

The Theatre Ink Little Musical 2008

HOT MIKADO

book & lyrics by David H. Bell, arrangements by Rob Bowman
Directed by Sami Mirrer & Diana Raiselis
Choreographed by Sami Mirrer
Music directed by Nate Berla-Shulock & Sarah Harney

Please read and fill out the entire packet before auditioning.
If you have any questions, please contact the Directors or Mr. Brown

MEETINGS AND WORKSHOPS

General Interest Meeting: Thursday, January 3rd [X block]
Vocal Workshop: Monday, January 7th [X block]
Room 127

AUDITIONS

Wednesday, January 23 [music afternoon, dance evening]
Thursday, January 24 [dance afternoon, music evening]

CALLBACKS

Jan 28-30

PERFORMANCES

May 22-24 @ 7:30, May 25 @ 2 in the Little Theatre

Please sign up for a half-hour vocal/acting audition and a 2-hour dance audition.

Questions? Contact us!

Sami Mirrer
Samanthamumba90210@yahoo.com
617.872.9462

Diana Raiselis
dianarai@gmail.com
617.699.7272

You can also leave a note in our mailbox by Rm. 132, or email us at hotmikado@gmail.com

Hot Mikado does not conflict with Grease or Spontaneous Generation; however, it **does conflict with Romeo & Juliet. You may audition for Hot Mikado, and, if not cast, audition for Romeo & Juliet afterward.*

SYNOPSIS

Act 1

In the city of Titipu, the **Gentlemen of Japan** set the big-band-meets-Japan scene. Suddenly, Nanki-Poo arrives, asking where he might find Yum-Yum. The men ask who he is, and he answers, **A Wand'ring Minstrel I**. We learn that he fell in love with Yum-Yum while traveling with the Titipu orchestra, and having heard the rumor that her fiancé had been executed, he has returned to wed her. However, the men inform Nanki-Poo that her fiancé, Ko-Ko, was actually saved at the last minute and the two are to be married that afternoon (**And the Drums Will Crash**). They also explain that Ko-Ko was appointed **Lord High Executioner**, so now no one in Titipu can be executed (because Ko-Ko is first on the list). Ko-Ko himself appears, and sings about the many people he would execute, given the chance (**I've Got A Little List**).

Yum-Yum and her two sisters, Pitti-Sing and Peep-Bo, make their way home from school (**Three Little Maids**), when they run into Nanki-Poo, who tries to explain his real identity to Yum-Yum: he is the son of the great Mikado, and heir to the throne, and has run away from an undesired arranged marriage. They mourn their betrothals, embracing and lamenting, **This Is What I'll Never Do**. Ko-Ko enters, having just received a letter saying he must execute someone within the month or he will lose his job, and Titipu will be “reduced to the rank of a village.” Ko-Ko, Pooh-Bah (the Lord High Everything Else) and Pish-Tush contemplate who will be sacrificed (**I Am So Proud**), when Nanki-Poo enters, about to kill himself for lack of Yum-Yum. Ko-Ko spots an opportunity, and the two strike a bargain: one month of wedded bliss for Nanki-Poo and Yum-Yum, before he is to be executed.

The town celebrates (**Let the Throng Our Joy Advance**) until Nanki-Poo's vengeful fiancé, Katisha, appears (**Katisha's Entrance**). Yum-Yum and Katisha are about to quarrel when big sister Pitti-Sing steps between them and tells her off, **For He's Gonna Marry Yum-Yum**. Katisha grieves that “**The Hour of Gladness** is dead and gone,” before attempting to expose Nanki-Poo's identity to the town. Yum-Yum, privy to his secret, cuts her off and leads the town in song, drowning her out (**Act One Finale**).

Act 2

The act opens with Yum-Yum preparing for her wedding to Nanki-Poo (**Braid the Raven Hair**), and she marvels at her own beauty (**The Sun & I**). The ensemble enters, decorating for the wedding (**Swing A Merry Madrigal**). All is joyous until it is revealed that an executed man's wife must be buried alive, upon which Yum-Yum begins to rethink the plan (**Here's A Howdy Do**). Pooh-Bah announces the Mikado is on his way, so Pooh-Bah hurriedly marries them, Ko-Ko forges a death certificate for Nanki-Poo to satisfy the Mikado's decree, and they send the couple to hide. The Mikado arrives (**The Mikado Song**)— not to check up on Ko-Ko, but actually to find his son, Nanki-Poo, who is set to marry Katisha. Ko-Ko tells him that his son has been executed, insisting that he did not know his identity, so the Mikado cheerfully informs him that he and his accomplices will be sentenced to death by boiling oil. A panicking Ko-Ko begs Nanki-Poo to come out of hiding, but he refuses, saying that he will surely be executed for his marriage to Yum-Yum by the request of Katisha. She is expressing her sorrow for her deceased fiancé (**Alone and Yet Alive**) when Ko-Ko appears, to profess his love for her, and to proclaim that he will die if she does not marry him (**Tit-Willow**). She is wooed (**Beauty in the Bellow**), and begs mercy for Ko-Ko and his companions. Now that everything has been resolved, Nanki-Poo and Yum-Yum reappear for a happy ending (**Act 2 Finale**).

CHARACTER DESCRIPTIONS

Men

THE MIKADO: Japanese nobility, the “J. Edgar Hoover of Japan.” Carefree and relaxed, he just wants every criminal’s punishment to serve as entertainment, and he loves a good joke. Although his demeanor is never serious, he is very strict about following the laws of Japan, as inconvenient as they may be.
(Tenor, C₃ to G₄)

NANKI-POO: The son of the Mikado, and heir to the Japanese throne. When he was betrothed to Katisha against his will, he ran away and disguised himself as a (less-than-talented) trumpeter for the Titipu orchestra. A naïve hopeless romantic, he will do anything to be with Yum-Yum, even be beheaded.
(Tenor, Eb₃ to C₅)

KO-KO: Theatrical, clumsy, and cowardly, he is the most unlikely candidate for his post of Lord High Executioner. He takes great pride in having power, but can’t actually bring himself to execute anyone. He is Yum-Yum’s fiancé and guardian.
(Tenor, Bb₂ to Eb₄)

POOH-BAH: “Lord High Everything Else,” from the Archbishop of Titipu to the chief of police. He gives matter-of-fact advice from any of his many points of view, and will say anything (even state secrets) for a bribe. He is pompous and loves to show off.
(Tenor, A₂ to Eb₄)

PISH-TUSH: The coolest gentleman of Japan, he knows everything that is going on and has an opinion on it all. No matter what’s happening, he’s in the middle of it.
(Tenor, G₃ to B₄)

3-6 GENTLEMEN OF JAPAN

Women

PITTI-SING: The oldest of the three little maids. She is sarcastic at times but always speaks the truth. She stands up for her sister when Katisha arrives in town.
(Belter, Eb₃ to D₅)

YUM-YUM: The sweet, bubbly, middle child. She is betrothed to Ko-Ko but in love with Nanki-Poo. She is emotional and at times self-absorbed, as she wonders why she is “more attractive than anybody else in the whole world.”
(Soprano, Bb₃ to G₅)

PEEP-BO: The sassy, youngest little maid. She has a big voice, but tags along with her older sisters.
(Alto, B₂ to D₅)

KATISHA: Nanki-Poo’s “just a teeny weeny wee bit bloodthirsty” bride-to-be. Although plain of face, she has a striking left shoulder blade, fascinating right elbow, and stunning right heel. She comes to Titipu to claim her “prey”...er, fiancé. She is fierce, but quickly won over by Ko-Ko.
(Alto, E₂ to B₄)

3-6 LADIES OF JAPAN

**Note:* Ranges are listed with the reference point of middle C as C₃. For example, G₃ would be middle G, whereas G₅ would be 2 octaves above.

VOCAL & ACTING AUDITIONS

To prepare: *Please be familiar with all packet selections for your gender*, both scenes and songs. Memorization is not necessary.* You are welcome to audition with other songs (from *Hot Mikado* or other shows) or monologues. If you do choose other material, please familiarize yourself with the packet selections as well, as we may ask you to present them.

At the audition: You will be called in individually, to audition for the directors, music directors, Mr. Brown, and a stage manager. You will first “slate”: clearly and confidently state your name, and the song and scene you have chosen to present. Piano accompaniment will be provided for the packet selections. A stage manager will read opposite you for the short scene of your choice. The acting selections here are scenes, as the style of *Hot Mikado* calls for fast-paced dialogue, a quality we will look for in the audition.

*The one addition is the scene between Ko-Ko and Pooh-Bah; although the characters are male, girls are welcome to read for either character in that scene.

DANCE AUDITIONS

You will be taught a short combination as a large group, and you will be given ample time to review it. We will then split you into smaller groups, and you will come in group by group to perform the combination for us.

Please wear clothing you can move in, such as gym shorts, sweatpants, leggings, leotards and tights, etc. All long hair must be pulled back away from your face. You are welcome to bring dance shoes, although they are not required. Bring plenty of water!

CALLBACKS

We hope to post a callback list by Friday, January 25. Callbacks may consist of further acting, vocal, or dance auditions, or any combination of the three. We will provide packets of additional material for you to prepare over the weekend. Callbacks do not guarantee a role in the show; conversely, if you are not called back, it does not mean we are not considering you for a role.

PREPARATION

Students who sign up for an audition are expected to prepare in the following ways:

- By reading the script, listening to the music, and generally getting a feel for the play;
- Learning the vocal selections provided in the packet, attending pre-audition dance and vocal workshops, and/or meeting with the musical directors if necessary;
- Preparing the acting selections provided in the packet; meeting with a student Director or Mr. Brown, if necessary.

Adam Brown, Chair of Theatre Ink, is available all year to any student who would like to go over their audition piece in advance of any show to get feedback and guidance. Please do not hesitate to contact him and set up such an appointment as you prepare for your audition. You can reach him by email at Adam_Brown@newton.k12.ma.us or call 617-559-6406. Take advantage of this opportunity.

WHAT ARE WE LOOKING FOR?

In casting, we will carefully consider each auditioner's entire presentation, including vocal, dance and acting auditions, to determine the combination that best fits the role. A performer may be stronger in some areas than others. This is one reason that feedback from the Directors can be very valuable to students after the audition.

It is important that each student be well prepared for the audition process so they can do their best, thus providing them the best opportunity to be cast in this production.

- Please review the expectations outlined in the end of this packet, especially regarding rehearsal policies.
- Communication is a key part of a successful production. We will do our best to be available to you for any questions or concerns, and we expect that you will come to Mr. Brown or us directly with any problems you are having (i.e. with cast members, difficulty of material, feedback for us, school...anything!)
- We expect you to keep rehearsal and performance spaces clean, and take care of all props and costumes, including rehearsal props. These things are a privilege, and you are expected to treat them with care, as your own. If they are lost or damaged, you will be responsible for the replacement cost.
- We expect you to be *present*: mentally and physically. Leave personal “drama,” schoolwork, and any other distractions at the door. We will do our best to give you downtime for homework, but in return we expect you to devote your full attention to the rehearsal.
- We will give 110% of our energy, time, and attention to making this production something we can all be proud of; we ask the same from you.

name: _____ email: _____

circle: 2008 2009 2010 2011 m/f homeroom: _____

address: _____ home phone: _____

city _____ zip code _____ cell _____

home phone: _____

parent name(s) _____ parent email _____

parent cell _____

CONFLICTS:

We understand that everyone is extremely busy; however, we have a very limited rehearsal period and a lot of material to learn. Please be completely honest about your conflicts now, as we will not accept more conflicts once rehearsals begin.

Please list one-time conflicts here (dentist, family reunion, etc.) If you are uncertain, it is better to list the conflict and let us know that it is no longer applicable later.

Are you participating in: *Grease* Spon Gen in what capacity (cast, props...) _____

Are you taking AP tests? If so, which? _____

Which frees do you have, if any? _____

Please list all regular conflicts (9am-10pm) from now until May 27. You will have to clear your schedule of conflicts in the two weeks preceding the show.

Su	M	Tu	W	Th	F	Sa

Which roles will you accept?

- any role
- Ladies/Gentlemen of Japan only
- Yum-Yum
- Pitti-Sing
- Peep-Bo
- Katisha
- Nanki-Poo
- Ko-Ko
- The Mikado
- Pish-Tush
- Pooh-Bah

If not cast, would you be interested in the following position(s):

- props manager/crew
- costumes crew
- stage crew
- publicity manager/crew
- stage management
- student producer
- hair/makeup
- house management

Please list all **relevant experience** (music, dance, theatre, etc). Alternatively, you may attach a resume if you have one.

Please also indicate any **special skills**, including but *definitely* not limited to: tap dance, swing dance or swing “tricks,” vocal jazz improvisation. (Examples of others might be doing a split, baton twirling, cartwheels, etc).

Important Theatre Ink Information for All Auditioning Students & Their Parents

Please **read**, **sign** and **return** the signature page that follows prior to your audition.

Theatre Ink Mission Statement

Theatre Ink, Newton North High School's Teaching and Working Theatre, is a student-centered community that emphasizes the process of artistic collaboration and instills a disciplined work ethic. By practicing professionalism, collaboration and emphasizing individual development, we bring to the stage high quality theater productions.

We seek to prepare students to be lifelong learners, critical and creative thinkers, and problem solvers committed to open and honest communication. We believe that these are universal skills that can be applied productively to any endeavor. We want students to leave our program well prepared to navigate their way toward success in a challenging, complex, and exciting world.

And you don't have to be in a show... to be in a show! By staging 11-12 productions each year, Theatre Ink offers a wide variety of opportunities for students to have a complete hands-on learning experience in all aspects of theatre arts, both on and off stage. We strongly encourage all students to participate in all areas of production and reap the lifelong benefits that the program has to offer.

THEATRE INK CASTING POLICY

Both student and staff Directors always strive to cast fairly, with the guiding objective of assembling the overall cast that will best serve the directorial vision for the show. This requires many hours of careful analysis by the Directors and Mr. Brown, who take their responsibility in this area very seriously. Mr. Brown watches every audition and participates as a mediator and guide through every casting process.

Theatre Ink casting decisions are not based on seniority (grade level in school), or years of participation in the program. This is a firm programmatic value arrived at after years of assembling casts, and seeing the exciting results that come from having students collaborate across the grade spectrum from freshman to senior, each cast solely on his or her fit for a given role as revealed through a rigorous and thoughtful audition process.

Auditioning for a show can be competitive and sometimes daunting. In keeping with the program's emphasis on theatre as a vehicle for learning and individual development, Mr. Brown is available to coach and support students as they seek to improve their speaking, presentation, and performance skills through the audition process.

Theatre Ink values and celebrates diversity of all kinds. Encouraging diversity of participation is an overall goal of the program. Theatre Ink actively encourages all students to participate in productions as members of cast or crew. All students who audition are considered equally in an inclusive environment and in accordance with Theatre Ink casting principles. Theatre Ink hopes to be a reflection not only of the varied backgrounds and experiences of Newton North's staff and students but also of diverse world cultures, life experiences, and theatrical traditions. By carefully selecting a range of different shows each year we strive to tell theatrical stories that represent the richness of our world while offering a wide range of opportunities for all students.

Casting is a very complex process. In the end, the Directors must choose the students who best fit the roles in many dimensions, both by the individual skills they present in audition, but also in the dynamics that develop between actors who will be creating the driving energy of the show in scenes together. Such dynamics are a large part of what is explored in the "Callback" round of auditions. For students, auditioning is an exciting, yet difficult, process that can bring about greater success, whether cast in the production or not. The more a student auditions, the better they will become, especially if they seek and receive feedback and guidance. The feeling of "rejection" over not getting cast seems disappointing at first, but we strongly urge you to encourage your child to get right back to work as soon as possible so they can sharpen their skills for a future audition. In theatre, as in life, all of us experience both disappointment and success. Our goal is to teach our students how to deal with both, so when they leave Newton North High School they will be well prepared to navigate their way toward success in a complex world.

To Parents:

Due to the large audition pool Theatre Ink shows typically experience, your child's audition does not guarantee him or her a role in the show. If your child is not cast (and also if he or she is cast), we strongly suggest that (s)he meet with the Directors and/or Mr. Brown to obtain valuable feedback while it is freshly in mind, in order to further develop skills for future auditions.

While disappointment for some is an inevitable part of the experience in any competitive tryout situation, be it an academic, athletic or artistic pursuit, one of the hallmarks of Theatre Ink is that **there are many other ways to get involved** working on the production if you are not cast in an on-stage role. These include technical crew (set design and construction, lights, sound) working with Mr. Barrington-Haber, Theatre Ink's Technical Director; or on the many other teams, such as props, costumes, publicity and makeup. There are also opportunities to be a student producer or stage manager, which you can discuss with Mr. Brown or the Directors. If slots of interest are not available in the current show, please consider looking into such opportunities in an upcoming show. The wide range of types of shows, and the large number (11-12 per year) is designed to make as many theatre arts opportunities available to as many students as is feasible within the resources provided by the Newton Public Schools. We also strongly encourage each student to take a Theatre Arts and Speech class -- offered as an elective to all grade levels -- and go to Improv Club during X-blocks. These theatre education experiences will further enhance your child's skills in these areas and give them more confidence for the audition process. The wonderful spirit of camaraderie and collaboration that develops during shows is equally shared by on- and off-stage participants. Talking to students who have worked in various roles and jobs will confirm this for your student. Keep an open mind, and seek out a new experience!

GET INVOLVED!

first step is for the student to meet with the show's Directors. If further discussion is desired, the student should then meet with Mr. Brown. If, after those meetings, you and/or your child do not feel you received valuable feedback or information you are satisfied with, you are then encouraged to make a joint parent/student appointment with Mr. Brown. Please be assured that a student's future participation in Theatre Ink will not be jeopardized in any way by seeking to have concerns addressed according to this established process.

REHEARSALS

All actors must be in good academic standing, passing at least 20 credits in order to participate. If a report card shows that the student is not passing 20 credits, they will be removed from the production. Several progress reports will be assigned throughout the process, to be signed by all teachers. Progress reports must be handed in on time to attend rehearsal, or it will count as an unexcused absence. You *must* be in school during the day in order to participate in rehearsals and performances after school. If there is any question as to whether you should come in for a rehearsal you need to contact Adam Brown for verification.

We will do our best to prepare a **rehearsal schedule** well in advance and stick to it, although cast members are expected to check the callboard and their email daily for updates. In order for us to prepare a rehearsal schedule, we ask that you and your child provide a complete list of conflicts before rehearsals begin. These include both weekly "recurring conflicts" (such as music lessons, or practice sessions), and known one-time appointments on your calendar. Much time and energy is spent assembling a schedule that tries to accommodate each student's stated conflicts. For this reason, we will not accept new conflicts once rehearsals begin, except in an important extenuating circumstance, which must be discussed with the directors, and possibly Mr. Brown. Actors are expected to bring a note for any tardies (such as extra help from a teacher) or absences not listed before the rehearsal process, otherwise it will be considered unexcused. Three or more unexcused tardies or absences may result in removal from the production.

From casting until mid-March, we may choose to call specific cast members for some afternoon or evening rehearsals to learn solo, duet, or trio musical numbers. These rehearsals will be scheduled around cast members' conflicts.

From mid-March to the show in late May, your child may be called any weekday afternoon. For the majority of the process, rehearsals will be primarily afternoons, although we may choose to hold some evening rehearsals (the afternoon will be free the day of any evening rehearsal).

In the two weeks preceding the show, please expect that your child will be called for some weekend rehearsals, and that weekday rehearsals may run later, and generally until 11 pm in the final "production week." In these final weeks, no new conflicting activities should be planned, and usual weekly conflicts must be rescheduled. Traditionally, the Saturday before the week of the show is reserved for a technical rehearsal that requires all cast and crew to attend, usually from 9 am to 6 pm. For some shows, especially musicals, students are required to be there Saturday and Sunday. This is an important rehearsal where all the elements of the spectacle are brought together and give the production an important next step before beginning the dress rehearsal period.

We will keep parents posted on scheduling and optional social activities via **email**. Please be sure your student provides us with your current email address. Your volunteering in the parent-run Arts Opportunities Committee will also be greatly appreciated, as there are many ways, large and small, for parents to help support the show, and have fun doing so!

If you have any **questions, concerns or ideas**, please do not hesitate to contact Adam Brown. He strongly encourages open and honest communication and always looks forward to meeting with students and parents.

KEY DATES

Jan 3	X-Block: General Interest Meeting in 127
Jan 7	X-Block: Music Workshop in 127
Jan 23-24	Auditions
Jan 28-30	Callbacks
Feb 1	Cast list posted, cast dinner to follow
March 19	First rehearsal
May 10 &/or 11	Mandatory set build day(s)
May 17 & 18	Cue-to-Cue tech rehearsal
May 19-21	Tech week
May 22-25	SHOW!
May 27-28	Strike (mandatory breakdown of sets)

I have read, understood, and I agree to follow these expectations.

Student signature _____

Date _____

Parent signature _____

Date _____

Start

KO-KO: Pooh-Bah, it seems that the festivities in connection with my marriage must last a week. I really want to put on the dog, so tell me what I should spend.

POOH-BAH: Well, who are you speaking to? First Lord of the Treasury, Lord Chamberlain, Attorney-General, Chancellor of the Exchequer, or Private Secretary?

KO-KO: Suppose we say Private Secretary.

POOH-BAH: Well, speaking as your Private Secretary, I should say that, since the city's gonna be pickin' up the tab, don't stint yourself, do it well.

KO-KO: Exactly. That is your advice.

POOH-BAH: As Private Secretary. But you understand that, as Chancellor of the Exchequer, I am bound to see that due economy is observed.

KO-KO: Oh! But you said just now "don't stint yourself."

POOH-BAH: As Private Secretary.

KO-KO: And then you said that due economy must be observed.

POOH-BAH: As Chancellor of the Exchequer.

KO-KO walks POOH-BAH to a new place.

KO-KO: Well, come over here, where the Chancellor can't hear us. Now, as my lawyer, how do you advise me?

POOH-BAH: As your lawyer, I would say, as long as you don't implicate me, chance it!

KO-KO: Thank you. I will.

POOH-BAH: If it were not that, as Lord Chief Justice, I am bound to see that no law is violated.

KO-KO again moves with POOH-BAH.

KO-KO: I see. Well, come over here, where the Chief Justice can't hear us. Now then, as First Lord of the Treasury?

POOH-BAH: As First Lord of the Treasury, I could propose a special vote that would cover all expenses, but as Leader of the Opposition, it would be my duty to fight it tooth and nail. As Paymaster-General, I could fix the accounts, so 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 over into my own custody as chief of police. Click-click.

KO-KO: That's extremely awkward.

POOH-BAH: You're tellin' me! But I don't want you to think that all these distinguished people couldn't be satisfied by the insult of a very considerable bribe.

KO-KO: Yes, well, I'll keep that in mind.

END

Start

(KO-KO:) **THOUGH I PROBABLY SHALL NOT EXCLAIM AS I DIE...
OH, WILLOW, TIT-WILLOW, TIT-WILLOW.**

KATISHA: **Did he really die of love?**

KO-KO: **He really did.**

KATISHA: **All on account of a cruel little hen?**

KO-KO: **Yes.**

KATISHA: **Poor little fellah!**

KO-KO: **It's a sad tale, and quite true. I knew the bird well.**

KATISHA: **Did you? He must have been very fond of her.**

KO-KO: **His affection was something terrible.**

KATISHA: **And...if I refuse you, you'll go and do the same?**

KO-KO: **At once!**

KATISHA: **No, no -- you mustn't! Anything but that! Oh, I am a silly little goose.**

KO-KO: **You are!**

KATISHA: **And you won't hate me because I'm just a little teeny-weeny wee bit bloodthirsty, will you?**

KO-KO: **Hate you? Oh, Katisha! Is there not beauty even in bloodthirstiness?**

KATISHA: **My idea exactly.**

END

**Music No. 23 BEAUTY IN THE BELLOW
(Katisha, Ko-Ko)**

**THERE IS BEAUTY IN THE BELLOW OF THE BLAST,
THERE IS GRANDEUR IN THE GROWLING OF THE GALE,
THERE IS ELOQUENT OUTPOURING
WHEN THE LION IS A-ROARING,
AND THE TIGER IS A-LASHING OF HIS TAIL!**

KO-KO: **YES, I LIKE TO SEE A TIGER
FROM THE CONGO OR THE NIGER
AND ESPECIALLY WHEN LASHING OF HIS TAIL!**

KATISHA: **VOLCANOES HAVE A SPLENDOR 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-KO: **YES, IN SPITE OF ALL MY MEEKNESS,
IF I HAD A LITTLE WEAKNESS,**

START | YUM-YUM: Pss!

NANKI-POO: Yum-Yum, at last we're alone! I came because I heard your guardian was beheaded, but I find that you're going to marry him this afternoon!

YUM-YUM: Yes!

NANKI-POO: But you do not love him?

YUM-YUM: No!

NANKI-POO: Yahoo! That's swell! But why don't you turn him down?

YUM-YUM: What good would that do? He's my guardian. He's not about to let me marry you.

NANKI-POO: But I would wait until you were of age!

YUM-YUM: Besides, a wandering minstrel, who plays brass instruments outside of tea-houses, is hardly a suitable husband for the ward of a Lord High Executioner.

NANKI-POO: But -- *(Aside)*. Shall I tell her?

~~CONDUCTOR: You better, or we're gonna be here all night!~~

~~BAND: Yeah!~~

NANKI-POO: What if it should prove that, after all, I am no musician?

YUM-YUM: There! I knew it the moment I heard you play!

NANKI-POO: What if it should prove that I am no other than the son of his Majesty the Mikado?

YUM-YUM: The son of the Mikado! But why is your Highness disguised?

NANKI-POO: I had...

YUM-YUM: And what has your Highness done?

NANKI-POO: I went...

YUM-YUM: And does your Highness promise never to do it again?

NANKI-POO: Years ago, I made a mistake...the mistake of captivating Katisha, an older woman in my Dad's court. She misconstrued plain courtesy into an expression of affection, and claimed me in marriage under my father's...my father's flirting law. My father, the J. Edgar Hoover of Japan, ordered me to marry her within a week or die. That night, I ran away, disguised as a second trumpet and joined the big band in which...in which you found me.

YUM-YUM: I think your Highness had better not come too near. The laws against flirting are very severe.

NANKI-POO: But we're alone, and nobody can see us.

YUM-YUM: Still, that doesn't make it right. We must obey the law.

NANKI-POO: Damn the law! If it weren't for that, how happy we would be!

YUM-YUM: Hallel Yeah!

END

No. 13

The Hour of Gladness

51.

(Katisha drapes herself round a lamp post and sings mournfully.)

12/8 Gospel Blues

Start

Katisha

A

The Hour Of Glad-ness

it's dead and it's gone. In sit-ent

sad-ness I live a-lone

And the hope that I cher-ished all life-less

lies

And all has per-ished All has per-ished Save

love, which nev-er dies

Which nev-er oh, nev-er, nev-er

dies

Whoa Whoa Whoa! Won't you

END

help me, please? You see I'm down on my knees

And the hope that I cher-ished All

life-less-lies. Yes, it does! Oh, yeah!

And all has per-ished All has

per-ished. Yeah, yeah, yeah, yeah, Save love

which nev-er dies Which

ne-ver, no, no, no ne-ver

ne-ver dies! Yeah!

segue

For He's Gonna Marry Yum-Yum

13 *ad lib. "wail"* Start

mar ry Yum - Yum.

subito p

15 [A] Bright 4-Gospel Rock

f Yum - Yum! For He's Gon - na Mar - ry Yum - Yum. Your

Women

mf Yum - Yum. Yum - Yum! Oo - ooh. Yum - Yum.

Men

19

an - ger pray bu - ry. for all will be mer - ry. and I think you had bet - ter suc - comb.

Oo - oo - ooh. Oo - ooh. comb - comb!

23 [B]

The state of your con - nu - bi - al views to - wards the per - son you ac - cuse does not con -

27 *half-spoken* *(sung)* END

cern us. You can - not turn us! For his gon - na mar - ry Yum - Yum.

Does not con - cern us. You can - not turn us! Oo - oo - ooh. *f* We do not heed

A Wandering Minstrel, I

5.

Start

24 **C** non-tempo.

song. _____ If you try at love and al-ways fail, I'll sigh with you.

29 ad lib.

Oh, lis-ten to me ba-by. ba-by. Does your heart sing out a lone-ly wail? I'll do so, too. Oh.

34 Slower

yeah. _____ Oh, yeah. _____ Oh, yeah! _____

38 Brite Swing **D**

But if pat-ri-o-tic sen-ti-ment is

43

wan-ted, _____ I've pa-tri-o-tic bal-lads cut and dried.

48

For where-e'er our coun-try's ban-ner may be plan-ted. _____ All

53

o-ther lo-cal ban-ners are de-fied! _____ Our

57 **E**

war-ri-ors in mar-ching ranks as-sem-bled. _____ Ne-ver

61

quail or they con-ceal it if they do _____ And I

END

No. 4

And The Drums Will Crash

"Will this do?"
"For now."
(Cut) "Now let me see...about Yua-Yua..."

Start
Pooh-Bah
Now

6 **A**

lis - ten kid the news ain't great for in the end you've come too late. To

10

day's the date we ce - le - brate the wed - ding of our ex - c - cu - tion - er. This

14/39 **B** **B'** (2ndx) Nanki-Poo; "This afternoon?!"

ve - ry day from school Yum-Yum will wend her way and home - ward come with
vow their pact ex - tre - me - ly soon in point of fact this af - ter - noon her

18/43 2nd x with Men 2nd x to (2ndx) Nanki-Poo; "Wait a minute! Yua-Yua's getting married!" And Th

beat of drum and a rum-rum-tum to wed the Lord High Ex - c - cu - tion - er
ho - ney - moon with that buf - foon starts af - ter she's a pro - cessioner.

23 **C** Looser, hip

Drums Will Crash and the trum - pets bray, and they'll cut a dash on their wed - ding day. She Nanki-Poo; "Wedding d

27 + Men

tod - die a - way as all a - ver, with the Lord High Ex - c - cu - tion - er. And Th

ENO