See how the Fates their Gifts Allot* - Mikado, Pitti-Sing, Pooh-Bah, Ko-Ko and Katisha
- 20) *The Flowers that Bloom in the Spring* - Nanki-Poo, Ko-Ko, Yum-Yum, Pitti-Sing and Pooh-Bah
- 21) Recit. and Song *Alone, and yet Alive* - Katisha
- 22) *On a Tree by a River* - Ko-Ko
- 23) *There is Beauty in the Bellow of the Blast* - Katisha and Ko-Ko
- 24) Act Two Finale *For He's Gone and Married Yum-Yum* - All

5 - Cast

Principal roles

Yum-Yum, the eldest ward of Ko-Ko - *Soprano*
Pitti-Sing, ward of Ko-Ko - *Mezzo-Soprano*
Peep-Bo, ward of Ko-Ko - *Mezzo / Alto*
Katisha, the Mikado's daughter-in-law elect - *Alto*
Nanki-Poo, son of the Mikado - *Tenor*
Ko-Ko, the Lord High Executioner of the town of Titipu - *Comic Baritone*
Pooh-Bah, the Lord-High Everything-Else of Titipu - *Bass-Baritone*
Pish-Tush, a noble lord - *Bass-Baritone*
The Mikado, Emperor of Japan - *Bass*

Three children, folding their origami toys - Peter, Wendy and James – non spoken roles who will sing with the chorus.

The principal cast is nice and compact, with some excellent roles available.

The largest roles include Yum-Yum, Nanki-Poo and Ko-Ko who have a lot of interaction with each other in both scenes and songs and are the primary plot drivers of the show.

Smaller parts include Peep-Bo who primarily fills ensemble roles in songs; Pish-Tush who sings the exposition song after the opening chorus and has some lines and a few ensemble parts throughout the show; and The Mikado, who has a couple of big scenes and a solo song in act 2, and is probably one of the most entertaining parts in the show (similar to the Chief of Police in 'The Pirates of Penzance').

Principal cast auditions

Auditions will be held on Friday 7th October (evening) and Saturday 8th October (all day). Sunday 9th will be set aside for any call-backs. Cast will be announced by the end of Sunday 9th at the very latest.

Auditionees will be required to sing a song of their choice and to read a short monologue from a list chosen by the panel, which they will be able to practice before their audition. As usual, we will provide a number of songbooks and G&S vocal scores if auditionees would like to use them on the day, but candidates will be encouraged to have something prepared beforehand.

Peter, Wendy and James, our three original acting-only roles, will be cast at audition with the other roles. Anyone auditioning for these parts may be called back to see how they interact with each other, and to demonstrate silent acting skills. We wish the three of them to also sing in chorus numbers, but these roles *are* open to people who don't want to sing at all. If someone auditioning for one of these parts doesn't want to sing in their audition, this won't preclude them

from singing in the non-auditioned chorus. That said, our preliminary edited script assumes that they will be singing with the chorus.

Principal auditionees will not be auditioned on dance. All issues relating to dance are flexible until we have a choreographer on board.

Chorus

The chorus will not be auditioned, continuing the LOpSoc tradition that allows anyone to have the opportunity to be on stage. Cross-gender chorus will only be used if strictly necessary, to be dictated by numbers - making the best and most uniform sound possible is the key aim.

Chorus Choreography

As usual with LOpSoc shows, most chorus numbers will be blocked with stylised movement and basic choreography. If a choreographer wants to include more complex dances, we would aim to select a subgroup of chorus members who would be willing to have a go at more challenging dances and get a bit of limelight without having to take a role as a lead singer or actor. As with principal cast, all issues relating to chorus dance are flexible until we have a choreographer on board.

6 - Orchestra

The orchestra follows Sullivan's standard orchestral set-up, as follows:

- 2 flutes
- 1 oboe
- 2 clarinets in B flat
- 1 bassoon
- 2 horns in F
- 2 trumpets in B flat
- 2 trombones
- 2 timpani, 1 triangle, 1 bass drum and 1 cymbal
- 1-3 violin 1
- 1-3 violin 2
- 1-2 viola
- 1-2 violoncello
- 1 double-bass

17-23 musicians in total, which should be a nice fit in the Nuffield band pit.

The conductor's score can be found in Hartley Library. Orchestral parts can be downloaded from IMSLP as Gilbert and Sullivan Operettas are in the public domain. This makes a minor saving on hire costs and removes the risk of getting fined for lost/marked band parts.

7 - Costumes and props

We are going for a clean and versatile approach for costumes, which will help communicate the concept and setting of the show to the audience. With a lot of white in the chorus and principal characters clothing, it will be possible to express greater changes of mood and scene through lighting effects. For example, when tension builds up in Act I finale, a dramatic change in light will create a powerful effect on stage, enhancing the drama to the audience.

The three children (Peter, Wendy and James) will be dressed in dark colours as Victorian children, to contrast with the colorful brightness of the origami people from their imagination.

The chorus will be dressed in white long sleeved t-shirts, white trousers and a large colorful obi (Japanese sash). The principal characters will have more elaborate and equally colorful costumes on top of the same white base.

Yum-yum, Pitti-Sing and Peep-Bo will wear eastern Asian style dresses (available in the PA house). Katisha will have either a similar dress or yukata - extravagant and not very tasteful to match the character's personality (also available in the PA house).

Pooh-Bah and Pish-Tush will have colorful obi and happi (Japanese jacket). Nanki-Poo will ideally have a yukata, but if we cannot find a male one he will have a more elaborate and fancy happi. These 2-3 happi will either be borrowed (Renata may be able to get hold of some) or be made. Ko-ko will wear a colorful obi and black hakama (Renata can provide one). The Mikado will wear some more traditional kimono-like clothes on top of the white base (to be sourced from the PA house and charity shops).

Shoes will be flat (to emulate Japanese tabi) and either black or white depending on what the cast already owns. If needed, extra shoes can be sourced from the PA house, borrowed from other cast members or purchased from low-cost stores.

Since the story is set in a game of make-believe, there is no need to attempt making the cast look like Japanese people. Make-up will consist of colourful eyeshadows, blushers and eyeliners to express the fantasy from the children's imagination.

The show is very light on props (the main necessities being Ko-Ko's list and his executioner's sword). Props will primarily be either sourced from the PA house or handmade with paper as origami (where this will work). Anything else needed can be sourced online, bought locally, or borrowed if possible.

8 - Publicity

The Mikado is a very well known show with potential to bring big audiences. The PA Nuffield slot also has more visibility than a normal Annex slot. These two factors combined offer a great opportunity to broadcast the PA community to the local public.

We are going to have four to five different designs for A3 posters. This aims to catch more attention of passersby, especially on campus. We will visit and put posters up in local business around the Highfield and Portwood areas that have space for community advertisement. The same will be done in town as well. Two A0 posters will also be printed (for the Nuffield and the Annex). We present some draft designs of the posters in the Appendices.

We will order 5000 flyers (with single design). We will organise flyering rotas and flyering with flashmobs on campus to engage people and try to foster more interest in the show.

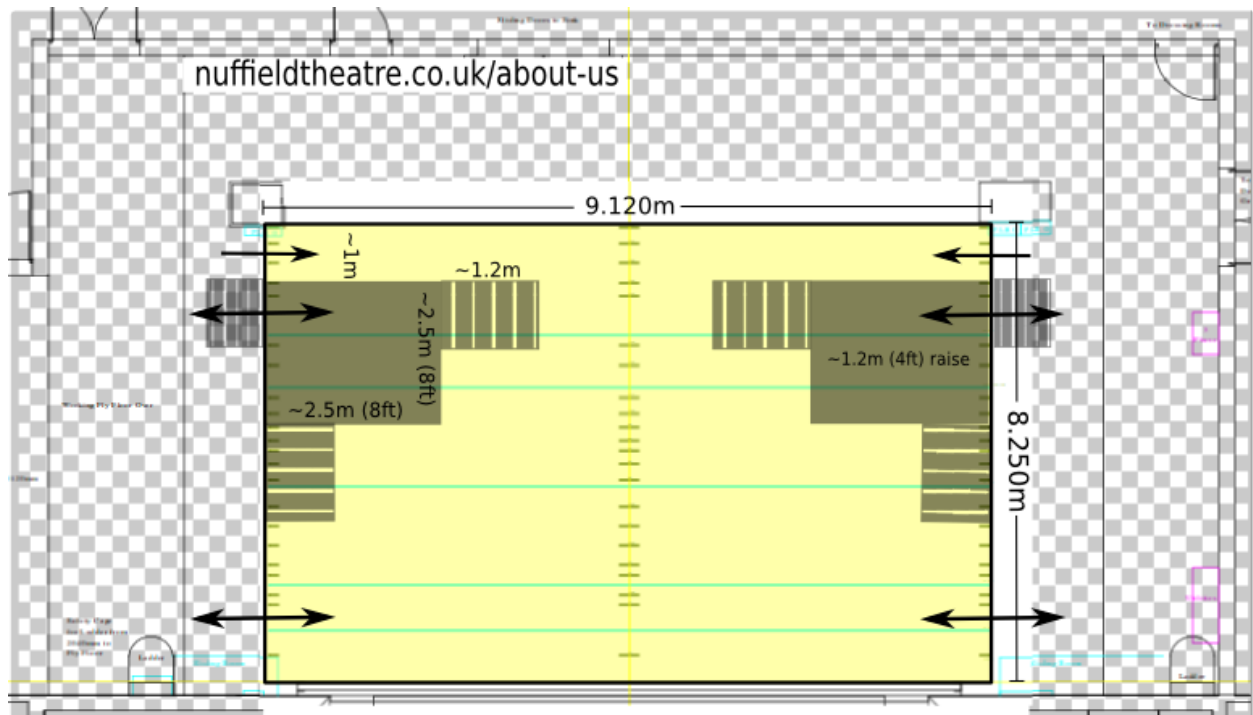
We have permission to form flashmobs in front of the Barclays branch in town (thanks to the new LOpSoc bank account), and we will also organise flyering rotas in the city centre. This has proven to be effective last time LOpSoc had the Nuffield slot, and again we believe that the popularity of this show has a huge potential to attract large audiences.

We will continue to use LOpSoc's strong presence in social media to advertise the show on the LOpSoc website, Facebook, Twitter and Youtube. We plan to release regular highlights from rehearsals - photos, videos, quick interviews with cast members - to engage not only with potential audience members but with potential new cast members as well.

9 - Set and Technical

The set will consist of two 4' high, 8'x8' square safety-railed raises in both back-corners of the stage, with three sets of treads each leading inwards, forwards, and off stage, which allows cast to use them to enter and exit as well as ascend/descend from multiple directions. Basic fabric tabs, potentially in any suitable bright colour, will cover the raises. This layout along with other set dressing is designed to represent the town gates of Titipu where a lot of the plot takes place. It has the added benefit of giving the children characters a vantage point where they can be visible during the action to make their 'background acting' really entertaining. We will find and hire a suitable backdrop depicting the children's playroom.

There will be a standard lighting rig set up and normal basic haze to allow the mood-lighting to be really effective. The large emphasis on white in the costumes means that lighting changes will be really effective as the white will make the mood lighting really effective. At least one follow spot will be used to highlight soloists.



Sound

We have budgeted for radio mics for the principal cast. The chorus will not need to be amplified. The band will have a standard mic set-up, which will play the supportive role of enhancing the overall sound without changing the natural balance of Sullivan's orchestral texture.

10 - Budget overview

The show aims to break even at roughly 38% capacity each night in the Nuffield, as is the standard aim for most PA shows. With our proposed ticket prices, a token projection of programme sales, and a generous contribution of £250 from the LOpSoc account, this represents a minimum projected income of £8250, against *maximum* outgoings of £8235. As always, we are aiming (and expecting) to sell significantly more than 38% of tickets - we don't feel we are in danger of making a loss.

We will be applying for the profit-sharing grant as an added level of security.

Breakdown

Please note that all figures are worst-case scenario, designed to be totally safe. In practice we will spend much less than our outgoing figures and aim to bring in more. This budget is designed to demonstrate the break even point and show that we therefore have a good shot at turning a healthy profit. Please see attached Budget document overleaf for a more detailed spreadsheet.

Minimum projected ticket sales - £8050 (token estimate per night: 55 Adult @ £14, 70 Concession @ £10, 20 PA @ £7.00)

Programme sales - £225 (roughly 30 sold per night @ £1.50)

LOpSoc contribution - £250

Total projected income: £8525

Venue hire - £6641.60 (Nuffield hire plus StageSoc hire)

Publicity - £129 (full breakdown of allocation in budget document)

Set/Props - £295 (deckboard hire from SUSU, fabric tabs, potential extra raw materials, worst-case-scenario amount for props)

Sound, Light and Tech - £450 (radio mic hire is the bulk of this cost, light and other tech are emergency amounts in case any non-StageSoc equipment is needed)

Costumes/Makeup - £525 (£12.50 per person for costumes at estimated cast of 40. £25 allowed for any new makeup needed for the LOpSoc box)

Programme printing - £75 (150 @ 50p each)

Sundry - £25 (vocal score hire from Southampton City Library; printing of orchestral parts)

Other - £50 (in case of emergency/unpredicted costs)

Total projected outgoings - £8235

Projected minimum profit - £289.40

11 - Key dates and other notes

Bunfight - Wednesday 28th September 2016

Open-invite welcome meeting - Tuesday 4th October 2016

Principal cast auditions - Friday 7th, Saturday 8th and Sunday 9th October 2016

Term ends for Christmas - Friday 16th December 2016 - **Aim to have all music taught and all principal scenes blocked**

Spring term begins - Monday 9th January 2017 - **Cast aim to be off book**

Tech rehearsal - Monday 13th February

Dress rehearsal - Tuesday 14th February

Performances - Evenings Weds 15th - Sat 18th, afternoon matinee Sat 18th.

12 - Conclusion

All in all, we want to present an entertaining, exciting and colourful show, with high-quality music and acting being our priorities. We feel that we have a very strong team and concept behind 'The Mikado' and that this will be an excellent show to bring lots of new performers to LOpSoc and the Performing Arts.

13 - Appendices

1. - Preliminary publicity designs



2. - Character profiles.

Ko-Ko – Ko-Ko is a specky, dorky git who likes to use his position of power to his advantage. He constantly plays the victim despite rarely finding himself in real difficulties, so when he does find himself in an awkward position his actions and thought processes are somewhat cunning. Good physical comic acting will be required – KoKo needs to have really entertaining movement skills as well as precise comic timing. The biggest role in the show, and the main plot driver alongside Yum-Yum.

Nanki Poo – Happy go-lucky, and desperately in love with Yum Yum. Agrees to be executed just for the privilege of a month of married life with her. We aim to make him a more believable character, rather than simply ignorant. This character has the tendency to misread situations (such as the implications of suicide) in most interpretations of the script, but we think he can be played more flexibly.

Yum-Yum – She is the most sensible character in the show, demonstrated by her refusal to be buried alive with Nanki-Poo despite her love for him (which really is the benchmark for intelligence in this show). As a result she often ends up playing the ‘straight man’ (/woman!) in the comic events, and she makes important decisions that drive the plot, making her on par with Ko-Ko in importance.

Pitti-Sing - The ringleader of Yum-Yum’s ‘Mean Girls’ style posse - the Regina George of the group. She enjoys spreading gossip and showing off her good looks. She is definitely an unintentional troublemaker, but in the plot of *The Mikado*, she is unfortunately just caught in the wrong place at the wrong time.

Peep-bo – She is a small role in the original script, but due to her interaction with Pitti-Sing she will be included in a few more scenes to give her extra stage time and make more of the comic relationship between the girls in the show. If Pitti-Sing is Regina George, Peep-Bo is Gretchen Weiner - she panders to Pitti-Sing’s vanity but is ultimately more loyal to Yum-Yum.

Katisha – Katisha needs to be played with great depth of character and versatility. She commands the stage and instills fear in other characters. However, when alone she reveals a great depth of emotion and personal turmoil (although she’s not necessarily sensitive to the feelings of others). Her asides make it clear that her infatuation with Nanki-Poo is sincere, but she is nonetheless an undesirable woman to him and Ko-Ko.

Pooh-Bah – Charismatic, snobbish, pompous. Literally the ‘Lord-High everything.’ Should be very good at holding aloof from others on stage with a very good posh ‘telephone voice.’ Another very funny character – comic timing in delivery of lines will be what we’re looking for in audition.

Pish Tush – Ideally someone who has good diction, can act well through song, and has strength of gesture. Otherwise a very flexible character. An excellent small role, essentially a character for exposition and comedy.

The Mikado – Mad with power. A character with a big, over the top personality. Booming voice is a necessity. He should be able to steal the show when he's onstage through his conviction when stating his ridiculous ideas. Everybody defers to him out of fear or ironic loyalty but knows that he's really just a bit of an idiot. Diction and enthusiastic demonstration of his meaning will be important. He is very much designed to be a caricature of an idiot in power.

3. - Edited script with preliminary ideas for Wendy, James and Peter.

ACT I

SCENE. – *Courtyard of Ko-Ko's Palace in Titipu.*

When the curtain comes up we see three children (Peter = comedy + male chorus, Wendy = romance + female chorus, James = chaos) folding origami on the raise.

Halfway through the overture, Peter folds a paper warrior and shows it to the audience.

As he does so, a chorus member, dressed in white with a coloured sash, comes on stage and wanders around. The other two children smile in understanding, and help Peter to fold more origami.

Each time a new man is folded, Peter shows it to the audience and another chorus member comes on stage and goes to interact with the other chorus members.

By the end of the overture, all of the male chorus is on stage. Peter then comes down the raise and joins the chorus for the opening number. Wendy and James watch from the raise.

CHORUS OF NOBLES. - IF YOU WANT TO KNOW WHO WE ARE

(As the song ends, Wendy has produced a new paper man - more colorful than the previous ones or whatever. She comes down the raise and brings on NANKI-POO in great excitement. Peter is still in the chorus, James watches from the raise.)

RECITATIVE SONG and CHORUS – NANKI-POO. - A Wandering minstrel I

(Enter PISH-TUSH.)

PISH. And what may be your business with Yum-Yum?

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.

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:

SONG – PISH-TUSH *and* CHORUS. - Our Great Mikado

(*Exeunt* CHORUS.)

(In the end of the song, James comes down the raise holding another origami and brings on POOH-BAH. Peter exits with the chorus. Wendy glares at James and leaves the stage annoyed - she doesn't like Pooh-Bah. James doesn't care, and makes himself comfortable in one of the sides of the stage to watch.)

NANK. Ko-Ko, the cheap tailor, Lord High Executioner of Titipu! Why, that's the highest rank a citizen can attain!

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!

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!

NANK. And it does you credit.

POOH. 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!

SONG – POOH-BAH *with* NANKI-POO *and* PISH-TUSH. - Young man, Despair

(*Exit* PISH-TUSH.)

RECITATIVE – NANKI-Poo and POOH-BAH. - And I have journeyed for a month, or nearly

(Exeunt POOH-BAH and NANKI-Poo.)

(Enter CHORUS OF NOBLES, led by Peter. James joins them.)

CHORUS OF NOBLES. - Behold the Lord High Executioner

(Enter Ko-Ko attended.)

SOLO — Ko-Ko. - Taken from the County Jail

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. If I should ever be called upon to act professionally, I am happy to think that there will be no difficulty in finding plenty of people whose loss will be a distinct gain to society at large.

SONG — Ko-Ko with CHORUS OF MEN. - As Some Day it May Happen

(Exeunt CHORUS. Peter and James silently chatting aside. I think it would be funny in the next scene if they started arguing in silence about what's going on - James enjoying Pooh-Bah's arguments and Peter defending Ko-Ko.)

(Enter POOH-BAH.)

Ko. 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.

POOH. 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.

POOH. 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'.

POOH. As Private Secretary.

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

POOH. As Chancellor of the Exchequer.

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

POOH. Oh, as your Solicitor, I should have no hesitation in saying 'Chance it –'

Ko. Thank you. *(Shaking his hand.)* I will.

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

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

POOH. 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.

POOH. I don't say that all these distinguished people couldn't be squared; but it is right to tell that they wouldn't be sufficiently degraded in their own estimation unless they were insulted with a very considerable bribe.

Ko. The matter shall have my careful consideration. 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.

POOH. No money – no grovel! (*Exeunt together, followed by James and Peter.*)

(*Wendy enters leading the procession of YUM-YUM's schoolfellows, heralding YUM-YUM, PEEP-BO, and PITT-SING.*)

CHORUS OF GIRLS. - Comes a little train of ladies

(*Enter Ko-Ko and POOH-BAH.*)

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?

Ko. Well, that was the idea.

YUM. (*aside to PEEP-BO*). It seems odd, doesn't it?

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.

Ko. Oh, it's quite usual, I think. Eh, Lord Chamberlain? (*Appealing to POOH-BAH.*)

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

YUM. Thank goodness that's over! (*Sees NANKI-POO, and rushes to him.*) Why, that's never you? (*All Girls and Wendy rush to him excitedly.*)

YUM. Oh, I'm so glad! I haven't seen you for ever so long, 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 have you got an engagement? – Yum-Yum's got one, but she doesn't like it, and she'd ever so much rather it was you! 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, and we've been at school, but, thank goodness, that's all over now, 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 me?

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.

YUM. Oh, if you please he's the gentleman who used to play so beautifully on the – on the –

PITTI. On the Marine Parade.

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

NANK. Sir, I have the misfortune to love your ward, Yum-Yum – oh, I know I deserve your anger!

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 PISH-TUSH.*) Take him away. (*PISH-TUSH removes him.*)

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.

PITTI. Oh, it's alive. (*She starts back in alarm.*)

POOH. Go away, little girls. Can't talk to little girls like you. Go away, there's dears.

KO. Allow me to present you, Pooh-Bah. These are my three wards. The one in the middle is my bride elect.

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

KO. No, no, you shan't kiss them; a little bow – a mere nothing – you needn't mean it, you know.

POOH. It goes against the grain. They are not young ladies, they are young persons.

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

POOH. (*aside to KO-KO.*) Well, I shan't mean it. (*With a great effort.*) How de do, little girls, how de do? (*Aside.*) Oh, my protoplasmal ancestor!

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

POOH. I see nothing to laugh at. It is very painful to me to have to say 'How de do, little girls, how de do?' to young persons. I'm not in the habit of saying 'How de do, little girls, how de do?' to anybody under the rank of a Stockbroker.

KO. (*aside to girls.*) Don't laugh at him, he can't help it – 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.*)

QUARTET AND CHORUS OF GIRLS – YUM-YUM, PEEP-BO, PITTI-SING,
and POOH-BAH. - So please you, sir, we much regret

*(Exeunt all, but Wendy holds YUM-YUM by the hand and Peter comes bringing on NANKI-POO.
The two children sit on the steps of the raise to watch the scene.)*

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 you do 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.

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?

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?

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.*)

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 doesn't make it right. To flirt is capital.

NANK. It is capital!

YUM. And we must obey the law.

NANK. Deuce take the law!

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

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

YUM. Happy indeed!

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

YUM. Instead of being obliged to sit half a mile off, like that. (*Crosses and sits at other side of stage.*)

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

YUM. Breathing sighs 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.

NANK. Not for worlds!

YUM. Being engaged to Ko-Ko, you know!

NANK. Being engaged to Ko-Ko!

DUET – YUM-YUM and NANKI-POO. - Were you not to Ko-Ko plighted

(*Exeunt in opposite directions, Wendy and Peter follow them.*)

(Enter Ko-Ko.)

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! –

(*James runs onstage, followed by POOH-BAH and PISH-TUSH. He sits on the steps of the raise.*)

KO. Now then, what is it? Can't you see I'm soliloquizing? You have interrupted an apostrophe, sir!

PISH. I am the bearer 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 sooner or later! 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 within one month the post of Lord High Executioner shall be abolished, and the city reduced to the rank of a village!

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

KO. Yes. There is no help for it, I shall have to execute somebody at once. 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? What are you talking about? I can't execute myself.

POOH. Why not?

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. That is so, no doubt.

PISH. We might reserve that point.

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.

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

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 –

KO. A substitute? Oh, certainly – nothing easier. (*To POOH-BAH.*) Pooh-Bah, I appoint you Lord High Substitute.

POOH. I should be delighted. Such an appointment would realize my fondest dreams. But no, at any sacrifice, I must set bounds to my insatiable ambition!

TRIO. - Ko-Ko, Pooh-Bah, Push-Tush

(*Exeunt POOH. and PISH.*)

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?

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.

(*Wendy alarmed runs on stage. James stops her aside, they struggle silently.*)

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

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

Ko. Nonsense, sir. I won't 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.

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

Ko. No, no, don't do that. This is horrible! (*Suddenly. Wendy gives up and leaves the stage, James goes up the raise - or come closer to the scene? - grinning and triumphant.*) Why, you cold-blooded scoundrel, are you aware that, in taking your life, you are committing, a crime which – which – which – is – Oh! (*Struck by an idea.*) Substitute!

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.

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 the Public Executioner!

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 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 *won't* be of their number!

KO. Noble fellow!

NANK. I'll tell you how we'll manage it. Let me marry Yum-Yum tomorrow, 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.*)

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. But, dear me! 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 won't 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.

FINALE.

(*Enter* CHORUS, POOH-BAH, *and* PISH-TUSH. *Wendy and Peter come leading the chorus, James comes down to join them.*)

CHORUS.

With aspect stern
And gloomy stride,
We come to learn
How you decide.
Don't hesitate
Your choice to name,
A dreadful fate
You'll suffer all the same.

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!

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

ALL. Hail, Nanki-Poo!

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!

(*Enter* YUM-YUM, PEEP-BO, *and* PITTI-SING.)

ALL. Ah, yes!

He loves himself with passion tenderer still!

KO. (to NANKI-POO). Take her – she’s yours!

(Exit Ko-Ko.)

ENSEMBLE.

NANKI-POO. The threatened cloud has passed away,

YUM-YUM. And brightly shines the dawning day;

NANKI-POO. What though the night may come too soon,

YUM-YUM. There’s yet a month of afternoon!

NANKI-POO, POOH-BAH, PISH-TUSH, YUM-YUM, PITTI-SING, *and* PEEP-BO.

Then let the throng

Our joy advance,

With laughing song

And merry dance,

CHORUS. With joyous shout and ringing cheer,

Inaugurate our brief career!

PITTI-SING. A day, a week, a month, a year –

YUM. Or far or near, or far or near,

POOH. Life’s eventime comes much too soon,

PITTI-SING. You’ll five at least a honeymoon!

ALL. Then let the throng, etc.

CHORUS. With joyous shout, etc–.

(James steps to the side away from the chorus, and starts to make a new origami)

SOLO – POOH-BAH.

As in 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 one month you have to live

As fellow-citizen,

This toast with three times three we’ll give

‘Long life to you – till then!’ (Exit POOH-BAH.)

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!

(Dance.)

(As James shows the new origami to the audience, enters KATISHA melodramatically from the same side. He rejoins the chorus after her, pleased with himself for bringing on confusion.)

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!

CHORUS. Go, leave thy deadly work undone!

KAT. Come back, oh, shallow fool! come back to joy!

CHORUS. Away, away! ill-favoured one!

NANK. (*aside to YUM-YUM*). Ah!

'Tis Katisha!

The maid of whom I told you. (*About to go.*)

KAT. (*detaining him*). No!

You shall not go,
These arms shall thus enfold you!

SONG – KATISHA.

KAT. (*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!

CHORUS. If she's thy bride, restore her place,

Oh fool, oh blind, oh rash, oh base!

KAT. (*addressing YUM-YUM*). Pink cheek, that rulest

Where wisdom serves!

Bright eye, that foolest

Heroic nerves!

Rose lip, that scornest

Lore-laden years!

Smooth tongue, that warnest

Who rightly hears!

Thy doom is nigh,

Pink cheek, bright eye!

Thy knell is rung,

Rose lip, smooth tongue!

CHORUS. If true her tale, thy knell is rung,

Pink cheek, bright eye, rose lip, smooth 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 —

ALL. Yum-Yum!

PITTI. Your anger pray bury,
For all will be merry,
I think you had better succumb –
ALL. Cumb – cumb!
PITTI. And join our expressions of glee.
On this subject I pray you be dumb –
ALL. Dumb – dumb.
PITTI. You'll find there are many
Who'll wed for a penny –
The word for your guidance is 'Mum' –
ALL. Mum – mum!
PITTI. There's lots of good fish in the sea!
ALL. On this subject we pray you be dumb, etc.

(The children are still part of the chorus, but if possible James is actually singing by Katisha's side - he is clearly against the marriage and all happiness happening)

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!
Oh, faithless one, this insult you shall rue!
In vain for mercy on your knees you'll sue.
I'll tear the mask from your disguising!
NANK. *(aside)*. Now comes the blow!
KAT. Prepare yourselves for news surprising!
NANK. *(aside)*. How foil my foe?
KAT. No minstrel he, despite bravado!
YUM. *(aside, struck by an idea)*. Ha! ha! I know!
KAT. He is the son of your –
(NANKI-Poo, YUM-YUM, and CHORUS, interrupting, sing Japanese words, to drown her voice.)
O ni! bikkuri shakkuri to!
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!
 KAT. The son of your –
 ALL. O ni! bikkuri shakkuri to! oval oya!
 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;
 My wrongs with vengeance shall be We do not heed their dismal
 be crowned! sound,
 My wrongs with vengeance shall be For joy reigns everywhere around.
 be crowned!
 (KATISHA rushes furiously up stage, clearing the crowd away right and left, followed by an upset James. Peter and Wendy are happy in the chorus.)

END OF ACT I

ACT II

SCENE. – Ko-Ko's 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. Wendy is with the female chorus, James and Peter offstage)

SOLO – PITTI-SING and CHORUS OF GIRLS. - Braid the Raven Hair

(Exeunt PITTI-SING, PEEP-BO, and CHORUS.

Wendy sits somewhere to watch (aside / steps / raise).)

YUM. 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

(Enter PITTI-SING and PEEP-BO.)

YUM. Yes, everything seems to smile upon me. I am to be married today 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. It does seem to take the top off it, you know.

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

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

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

YUM. (*in tears*). I think it very indelicate 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.*)

(*Enter NANKI-POO, followed by PISH-TUSH*)

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 beheaded! (*Bursts into tears.*)

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

PEEP. It's quite true, you know, you are to be beheaded! (*Bursts into tears.*)

NANK. (*aside*). Humph! Now, 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.

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. And, at that rate, this interview has already lasted four hours and three-quarters! (*Exit PEEP-BO.*)

YUM. (*still sobbing*). Yes. How time flies when one is thoroughly enjoying oneself!

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.*)

Go. By all means. Let's – let's thoroughly enjoy ourselves.

PITTI. It's – it's absurd to cry! (*Trying to force a laugh.*)

YUM. Quite ridiculous! (*Trying to laugh.*)

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

MADRIGAL – YUM-YUM, PITTI-SING, NANKI-Poo, and Go-To.

(*Exeunt PITTI-SING, GO-TO and Wendy.*)

(NANKI-POO embraces YUM-YUM.

James brings on 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.

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.

NANK. Like that? (*He does so. KO-KO much affected.*)

KO. I am much obliged to you. Now – kiss her! (*He does so. KO-KO writhes with anguish.*)

Thank you – it's simple torture!

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. *and* 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 –

(*in ecstasy*).

YUM. (*delighted*). Was to have been?

KO. Yes, you never can be mine!

NANK. What!

YUM. 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. *and* 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 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.

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

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!

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!

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

YUM. It – makes a difference, doesn't it?

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

YUM. You see – burial alive – it's such a stuffy death!

NANK. I call it a beast of a death.

YUM. 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!

TRIO –YUM-YUM, NANKI-POO, and KO-KO. - HERE’S A HOW-DE-DO

(Exit YUM-YUM.)

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. Today I die.

KO. What do you mean?

NANK. I can’t live without Yum-Yum. This afternoon I perform the Happy Despatch.

KO. No, no – pardon me – I can’t allow that.

NANK. Why not?

KO. Why, hang it all, you’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!

(Enter POOH-BAH.)

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!

(James is delighted to hear this and runs happily offstage. Peter stays on stage, very concerned about what's going on.)

KO. The Mikado! He’s coming to see whether his orders have been carried out! (*To NANKI-POO.*)

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 and a gentleman, you are bound to die ignominiously by the hands of the Public Executioner.

NANK. Very well, then – behead me.

KO. What, now?

NANK. Certainly; at once.

POOH. Chop it off! Chop it off!

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!

POOH. Still, as Lord High Executioner –

KO. My good sir, as Lord High Executioner, I’ve got to behead 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 that, as a humane man, 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 anything! I can’t kill anybody! (*Weeps.*)

NANK. Come, my poor fellow, we all have unpleasant duties to discharge at times; after all, what is it? If I don’t mind, why should you? Remember, sooner or later it must be done.

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

NANK. What do you mean?

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, Lord High Admiral, Commander-in-Chief, Secretary of State for the Home Department, First Lord of the Treasury, and Chief Commissioner of Police.

NANK. But where are they?

KO. There they are. They'll all swear to it – won't you? (*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?

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?

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.*) Here she is. Yum-Yum, are you particularly busy?

YUM. Not particularly.

KO. You've five minutes to spare?

YUM. Yes.

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! (*Exit KO-KO, FOLLOWED BY PETER.*)

(*March – James comes on stage leading the procession, heralding MIKADO, with KATISHA. He joins Wendy and Peter in the chorus afterwards.*)

Entrance of MIKADO and KATISHA. - Miya sama

(‘March of the Mikado’s troops.’)

DUET – MIKADO and KATISHA.

SONG — MIKADO and CHORUS. - A more humane Mikado

(*Enter POOH-BAH, KO-KO, and PITTI-SING. All kneel.*

POOH-BAH hands a paper to KO-KO.)

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.

MIK. Oh, you've had an execution, have you?

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

POOH. I am the Coroner. (KO-KO *hands certificate to MIKADO.*)

MIK. And this is the, certificate of his death. (*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.

MIK. Describe it.

Trio And Chorus – KO-KO, PITTI-SING, POOH-BAH *and* CHORUS. - The Criminal Cried

(*Exeunt CHORUS. All children go on the raise to observe. James could take the certificate of death and pass it to Katisha as he passes by her...*)

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?

KAT. None whatever. On the contrary, I was going to marry him – yet he fled!

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

KAT. That's not true.

POOH. No!

KAT. 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. My face is unattractive!

POOH. It is.

KAT. 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.

POOH. Allow me!

KAT. It is on view Tuesdays and Fridays, on presentation of visiting card. As for my circulation, it is the largest in the world.

KO. And yet he fled!

Mix. And is now masquerading in this town, disguised as a Second Trombone.

KO., POOH. *and* PITTI. A Second Trombone!

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

KAT. Nanki-Poo.

MIK. Nanki-Poo.

KO. It's quite easy. That is, it's rather difficult. In point of fact, he's gone abroad!

MIK. Gone abroad! His address.

KO. Knightsbridge!

KAT. (*who is reading certificate of death*). Ha!

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

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!

KO. I beg to offer an unqualified apology.

POOH. I desire to associate myself with that expression of regret.

PITTI. We really hadn't the least notion –

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*.)

KO. We are infinitely obliged to your Majesty –

PITTI. Much obliged, your Majesty.

POOH. Very much obliged your Majesty.

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

POOH. No, of course we couldn't tell 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 KATISHA.*) I forget the punishment for compassing the death of the Heir Apparent.

KO., POOH. and PITTI. Punishment. (*They drop down on their knees again*.)

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 it's 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 –

PITTI. I knew nothing about it.

POOH. I wasn't there.

MIK. 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 –

KO., PITTI., and POOH. No!

MIK. Or not knowing –

KO. No!

MIK. Or having no notion –

PITTI. No!

MIK. Or not being there –

POOH. No!

MIK. There should be, of course –

KO., PITTI., and POOH. Yes!

MIK. But there isn't.

KO. PITTI., *and* POOH. Oh!

MIK. That's the slovenly way in which these Acts are always drawn. However, cheer up, it'll be all right. I'll have it altered next session. Now, let's see about your execution – will after luncheon suit you? Can you wait till then?

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

MIK. Then we'll make it after luncheon.

POOH. I don't want any lunch.

MIK. I'm really very sorry for you all, but it's an unjust world, and virtue is triumphant only in theatrical performances.

GLEE – PITTI-SING, KATISHA, KO-KO, POOH-BAH, *and* MIKADO. - See how the fates their gifts allot

(*Exeunt* MIKADO *and* KATISHA. *On the raise, the children are sad / worried / delighted and will probably have another silent argument in the following scene.*)

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 an otherwise 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!

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 it's too late. I'm a dead man, and I'm off for my honeymoon.

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? Your father is here, and with Katisha!

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.

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!

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.

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.

(You could have the children sing (or pretend to sing) this along with them from the raise.)

DUET – NANKI-Poo and KO-KO.

(With YUM-YUM, PITTI-SING, and POOH-BAH.) - The flowers that bloom in the spring

(Exeunt NANKI-POO, YUM-YUM, POOH-BAH, PITTI-SING, and KO-KO.)

(The children come down from the raise, holding some of their origami, in a silent discussion. It is as if they cannot decide how to end the story. As they move to one side of the stage, enters KATISHA from the other side. The children hide to watch her.)

RECITATIVE AND SONG – KATISHA. - Alone and yet alive!

(In the end of the song, Wendy brings Ko-Ko on. He approaches Katisha timidly).

KO. Katisha!

(the children go back to watch from somewhere on stage... you could have them all back on the raise, or sitting in different places of the stage to interact with Ko-Ko and Katisha in their duet later on.)

KAT. The miscreant who robbed me of my love! But vengeance pursues – they are heating the cauldron!

KO. Katisha – behold a suppliant at your feet! Katisha – 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 a man to love me. Am I to go through the weary round again, 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?

KO. *(suddenly, and with great vehemence)*. Here! – Here!

KAT. What!!!

KO. *(with intense passion)*. Katisha, 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 criticized. Katisha, I dare not hope for your love – but I will not live without it! Darling!

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!

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!

SONG – KO-KO. - ON A TREE BY A RIVER

(During this song KATISHA and Peter and James have 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 won't hate me because I'm just a little teeny weeny wee bit bloodthirsty, will you?

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

KAT. My idea exactly.

DUET – KATISHA and KO-KO. - THERE IS BEAUTY

(Exeunt together, followed by the children.)

(Flourish. Enter the MIKADO, attended by PISH-TUSH and Court. Peter is in the chorus, James and Wendy are offstage.)

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, POOH-BAH, and PITTI-SING. They throw themselves at the MIKADO's feet. James brings on KATISHA and joins the chorus.)

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.

POOH. Mercy even for Pooh-Bah.

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 –

(Wendy brings on NANKI-POO and YUM-YUM. They kneel. She joins the chorus.)

NANKI. 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 artistic verisimilitude to a bald and –

KO. Will you refrain from putting in your oar? *(To MIKADO.)* 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!

FINALE. - For he's gone and married Yum-Yum

(the children can be together merrily playing with their origami among the chorus during the finale or something) (Curtain)

