

Rodgers & Hammerstein's

The King and I

Music by
RICHARD RODGERS

Book and Lyrics by
OSCAR HAMMERSTEIN II

Based on "Anna and the King of Siam" by Margaret Landon



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RODGERS AND HAMMERSTEIN'S
THE KING AND I

*First Performance in the U.S.A. at the St. James Theatre, New York,
March 29th, 1951*

*First Performance in England at the Theatre Royal, Drury Lane, London,
October 8th, 1953*

CHARACTERS (in order of appearance)

CAPTAIN ORTON
LOUIS LEONOWENS
ANNA LEONOWENS
THE INTERPRETER
THE KRALAHOME
THE KING
PHRA ALACK
LUN THA
TUPTIM
LADY THIANG
PRINCE CHULULONGKORN
SIR EDWARD RAMSAY
PRINCE YING YAOWLAK
NINE PRINCES AND EIGHT PRINCESSES
EIGHTEEN ROYAL DANCERS
TEN PRIESTS OF SIAM
TEN ROYAL WIVES
FOUR AMAZONS

The Play is divided into two acts.

The action passes in and around the
King's Palace, Bangkok, Siam.

Time: *Early eighteenth century.*

THE KING AND I
ACT I

Presets.

Tab No. 1 (Interior) set O.P.
Tab No. 2 (Exterior) set O.P.
Verbal Cue start of Overture, Houselights B O

SCENE I

SCENE: Deck of the Chow Phya, a ship that has sailed from Singapore, up the Gulf of Siam, and is now making its way slowly along the winding river that approaches Bangkok.

AT RISE: CAPTAIN ORTON, a middle-aged Englishman, is leaning on the binnacle, facing front, smoking a pipe. On the deck upstage of the binnacle are several boxes and crates of furniture.

Music No. 1
(Opening, Act 1)

House tabs rise on music cue.

Cue I. Switchboard as house tabs rise.

As soon as the curtain has risen, LOUIS enters from R. crossing to gangway steps, L.

ORTON. Hello, Laddy.

LOUIS [*Mounting gangway steps*]. How near are we to Bangkok, Captain?

ORTON. See that cluster of lights jutting out into the river? That's it. That's Bangkok.

LOUIS [*Turns to Captain*]. Oh, look! All our boxes!

ORTON. Aye, and a fair lot they are.

LOUIS. We packed everything we had in our Singapore house—furniture and everything.

ANNA [*Off R.2*]. Louis! Where are you?

LOUIS. Here I am mother.

MRS. ANNA enters from 2 E.R. drops downstage R. then crosses to LOUIS onto step L.

ANNA. Oh! There you are.

LOUIS. Mother, look! There's Bangkok! Do you see that cluster of lights that stick out into the river. That's Bangkok.

ANNA. I see, Louis, I see them. It's exciting, isn't it?

LOUIS [*Turns, drops down off steps*]. Will the King of Siam come down to the dock to meet us?

ANNA. The King himself? I don't think so. Kings don't as a rule.

ORTON [*With earnest concern*]. I wonder if you know what you're facing, Ma'am—an Englishwoman here in the East.

MRS. ANNA eases to C.

LOUIS [*Running D.R. points over imaginary rail*]. Look, mother! Look at that boat!

ANNA and ORTON look out over the audience, following LOUIS' eyes. Two native deckhands enter from 2 E.R. carrying trunk which they set R.C. then exit 1 E.R.

Look at the dragon's head in the bow, and all the men standing up, carrying torches.

ORTON [*Drops down to R. of ANNA*]. That's the Royal barge.

LOUIS. Do you suppose that's the King, the man sitting under the gold canopy?

ORTON [*Explaining to ANNA*]. That's the Kralahome [*ANNA moves in closer*]. Sort of "Prime Minister"—the King's right hand man, you might say.

ANNA. Do you suppose he's coming out to meet us?

ORTON. No doubt of it. They'll wait until we pass them. Then they'll come around our stern. [*Turns to her*] Ma'am . . . if I might be allowed to offer you a word of warning . . .

ANNA. What is it, Captain?

LOUIS turns into scene.

THE KING AND I

ACT I

ORTON. [*Indicating the barge*]. That man has power, and he can use it
for you or against you.

ANNA [*First fear*]. Oh, Captain I don't . . .

ORTON [*Interrupting*]. I'm just telling you, Ma'am. I think you
should know.

Music No. 2

*Offstage chant commences, sound comes from the rivers
a snarling sound in rhythm, like oarsmen, keeping
cadence. Key of "G."*

ANNA. Thank you, Captain.

CAPTAIN ORTON exits R.2.

LOUIS. Look, mother! They're closer! [*With amazement he gets a
better view.*] Mother! The Prime Minister is naked!

ANNA [*Crossing down to R. of LOUIS*]. Hush, Louis. That's not a nice
word. He's not naked. [*She looks again.*] Well, he's half naked.

LOUIS [*Front*]. They all look rather horrible, don't they, mother?
[*Draws a little closer to her, takes her hand.*] Father would not have liked us
to be afraid, would he?

ANNA [*Looks at him*]. No, Louis. Father would not have liked us to
be afraid.

* LOUIS [*Back one step*]. Mother, does anything ever frighten you?

ANNA. Sometimes.

Music

LOUIS. What do you do?

ANNA [*Confession*]. I whistle.

LOUIS [*Steps back*]. Oh, that's why you whistle.

ANNA [*Laughing, drops hands*]. Yes, that's why I whistle.

"I WHISTLE A HAPPY TUNE"

Whenever I feel afraid
I hold my head erect
And whistle a happy tune
So no one will suspect
I'm afraid.
While shivering in my shoes
I strike a careless pose [*Strikes pose.*]
And whistle a happy tune,
And no one ever knows I'm afraid.

LOUIS backs upstage, sitting on L. of trunk. ANNA
follows him up.

The result of this deception
Is very strange to tell
For when I fool the people I fear
I fool myself as well!

ANNA sits on trunk R. of LOUIS.

I whistle a happy tune
And ev'ry single time
The happiness in the tune
Convinces me that I'm
Not afraid.

Make believe you're brave
And the trick will take you far.
You may be as brave
As you make believe you are.

LOUIS and ANNA whistle a strain.

SCENE I

THE KING AND I

~~You may be as brave~~
As you make believe you are.

ANNA embraces LOUIS to finish.

LOUIS [*After a moment*]. I think that's a very good idea, mother. A very good idea.

ANNA. It is a good idea, isn't it?

LOUIS. You know [*Rises, crosses to c.*] I don't think I shall ever be afraid again.

Warn Cue 1A.

ANNA. Good.

LOUIS [*Nods.*] [*Stands centre and sings*].
While shivering in my shoes,
I strike a careless pose

He does an exaggerated imitation of ANNA.

And whistle a happy tune,
And no one ever knows,
I'm afraid

ANNA has crossed to behind LOUIS and is upstage of him, they both cross to D.L.

The result of this deception
Is very strange to tell,

They stop and face each other.

For when I fool the people I fear
I fool myself as well.

They turn crossing to D.R., LOUIS first, ANNA D.S. with her hand on his shoulder.

I whistle a happy tune
And ev'ry single time
The happiness in the tune

Cue 1A as SLAVES enter.

Four SIAMESE SLAVES, naked from the waist up, with long swords hanging from their belts, come over the rail, line up centre with arms folded stand facing R. in diagonal line.

Convinces me that I'm not afraid.

ANNA and LOUIS hands behind back.

Make believe you're brave
And the trick will take you far
You may be as brave
As you make believe you are—

They turn as if to cross R. See the slaves, with a gasp of surprise and horror. They turn back front, ANNA grabs LOUIS' hand and whistles to the end of the tune.

ORTON [*Entering hurriedly from R.2 followed by two DECK HANDS*]. Clear that away.

The DECK HANDS clear trunk off to R.I. ORTON drops down to L. of ANNA.

Ma'am, I wouldn't whistle. The Kralahome might think it disrespectful.

ANNA. Oh, was I whistling! Sorry, I didn't realise.

The INTERPRETER comes down over the rail of the ship, takes up position kneeling centre facing R. Once the Interpreter is on, the KRALAHOME majestically follows him down the steps L.

THE KING AND I

ACT I

INTERPRETER [*Rather insolently*]. Good evening, Sir. Welcome to Siam.

He turns his back on her and prostrates himself, loadlike, facing R. The SLAVES, too, drop on their hands and knees and with foreheads touching the floor they turn towards the KRALAHOME L.

LOUIS. He called you sir!
ANNA. Hush, dear! Hush!

*Music No. 3
(Incidental for Dialogue)*

The KRALAHOME is on by this time and crosses to D.L.C. looking ANNA over as he enters, he turns upstage. He is naked from the waist up, except for a long gold necklace, armlets and earrings. As he turns upstage he addresses the INTERPRETER in MUSICAL Siamese, this is depicted musically by the orchestra which accompanies the hand movements of the KRALAHOME.

INTERPRETER [*Turns, crawls towards ANNA on his hands and knees, relaying the KRALAHOME'S questions*]. Sir, the Kralahome wish to know, are you the lady who will be schoolmistress of royal children?

ANNA [*Faintly*]. Yes.

INTERPRETER. Have you friends in Bangkok?

ANNA. I know no one in Bangkok at all.

INTERPRETER turns, crawls back to the feet of the KRALAHOME and gives him this message in MUSICAL Siamese depicted by hand gestures. The KRALAHOME replies, the INTERPRETER turns and crawls back to ANNA.

INTERPRETER. Sir, the Kralahome wish to know, are you married?

ANNA. I am a widow.

INTERPRETER. What manner of man—your deceased husband?

ANNA. My husband was an officer in Her Majesty's army in—
[*She suddenly stiffens.*] Tell your master his business with me is in my capacity of schoolteacher to the Royal children. He has no right to pry into my personal affairs.

ORTON. I don't think I would Ma'am . . .

During this, INTERPRETER crawls back to the KRALAHOME.

ANNA. Well, he hasn't, Captain Orton.

The INTERPRETER gives his message in MUSICAL Siamese and receives a kick on the shoulder which sends him sprawling upstage L. on line with slaves.

LOUIS [*Seeing kick*]. I don't like that man!

KRALAHOME [*Slowly turns to ANNA*]. In foreign country is best you like everyone—until you leave.

ANNA [*Startled*]. Your Excellency, [*Eases in to C.*] I had no idea you spoke English.

CAPTAIN ORTON drops D.R. as ANNA eases in.

KRALAHOME. It is not necessary for you to know everything at once. You come with me now. Your boxes are carried to Palace—later.

ANNA. No. Not to the Palace. I am not living at the Palace.

KRALAHOME. Who say?

ANNA. The King say. Says. The King has promised me twenty pounds a month and a house of my own.

KRALAHOME. King do not always remember what he promise. If I tell him he break this promise, I will make anger in him. I think it is better I make anger in him about larger matters.

ANNA. But all I want is ten minutes audience with him.

SCENE I

THE KING AND I

KRALAHOME. King very busy now. New Year celebrations just finishing. Fireworks every night.

LOUIS crosses in, tugs at ANNA'S sleeve.

Cremation of late Queen just starting.

ANNA [*Eases in a little*]. Oh. You have lost your Queen. I am so sorry. When did she die?

KRALAHOME. Four years ago. With cremation ceremony comes also fireworks.

ANNA. And what am I to do in the meantime?

KRALAHOME. In the meantime—you wait—in Palace.

ANNA. Your Excellency, I will *teach* in the Palace, but I must have a house of my own—where I can go at the end of the day when my duties are over.

KRALAHOME. What you wish to do in evening that cannot be done in Palace?

ANNA. How dare you—! [*Controlling herself*]. I'm sorry your Excellency, but you don't understand. I came here to work. I must support myself and my young son [*Puts arm round LOUIS*.] and I shall take nothing less than what I have been promised.

KRALAHOME. You will tell King this?

ANNA. I will tell King this.

KRALAHOME. It will be very interesting meeting.

Reaction from ANNA and KRALAHOME, "It will."

You come now.

ANNA doesn't answer.

You come now, or you can stay on boat. I do not care!

The KRALAHOME waits just two beats, then slowly and deliberately he turns and starts to go off, up steps.

Warn No. 1 Tab.

Cues 2, 3, 4 and working light.

ORTON [*Moves in to ANNA*]. Ma'am, if you wish to stay on my ship and return to Singapore . . .

ANNA. No. Thank you Captain Orton. Your Excellency—

The KRALAHOME stops, turns and crosses back to D.L.C.

I will go with you. I have made a bargain, and I shall live up to my part of it. But I expect a bargain to be kept on both sides. I shall go with you, Your Excellency.

KRALAHOME. To the Palace?

ANNA [*Grimly*]. For the time being.

Music No. 4

(Exit: I whistle a happy tune)

The KRALAHOME turns, claps his hands, the SLAVES spring to their feet and stand facing off to R. arms folded. As KRALAHOME exits L. ANNA turns to ORTON.

Goodbye, Captain Orton, [*Shakes hands*] and thank you very much for everything. Louis—

LOUIS [*Shaking hands*]. Goodbye, Captain.

ANNA and LOUIS link arms and turn to leave, she stiffens in alarm, then begins to walk off whistling "The Happiness in the Tune" towards steps L. LOUIS runs on ahead of her up steps.

LOUIS. Look, mother—!

THE KING AND I

ACT I

ANNA looks back over her shoulder at SLAVES who are standing facing off R. as the tab closes O.P. to P.S.

Cue 2 and Close No. 1 tab R. to L. as LOUIS and ANNA walk off to L.

Cue 3. When No. 1 tab is closed.

Working light on.

INTERMEDIATE SCENE

Between Scenes 1 and 2

Music No. 5.

(Vignettes and Dance)

[CHANGE OF SCENE]

SCENE: ("Scurry.")

In front of the No. 1 ("Interior") Tab.

This scene shows excitement and confusion preceding a dance for the King. Several girls are being made up, their faces painted, and their costumes arranged by four palace ATTENDANTS. A Blue Slave (No. 1) summons them to dance for the King and the dancers exit R. with the Slave following. The attendants exit L.

Working light out.

Cue 4 and open No. 1 Tab to L. as music changes and Blue Slave exits R.

Cue 4A. When No. 1 Tab is three-quarters open.

ACT I—SCENE 2

SCENE: *The King's Library in the Royal Palace.*

AT RISE: KING is seated cross-legged on dais L.C. reading through some letters. His secretary, PHRA ALACK, is seated on the floor R. of dais. The Royal Dancers are performing a traditional dance led by the principal dancer.

The KING suddenly throws the letters he is holding in the general direction of PHRA ALACK, who collects them and runs off L. upstage of the dais. The KING with a wave of his hand dismisses the dancers who exit R. Then picking up a book which has been laying on the dais, the KING crosses to centre and with a wave of his left hand summons the KRALAHOME, who enters from l.e.l. crossing to L.C. As the KRALAHOME enters, the KING making a right circle turn crosses D.R. then to U.C.

KING [*As he crosses D.R.*]. Well? Well, well, well?

KRALAHOME. I have been meaning to speak to you about English schoolteacher. She is waiting to see you.

KING [U.C.] [*Removing glasses*]. She is in Siam? How long?

KRALAHOME. Two week, three weeks.

Eases in to KING and KING drops D.C.

She has needed disciplining, Your Majesty. She objects to living in Palace. Talks about house she say you promise her.

KING [*Crossing left*]. I do not recollect such promise.

The KRALAHOME waves for LUN THA to enter from l.e.r.

Tell her I will see her. [*Turns as if to speak to KRALAHOME.*] I will see her in a moment.

Over the KRALAHOME'S shoulder the KING sees LUN THA enter. Crosses up onto dais.

Who? Who? Who?

KRALAHOME. Your Majesty, this is Lun Tha, emissary from court of Burma.

KING. Ah! You are here for copying of famous Bangkok temple. I have give permission.

TUPTIM is carried in on a palanquin by the four AMAZONS. LUN THA eases upstage R. The PALACE ATTENDANT assists TUPTIM to rise from seat and then eases U.S.R.

KRALAHOME [*As TUPTIM enters*]. He bring you present from Prince of Burma.

KING. Am I to trust a ruler of Burma? Am I to trust this present they send me, or is she a spy?

AMAZONS back off R. taking palanquin with them.

TUPTIM. I am not a spy . . . My name is Tuptim. You are pleased that I speak English? [*Looks away from KING.*] My name is Tuptim.

KING crosses to KRALAHOME, looking at TUPTIM, then nods to the KRALAHOME, who signals TUPTIM to turn around. She does so. The KING walks around below her making right circle turn. As KING passes her, TUPTIM drops to her knees. KING continues cross, gives KRALAHOME approving look, puts on his spectacles, opens his book and crossing quickly exits 2 F.L.

Warn Cue 5.

SCENE II

THE KING AND I

KRALAHOME [*Conscious of humour, drops down level*]. King is pleased with you. He likes you.

Goes up steps, signals for LUN THA to follow and indicates that he should exit U.R. KRALAHOME exits U.L. LUN THA sees him go off then makes a small gesture to TUPTIM before he finally makes his exit. TUPTIM rises quickly

*Music No. 6
("My Lord and Master")*

Crosses D.L.C. on music

TUPTIM. The King is pleased!

He is pleased with me!
My Lord and Master
Declares he's pleased with me—
What does he mean?
What does he know of me,
This lord and master? [*Looks off left.*]
When he has looked at me
What has he seen?

Cue 5.

Something young
Soft and slim,
Painted cheek,
Tap'ring limb,
Smiling lips
All for him,
Eyes that shine
Just for him—
So he thinks . . .
Just for him!
Though the man may be
My Lord and Master,
Though he may study me
As hard as he can,
The smile beneath my smile
He'll never see
He'll never know
I love another man
He'll never know,
I love another man.

Starts to ease R. to C

Warn Cue 6.

Cue 6.

When she has finished the song she stands defiantly looking in the direction of the KING's exit. After the song applause, we hear three gong beats from the pit. TUPTIM crosses up level with the dais, the KING enters from l E.L. preceded by two Amazons, he mounts dais, the two AMAZONS exit l.E.L.

TUPTIM [*Hands together, bowing*]. Your Majesty wishes me to leave?

The KRALAHOME enters from U.L. followed by two Amazons who precede the entry of ANNA.

KING. I will tell you when I wish you to leave.

TUPTIM retires U.P.C. kneels.

KRALAHOME [*Takes up position R. of steps*]. Madame Leonowens.

ANNA has entered and made a curtsy C., the AMAZONS, arms folded take up position one each side of doorway.

KING [*As ANNA curtsies*]. You are schoolteacher?

ANNA. Yes, Your Majesty. When may I start my work?

KING. I will tell you when I wish you to start.

ANNA. There is a matter we have to settle first, Your Majesty.

KING. You are part of general plan I have for bringing to Siam what is good on Western culture. Already I have bring printing press here—for printing.

THE KING AND I

ACT I

ANNA. Yes, I know, Your Majesty.

KING. How you know?

ANNA. Before I signed our agreement, I found out all I could about Your Majesty's ambitions for Siam.

KING. Ha! This is scientific. You are pleased with your apartments in Palace?

The KING looks at the KRALAHOME then guiltily looks to front.

ANNA. They . . . are quite comfortable, Your Majesty. For the time being. But my young son and I have found it rather . . . confining . . . with Amazons guarding the doors and not permitting us to leave our quarters.

KING. Strangers cannot be allowed to roam around Palace before presentment to King. You could look out of windows.

ANNA. Yes, Your Majesty, we have done so. We have seen New Year celebrations, royal cremation ceremonies, etcetera, etcetera, etcetera . . .

KING. Etcetera! What is this "etcetera"?

ANNA. According to the dictionary, it means "and the rest"—all the things you have been doing while we have been waiting. The fireworks . . .

KING. Best fireworks I ever see at funeral. How you like my acrobats?

ANNA. Splendid Your Majesty. Best acrobats I ever see at funeral.

KING [*Pleased, to KRALAHOME*]. Ha! Have children prepare for presentation to schoolteacher.

KRALAHOME claps hands exits up steps to U.R. followed by both AMAZONS. TUPTIM'S ATTENDANT backs off 2 E.R.

ANNA. How many children have you, Your Majesty?

KING. I have only sixty-seven altogether.

Look of astonishment from ANNA, the KING explains.

I begin very late. But you shall not teach all of them. You shall teach only children of mothers who are in favour with King.

LADY THIANG enters from 3 E.R. comes to top of steps C. then descends level and to R. of MRS. ANNA.

Which at present are very few—very few indeed. [*Sees LADY THIANG.*]
Ah! Lady Thiang. Madame Leonowens. This is Lady Thiang, head wife.

ANNA turns to her, hand extended to shake, LADY THIANG smiles, bows then faces front, takes a deep breath and sings.

THIANG [*Singing*].

There is a happy land, far, far away,
Where saints in glory stand, bright, bright as day.

Turns to MRS. ANNA, repeats handshake business, then facing front speaks.

In the beginning God created the—heaven and the—earth. [*Turns to ANNA.*] Mis-on-ary.

ANNA. A missionary taught you English.

THIANG. Yes, sir. Mis-son-ary.

KING [*Points*]. Lady Thiang, you will help Madame Leonowens with her schoolteaching, and she in her turn, will teach you the better English.

THIANG prostrates herself at the feet of the KING, much to ANNA'S surprise and horror.

ANNA. Your Majesty . . . ?

KING. She is grateful to me for my kindness.

ANNA. Oh, I see. Your Majesty, in our agreement, you . . .

KING [*Points*]. You, Tuptim, [*She rises.*] You already speak well the English. [*Explains to ANNA.*] She arrive today. She is present to me from Burma prince.

SCENE II

THE KING AND I

ANNA [*Horried*]. She . . . is a present?

TUPTIM [*Eases in to R. of ANNA*]. Madam, you have English books I can read?

ANNA. Of course I have.

TUPTIM. I wish most to read book called "The Small House of Uncle Thomas". Is by American Lady, Harriet Beecha Stowa.

KING [*Steps forward*]. A woman has written a book?

ANNA. A very wonderful book, Your Majesty. An American book. [*A meaning look at LADY THIANG*]. All about slavery.

KING. Ha! President Lingkonk against slavery, no.

ANNA nods.

Me, too. Slavery very bad thing.

KING claps hands for LADY THIANG to rise crosses D.R.

I think you will teach my wives too—those wives who are in Royal favour.

Three WIVES (9, 5 and 4) sneak on from l E.L. while KING's back is turned. KING crosses L. during next line. As KING turns and faces the direction in which the WIVES have entered, the WIVES bow, and exit rapidly the same way. This continues throughout the next part of the scene until the exit of the KING and subsequent general entrance of the WIVES. Each time the KING crosses the stage. The WIVES enter on the opposite side.

ANNA [*Crossing to C.*]. I shall be most happy to teach your wives, even though that was not part of our agreement. [*Takes agreement letter from handbag*].

KING crosses R. during ANNA's next line.

Speaking of our agreement reminds me that there is one little matter, about my house.

KING [*Crossing to D.R., speaking as 3 more wives (6, 10 and 8) sneak on from l E.R. Four more wives (2, 1, 3 and 7) sneak on from U.R.*]. Also, I will allow you to help me in my foreign correspondence. [*Crosses L.*].

ANNA. Yes, Your Majesty. [*Follows him*]. I don't think you understand. Your Majesty I don't think you understand about my house . . .

KING [*Stopping D.L.*]. House? [*Turns on her*]. House? What is this about house.

ANNA. I want my house. [*The KING starts to back her to right*]. The house you promised me, Your Majesty.

KING. You shall live in Palace. You teach in Palace, you shall live in Palace. If you do not live in Palace, you do not teach, and you go—[*KING snatches letter from ANNA's outstretched hand, crosses back to D.L.*] wherever you please. I do not care. [*Turns and faces her*]. You understand this?

ANNA. Yes, Your Majesty. [*Crosses to C.*] But if these are the only terms on which I am allowed to remain . . .

KING [*D.L.*]. Enough! I have no more time to talk. Talk to other women, my women—my wives.

KING crosses U.C., MRS. ANNA crosses D.L. KING claps his hands and exits U.L. followed by TUPTIM. LADY THIANG crosses to R.C. MRS. ANNA then crosses U.C. to watch KING off. The WIVES enter from R. L. and U.S., surround ANNA and pull her up onto dais. Two WIVES (2 and 3) take ANNA's gloves. WIFE 7 takes her handbag.

ANNA. For goodness sake! What is the matter? What are they trying to do to me?

Three of the WIVES (8, 6 and 9) have formed a semi-circle round LADY THIANG R.C. kneeling in front of her.

THIANG. They think you wear big skirt like that because you shaped like that.

ANNA [*Lifts skirt*]. Well, look, I'm not.

ANNA lifts skirt, revealing her pantlettes. One WIFE (9), asks LADY THIANG a question in MUSICAL Siamese

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ACT I

Music No. 7

(Incidental for Dialogue)

LADY THIANG. They wish to know, sir, if you have children?

ANNA [Indicating his size]. One little boy.

THIANG [Crosses U.L. followed by her group]. I have boy, too—Crown Prince Chaufa Chululongkorn, heir to throne.

WIVES react with recognition at the name.

I would be happy if you would teach children.

ANNA. I would like to, very much, [Steps off throne table and crosses THIANG to D.R.] I came all the way here from Singapore to do so, but really under these conditions . . .

THIANG. You could be great help to all here, sir.

ANNA [Turning]. Lady Thiang, why do you call me "sir"?

THIANG. Because you scientific. Not lowly, like woman.

ANNA [Incredulous]. Do you all think women are more lowly than men?

LADY THIANG crosses to WIFE'S group and in mime, accompanied by MUSICAL Siamese, translates this to them. They all nod happily.

Well I don't.

THIANG [Crosses R. to C.]. Please sir, do not tell King. Make King very angry.

ANNA [Turns away R.]. King seems to be angry already. [To THIANG.] That lovely girl— He said she was a present . . .

THIANG. From Prince of Burma. I think she love another man. If so, she will never see other man again.

ANNA. Poor child!

THIANG. Oh no, sir. She is foolish child, to wish for another man when she has King.

ANNA. But you can't help wishing for a man, if he's the man you want.

THIANG. It is strange for schoolteacher to talk so—romantic.

ANNA. Romantic! I suppose I am. [Removes locket.] I was very much in love with my late husband, Tom.

THIANG. Tom.

She gives locket to LADY THIANG.

She then crosses to group of WIVES shows them the locket, gives it to upstage girl who passes round to the others downstage, and it is then finally returned to MRS. ANNA. As LADY THIANG crosses to group she explains that "this" is Tom.

ANNA [Crosses U.L.]. Once a woman has loved like that, she understands all other women who are in love . . . and she's on their side too, even if she's just a schoolteacher.

Warn Cue 7.

The WIVES repeat "TOM" (with down beat for music) as if fascinated by the sound.

Music No. 8

("Hello, young lovers")

ANNA. Yes . . . Tom.

THIANG [Hands locket back to MRS. ANNA.] He was pretty in face.

ANNA. Oh dear, yes. He was very pretty in face.

The WIVES are now in their group round the dais. LADY THIANG standing C. of the group. MRS. ANNA slightly to her R. as she starts to sing.

Cue 7.

When I think of Tom.
 I think about a night.
 When the earth smelled of summer
 And the sky was streaked with white,
 And the soft mist of England
 Was sleeping on a hill—

SCENE II

THE KING AND I

I remember this,
And I always will . . .

Looks at LADY THIANG who slips down onto her knees and sits on her heels.

There are new lovers now on the same silent hill,
Looking on the same blue sea,
And I know Tom and I are a part of them all,
And they're all a part of Tom and me.

Crosses downstage on release.

Hello, young lovers, whoever you are,
I hope your troubles are few.
All my good wishes go with you tonight,
I've been in love like you.
Be brave, young lovers, and follow your star,
Be brave and faithful and true,
Cling very close to each other tonight—
I've been in love like you.
I know how it feels to have wings on your heels,
[Ease to L.]

And to fly down a street in a trance.
You fly down a street on the chance that you'll meet,
And you meet—not really by chance.
Don't cry, young lovers, whatever you do,
Don't cry because I'm alone;
All of my memories are happy tonight,
I've had a love of my own,
I've had a love of my own, like yours—
I've had a love of my own.

*After Applause, Music No. 9
Encore: "Hello, young lovers"*

The ORCHESTRA begins the refrain a second time, she is still for a moment, lost in her memories. She starts to sway on the 3rd bar then on the 7th she slowly waltzes across stage to D.R.

Be brave, young lovers, and follow your star,
Be brave and faithful and true.
Cling very close to each other tonight—
I've been in love like you.
I know how it feels to have wings on your heels.
And to fly down a street in a trance.
You fly down a street on the chance that you'll meet,
And you meet—not really by chance.
Don't cry young lovers, whatever you do,
Don't cry because I'm alone.
All of my memories are happy tonight,
I've had a love of my own.
I've had a love of my own, like yours,
I've had a love of my own.

Warn Cue 8.

Cue 8.

The WIVES look on her with a kind of awe. The applause is broken by three loud crashes on the gong in the pit. The WIVES in two lines and LADY THIANG takes, up positions R. kneeling. The KING entering from I.E.L. takes up position on the dais. His entry is preceded by two AMAZONS who make their exits L. after the KING has taken up position.

KING. The children! The children! They come for presentment to schoolteacher.

ANNA [Crossing U.L.]. This is all very interesting, Your Majesty—but it has not solved my problem . . .

SCENE II

THE KING AND I

I remember this,
And I always will . . .

Looks at LADY THIANG who slips down onto her knees and sits on her heels.

There are new lovers now on the same silent hill,
Looking on the same blue sea,
And I know Tom and I are a part of them all,
And they're all a part of Tom and me.

Crosses downstage on release.

Hello, young lovers, whoever you are,
I hope your troubles are few.
All my good wishes go with you tonight,
I've been in love like you.
Be brave, young lovers, and follow your star,
Be brave and faithful and true,
Cling very close to each other tonight—
I've been in love like you.
I know how it feels to have wings on your heels,
[Ease to L.]

And to fly down a street in a trance.
You fly down a street on the chance that you'll meet,
And you meet—not really by chance.
Don't cry, young lovers, whatever you do,
Don't cry because I'm alone;
All of my memories are happy tonight,
I've had a love of my own,
I've had a love of my own, like yours—
I've had a love of my own.

*After Applause, Music No. 9
Encore: "Hello, young lovers"*

The ORCHESTRA begins the refrain a second time, she is still for a moment, lost in her memories. She starts to sway on the 3rd bar then on the 7th she slowly waltzes across stage to D.R.

Be brave, young lovers, and follow your star,
Be brave and faithful and true.
Cling very close to each other tonight—
I've been in love like you.
I know how it feels to have wings on your heels.
And to fly down a street in a trance.
You fly down a street on the chance that you'll meet,
And you meet—not really by chance.
Don't cry young lovers, whatever you do,
Don't cry because I'm alone.
All of my memories are happy tonight,
I've had a love of my own.
I've had a love of my own, like yours,
I've had a love of my own.
Cue b.

The WIVES look on her with a kind of awe. The applause is broken by three loud crashes on the gong in the pit. The WIVES in two lines and LADY THIANG takes up positions R. kneeling. The KING entering from l. E.L. takes up position on the dais. His entry is preceded by two AMAZONS who make their exits l. after the KING has taken up position.

KING. The children! The children! They come for presentment to schoolteacher.

ANNA [Crossing U.L.]. This is all very interesting, Your Majesty—but it has not solved my problem . . .

THE KING AND I

ACT I

KING [*Points downstage L.*]. Silence! You will stand here to meet ~~Royal children.~~

ANNA [*Reluctantly accepting his order*]. Very well, Your Majesty.

[*Crosses D.L.*]

KING. The Royal Princes and Princesses!

Music No. 10

(*The March of the Siamese Children*)

This begins the entrance of the CHILDREN, who enter from U.R. one by one, bow before the KING, cross down to ANNA, and touch her hands to their foreheads. Some of the CHILDREN are taken back into positions by their MOTHERS to stage R. There they kneel and watch the other CHILDREN making their entrances.

1. 1st CHILD (Girl) holding a Scotch doll in her arms, is carried on by one of the Amazon (4). She gives the doll to the Amazon before bowing to King, bows to Anna and is taken back into position by wife 10. Amazon backs off R.2.
 2. 2nd CHILD (Boy) carried on by Amazon, bows to King and Mrs. Anna then is taken back into position by wife 6. Amazon exits R.2.
 3. THE TWINS walk on together holding hands, do their bows together and are taken into position by wife 5.
 4. 5th CHILD (Boy) walks on, does bow to King, is about to touch Mrs. Anna's hands, looks at his own hands, realises they are dirty, rubs his hands on the seat of his trousers, then does his bow to Mrs. Anna and is taken back into position by wife 7.
 5. 5th CHILD (Girl) walks on, stares fascinated at Mrs. Anna all through her bow to King, crosses down to Mrs. Anna, does normal bow to her then makes a grab at Mrs. Anna's skirt, lifts it (looks beneath it). The King steps forward angrily, claps his hands, she is shamefacedly taken back into position by wife 9.
 6. PRINCE CHULULONGKORN enters with dignity as befits a crown prince, does his bow to the King, King ceremoniously returns his first bow, he bows to Mrs. Anna who curtsies. Thiang shows her pride and indicates to Mrs. Anna that this is her son. He then backs into position a little in front of the others, downstage of Lady Thiang who puts her arm around his shoulder. Note:—Every move the Prince makes is timed precisely to music.
 7. 7th CHILD (Girl) after her bows to Mrs. Anna she turns and starts to walk into position right. Her mother 1 points to her and indicates that she has forgotten something and that she should turn back. Realising her mistake, she turns to Anna, takes a red rose from her hair, which she offers to Anna, then backs into her position, assisted by the mother.
- Warn Cues 9, 10 and 11.
- Warn No. 2 Tab close O.P. to P.
8. 8th CHILD (Boy). Mother wife 8 does straight bow to King and curtsey to Mrs. Anna.
 9. 9th CHILD (PRINCESS YING YAOWLAK). She enters smiling, starts to mount throne to embrace her father. He hastily pushes her aside, she bows. Going to Mrs. Anna she is crestfallen, but by the time she has taken up position, she is smiling again.
 10. 10th CHILD (Boy) enters chewing a sweet. Spits this into his hand before bowing to King. After his bow to Mrs. Anna, as he walks back into position he puts sweet back into his mouth, put into position by wife 4.
 11. 11th CHILD (Boy) is carried on by Amazon, he holds in his arms the Siamese cat, is put down onstage, looks at the King who shakes his head, gives the cat to the Amazon who exits 2 E.R. then does his bows to Anna and the King. He is put into position by wife 3.

SCENE II

THE KING AND I

12. 12th CHILD (Boy) (Smallest child) is carried on by Amazon, is set down, the Amazon exits 2 E.R. as child crosses to the King, tugs at his penuang, bows; the King had been looking in the opposite direction. Child bows to Mrs. Anna and then backs into position.

He reaches this position as the music comes to an end and on the final beat, everyone bows forward to the KING and ANNA.

ANNA looks at them, touched. Slowly she crosses U.C., the CHILDREN watching her out of the corner of their eyes. She starts to take off her bonnet signifying she will stay.

Music No. 11

(Postlude to the March of the Siamese Children)

CHILDREN. Oh!

They all run up and surround her, including the WIVES. The KING goes off 2 E.L. satisfied she will stay. Two of the CHILDREN have ANNA'S hat and having mounted the throne dais, they are seen trying on the hat as the curtain closes.

Cue 9 and Close No. 2 Tab as ANNA removes hat and ensemble move to her.

Cue 10. When No. 2 Tab is closed.

Working light when Tab is closed.

NOTE: Optional addition to this. In the event of there being only 11 children available, cut the 1st Time bar. The children should be numbered 1 to 12. Inclusive of the Prince Chululongkorn. The twins counting as 1. Otherwise this layout will not tally with the score.

ACT I—SCENE 3

SCENE: In front of No. 2 (Exterior) Traveller

Music No. 12

(Scene before Curtain)

AT RISE: A group of PRIESTS enter from 1 E.L. as soon as tab is closed, chanting the counter-melody to "Home Sweet Home." They walk very slowly, when they are about C., the CHILDREN enter from 1 E.R., singing "Home Sweet Home," they are followed by the PRINCE CHULULONGKORN with PHRA ALACK bringing up the rear. They walk two by two in time to the music. As the leading CHILDREN get to L.C., the KING enters from 1 E.L. crosses to C., gestures CHULULONGKORN out of line. PRINCE drops down to L. of KING C.

Cue 11. When King enters.

KING. Chululongkorn!

PRINCE [Crossing down]. Father, I shall be late for school.

KING [Folds arms]. You wait. Please to recite proverb you have learned yesterday and writing down twelve times in your copybook.

PRINCE [Copies, folds arms]. "A thought for the day: East or West, home is best."

KING. East, West, home best. Home! [Crosses to R.C. then back to C.] Means house. Every day for many, many months! Always something about a house! [Crosses to C.] Are my children to be taught nothing more?

PRINCE. Yesterday we are taught that the world is a round ball which spins on a stick through the middle.

Looks at the KING to see the effect of this outrageous statement.

Everyone knows that the world rides on the back of a great turtle, which keeps it from running into the stars.

KING [Arms outstretched]. How can it be that everyone knows one thing, if many people believe another thing?

PRINCE [Copies KING]. Then which is true?

KING [Decides hesitantly, eases R. to R.C.]. The world is ball with stick through it . . . I believe.

PRINCE [Crossing to KING]. You believe? Does that mean you do not know? [Pause.] But you must know, because you are King.

Warn Cue 12.

KING [Puts arm around PRINCE, leads him to D.L.]. Someday you too will be King and you too will know everything. [Turns boy to him on last word.]

PRINCE. But how do I learn? And when do I know that I know everything?

KING [Not sure of himself]. When—you—are—King. Now leave me.

PRINCE backs off to 1 E.L.

When you are King. [Crosses to R.C.] But I do not know. I am not sure. I AM NOT SURE OF ANYTHING. [Sings.]

Music No. 13

("A Puzzlement")

Cue 12. Start of song.

When I was a boy
World was better spot.
What was so was so,
What was not was not.

SCENE III

THE KING AND I

Now I am a man;
World have change a lot.
Some things *nearly* so,
Others *nearly* not.

There are times I almost think
I am not sure of what I absolutely know.
Very often find confusion
In conclusion I concluded long ago.
In my head are many facts [*Hands to head.*]
That, as a student, I have studied to procure,
In my head are many facts . . .
Of which I wish I was more certain I was sure!

Crosses to L.C. on interlude. Speaks.

Is a puzzlement! [*Sits.*] What to tell a growing son!
[*Sings.*]

What, for instance, shall I say to him of women?
Shall I educate him on the ancient lines?
Shall I tell the boy, as far as he is able,
To respect his wives and love his concubines?
Shall I tell him every one is like the other,
And the better one of two is really neither?
If I tell him this I think he won't believe it—
And I nearly think I don't believe it either!—

Rises, crosses to C.

When my father was a king
He was a king who knew exactly what he knew,
And his brain was not a thing
Forever swinging to and fro and fro and to.
Shall I, then be like my father
And be wilfully unmovable and strong?
Or is better to be right? . . .
Or am I right when I believe I may be wrong?

Crosses to R.C. on musical interlude. Sits.

Shall I join with other nations in alliance?
If allies are weak, am I not best alone?
If allies are strong with power to protect me,
Might they not protect me out of all I own?
Is a danger to be trusting one another,
One will seldom want to do what other wishes;

Rises up to kneeling position.

But unless someday somebody trust somebody
There'll be nothing left on earth excepting fishes!

Rise, crosses to C.

There are times I almost think
Nobody sure of what he absolutely know.
Everybody find confusion
In conclusion he concluded long ago
And it puzzle me to learn
That tho' a man may be in doubt of what he know,
Very quickly will he fight . . .
He'll fight, to prove that what he does not know is so!

Warn Limes.

Cues 13, 14, 15, and No. 2 Tabs.

Steps downstage.

Oh-h-h-h-h Sometimes I think that people going
mad!

THE KING AND I

ACT I

~~Ah-h-h-h-h-h!~~ [*Moves back upstage.*]
 Sometimes I think that people not so bad!
 But not matter what I think
 I must go on living life.
 As leader of my kingdom I must go forth,
 Be father to my children,
 And husband to each wife—
 Etcetera, etcetera, and so forth.

Working light out.

Drops forward on knees, hold arms up in praying attitude.

If my Lord in Heaven Buddha, show the way,
 Every day I try to live another day.
 If my Lord in Heaven, Buddha, show the way,
 Every day I do my best for one-more day!

Lapses into speech.

But . . . is a puzzlement!

He holds pose for music end, drops forward onto hands for glissando.

As KING drops forward on hands.
 On schoolroom music ("Bangkok Academy").
 When Tabs are open.

Cue 13 and Limes for D.B.O.

Cue 14. Open No. 2 Tabs to O.P.

Cue 15

ACT I—SCENE 4

SCENE: *The School-room. Full stage set. Up at c. is a large map stand with a map hanging on it. This is an ancient map, showing a very large Siam with a heroic figure of an armoured king superimposed. Adjoining is a smaller Burma, with a pathetic naked figure.*

AT RISE: *The CHILDREN are in lines up l. of c., singing their school song. At the upstage end of the diagonal l. is TUPTIM, LOUIS and the PRINCE. LADY THIANG is standing r. of map to open. The WIVES standing behind the CHILDREN, the AMAZONS behind WIVES. MRS. ANNA is R.C. with pointer in her hand conducting the singing.*

*Music No. 14
(School-room Scene)*

ALL [*As curtain opens*].

We work and work
From week to week
At the Royal Bangkok Academy.
And English words are all we speak
At the Royal Bangkok . . .

MRS. ANNA *interrupts the singing. Singing tapers off, - music fades.*

ANNA. Now, look. You're all up in that corner. Now spread out children.

They all ease downstage. LADY THIANG crosses to l. of map.

Now, that last line was "English words are all we speak". That wasn't very clear. I want to hear the beginnings and the ends of your words. Once again now, shoulders back, chins up, [*Broad reactions from all.*] and nice big smiles, because this is your school song, and you love your school. Now, come along—one—two—three.

Music continues

ALL [*Singing*]. We work and work
From week to week
At the Royal Bangkok Academy.
And English words
Are all we speak
At the Royal Bangkok Academy.
If we pay attention to our teacher
And obey her every rule,
We'll be grateful for
Those golden years
At our dear old school.
The Royal Bangkok Academy,
Our dear old school.

ANNA. That's fine. Now, take your places for class. You all know where you belong.

ALL *onstage take up positions which they will retain until the beginning of "Getting to know you." The taller of the 12 CHILDREN sit and form a diagonal line r. The principal dancer kneels behind the CHILDREN. TUPTIM stands upstage of principal dancer.*

SCENE IV

THE KING AND I

PRINCE kneels upstage of TUPTIM. The six smaller CHILDREN take up positions forming a straight line D.C. The TWINS sit on the extreme L. of this line. The BOY who works with MRS. ANNA sitting 2nd from R. of this line.

The AMAZONS move two each side of map. The AMAZON with the tray on which are set the finger cymbals TUPTIM uses later, positions herself R. of map. The AMAZON with the scarf that MRS. ANNA uses is upstage L. LOUIS moves to U.L. of map. WIVES sit in two diagonal lines, L.

Lady Thiang, will you start.

ANNA hands pointer to LADY THIANG, then sits on stool, L. of map.

THIANG [Using pointer]. Blue is ocean. Red—Siam.

Enthusiastic applause from CHILDREN at Siam's great size.

Here is King of Siam.

Indicates armoured figure.

In right hand is weapon, show how he destroy all who fight him.

More applause from CHILDREN.

Green—Burma.

LADY THIANG looks disapprovingly at TUPTIM, then meaningly to front. TUPTIM looks away.

Here, is King of Burma.

Indicates naked figure.

No clothes mean how poor is King of Burma.

CHILDREN giggle.

ANNA [Rising, takes pointer]. Thank you, Lady Thiang. Will you take my place?

THIANG sits L. of map.

The map you have been looking at is an old one. Today we have a surprise. Louis, will you pull that cord for me?

LOUIS rolls down an 1862 world map in mercator projection. The CHILDREN gasp

A new map—just arrived from England. It is a present to us from His Majesty your King.

WIVES AND CHILDREN [Bowing dutifully]. The Lord of light.

ANNA. Er-yes—the Lord of light.

CHILDREN sit up, LOUIS takes pointer from ANNA. ANNA eases to R.

LOUIS. The white is Siam.

There is a groan of disbelief and disappointment from the CHILDREN and WIVES.

PRINCE [Indignantly]. Siam not so small!

ANNA. Hush, Your Highness!

LOUIS. Wait! Let me show you England. [Points.] See? England is even smaller than Siam.

CHILDREN indicate approval "Ah!!!" ANNA eases down C. as she speaks. LOUIS gives pointer to LADY THIANG, picks up stool L. of map and places it C. THIANG hangs pointer on back of map stand. LOUIS backs up to L. of map.

ANNA. For many years, before I came here, Siam was to me just like that little white spot. [Sits.] Now I have lived here for more than a year. I have met the people of Siam. I'm beginning to understand them.

A PRINCESS [U.R. line]. You like us?

ANNA. I like you very much. Very much indeed.

Music No. 15

("Getting to know you")

THE KING AND I

ACT I

CHILDREN: Ah!!!

ANNA [*Sings.*] It's a very ancient saying,
 But a true and honest thought,
 That if you become a teacher,
 By your pupils you'll be taught.
 As a teacher I've been learning,
 (You'll forgive me if I boast)
 And I've now become an expert,
 On the subject I like most.
 [*Spoken.*] Getting to know you.

CHILDREN *giggle.* ANNA *sings.*

Getting to know you, getting to know all about you.
 Getting to like you, getting to hope you like me.
 Getting to know you, putting it my way,
 But nicely,
 You are precisely,
 My cup of tea. [*Children giggle.*]
 Getting to know you, getting to feel free and easy.
 When I am with you, getting to know what to say.
 Haven't you noticed?
 Suddenly I'm bright and breezy . . .
 Because of all the beautiful and new,
 Things I'm learning about you day, by, day.

ANNA crosses down to front line CHILDREN R., commences teaching them how to shake hands. LOUIS replaces stool U.L. of map. Then crosses to diagonal line of CHILDREN R. and he teaches them.

ALL EXCEPT CHILDREN.

Getting to know you,
 Getting to know all about you.
 Getting to like you,

At this point ANNA reaches the TWINS. As the TWINS are always holding hands she is a little perplexed. Soon solves the problem of their handshake by crossing hands.

Getting to hope you like me.

LOUIS teaching CHILDREN here. ANNA indicates WIVES to join in. They shake hands. ANNA crosses L., circle turn to U.C.

Getting to know you,
 Putting it my way but nicely
 You are precisely
 My cup of tea.

ANNA [*Solo, embraces LOUIS on line.*]

All CHILDREN arms up on line.

ALL [*Sway R. to L. ANNA crosses D.L. curtsy business to THIANG. LOUIS crosses D.R. calls PRINCE out of line, bow business.*]

Getting to know you,
 Getting to feel free and easy

ANNA and THIANG curtsy, boys bow.

When I am with you,
 Getting to know what to say.

ANNA, LOUIS, PRINCE, THIANG—wheel.

Haven't you noticed [*Minuet turn.*]
 Suddenly I'm bright and breezy

End of wheel, THIANG and PRINCE cross U.R. LOUIS to L. of map. WIFE (No. 3) handshake with ANNA U.L. WIFE (No. 10) handshake with ANNA U.L. Then they return to place.

SCENE IV

THE KING AND I

Because of all the beautiful and new
Things I'm learning about you [*Handshake AMAZON U.L.*]

Day }
by } [*Boy runs up to MRS. ANNA, handshake business,*
day. } *crossing to D.L.*]

TWINS run up to get principal dancer, then cross D.R. front line of CHILDREN clear to L. and R. TUPTIM takes up position with finger cymbals R. of map. 18 bars school-room dance, voices tacet. Dance continues for further 20 bars during which WIVES and CHILDREN sing. NOTE:—During this ANNA has obtained scarf from AMAZON U.L. and borrowed hat from PRINCE.

WIVES AND CHILDREN.

Getting to know you,
Getting to feel free and easy
When I am with you.
Getting to know what to say

[ANNA, sway skirt.]

Haven't you noticed?
Suddenly I'm bright and breezy

DANCER calls CHILDREN round her.

ANNA and DANCER step to L.

Because of all the beautiful and new,
Things I'm learning about you
Day by day.

ANNA crosses and sit D.C. Sings Solo.

ANNA.

Getting to know you [ANNA tap with fan to R.]
Getting to feel free [ANNA tap with fan to L.] and easy.

CHILDREN sit in line L. and R. as called. THIANG, TUPTIM, PRINCE and LOUIS drop in behind CHILDREN'S line R.

When I am with you,
Getting to know what to say
Haven't you noticed [ANNA feet business, children copy.]
Suddenly I'm bright [ANNA raise hat.]

ALL.

and breezy, [CHILDREN raise hats with ANNA.]
Because of [ANNA links hands left and right, sway.]
all the beautiful and new,
Things I'm learning about you
Day [Hands up.]
by [Hands down.]
day. [Hands up and down, followed by head business.]

Encore

ALL hold these positions for applause. When music starts for encore, ALL CHILDREN stand, TWIN on R. of ANNA assisting her to rise. TWIN on L. of ANNA holds on to her skirt with one hand, the other CHILDREN on stage L. linking hands with her free hand. The CHILDREN on R. of ANNA cross upstage of her to L., link up with end of line crocodile fashion. ANNA leads them in R. circle turn to U.C. the CHILDREN "Follow my leader" fashion.

ALL.

Getting to know you,
Getting to feel free and easy,
When I am with you.

Getting to know what to
say,

Haven't you noticed?
Suddenly I'm bright and breezy,

CHILDREN leave MRS. ANNA U.C. Run into the positions they were in at the start of the song and remain standing. A PRINCE runs up to MRS. ANNA as she gets to U.C., takes her by the hand, pulls her downstage L. does turns.

ANNA crosses in front of D.S. CHILDREN'S line indicating with fan for them each to sit, finishes U.C.

THE KING AND I

ACT I

~~Because of all the beautiful and new~~
Things I'm learning about you
Day.

by
Day.

BOY crosses up from D.L. to MRS. ANNA, indicates that he wants his hat back, this she gives him.

BOY back into his position in D.S. line of CHILDREN and sat on last beat of music.

ANNA [*Giving scarf back to AMAZON L.*]. My goodness! This started out to be a lesson! Now let's get back to work.

ALL on stage are now back in the positions they were in at the commencement of the song.

Now, are there any questions?

PRINCE [*Pointing to map*]. What is that green up there?

ANNA [*At left of map*]. That is Norway.

Repeats precisely for the benefit of the students.

Norway.

WIVES AND CHILDREN [*Repeat unfamiliar word*]. Norway.

ANNA. Norway is a very cold place. It is sometimes so cold that the lakes and rivers freeze, and the water becomes so hard you can walk on it.

A PRINCE [*Crossing up to ANNA*]. Walk on water?

ANNA. Yes, walk on water.

PRINCE [*Incredulous*]. How is possible? Hard water!

ANNA. It is not only hard, but very slippery too. When people walk on it, they fall down, and slide . . .

PRINCE slides back into his position in D.C. line. General reaction of disbelief.

Not only do the lakes and rivers freeze, but the raindrops, as they fall, are changed into small white spots that look like lace! This is called snow!

TUPTIM [*Fascinated*]. Snow?

PRINCE [*All but sneering*]. Spots of lace!

The schoolroom breakup commences here.

ANNA. Yes, Your Highness! The water freezes—on the way down from the sky.

WIVES and CHILDREN start to fidget.

PRINCE CHULULONGKORN [*Crossing D.R.*]. And the raindrops turn into little stars!

The PUPILS giggle, their credulity strained to breaking point.

ANNA [*Crossing D.R. to PRINCE*]. Yes, Your Highness. Some are shaped like stars—small, white—

1st PRINCESS. There's not a word of truth in it.

PRINCESS YING YAOWLAK [*Pulls at ANNA's skirt*]. I do not believe such thing as snow!

Cries of assent.

1st PRINCE. And I do not believe Siam is so big. [*Indicates size with hands.*]

2nd PRINCE. And other countries so big. [*Wide gesture.*]

PRINCE CHULULONGKORN. Siam biggest country in the world!

Shouts, cartwheels, pandemonium. During the scramble the WIVES aided by the AMAZONS try to quieten the CHILDREN. ANNA and LOUIS crossing to D.L., THIANG to C. stage. PRINCE to R. of map unit. TUPTIM to C. of map unit. AMAZONS to U.L. WIVES and CHILDREN dress stage area. STAGE MANAGER cues KING on from U.R. when ANNA and LOUIS get into position D.L.

SCENE IV

THE KING AND I

KING [*Crossing down level with ANNA*]. What? What? What?

ALL but ANNA and LOUIS immediately prostrate themselves.

How can schoolroom be so . . . unscientific?

ANNA. Your Majesty, we have had a little misunderstanding. I was describing snow to them and they refused to believe that there was such a thing.

KING. Snow?

ANNA. Snow.

KING [*Feeling his way*]. Ah, yes, from mountain top.

ANNA. From the sky.

KING. From sky to mountain top.

PRINCE CHULULONGKORN [*Kneels up, then looks at MRS. ANNA*]. Sire . . . please . . . How does it come down from the sky?

KING looks at ANNA for guidance, ANNA makes falling leaf gesture with right hand. KING looks at PRINCE CHULULONGKORN and makes exactly the same gesture.

KING. Like this.

PRINCE CHULULONGKORN. Thank you sire. [*Resumes position, head down.*]

KING snaps fingers as if to bring the picture back to mind.

KING. I have seen pictures—Switzerland! Land all white—with snow.

ALL heads, slowly start to rise.

ANNA. That's right Your Majesty.

KING turns to class with an angry challenge.

KING. Who does not believe this?

ALL duck heads quickly. There is complete silence

ANNA. Well, after all, they have never seen it.

KING. Never see? If they will know only what they see, why do we have schoolroom?

Turns to class, cracks out an angry command, they ALL jump to their feet.

Rise! Do not ever let me hear of not believing schoolteacher whom I have bring here at great expense—twenty pounds—

ALL gasp, look at ANNA accusingly as if she were robbing the KING.

each month. [*Gasps.*] Twenty English pounds! [*Stamps foot.*] Sterling!

Thinking that this stamping is in anger, and not knowing what "Sterling" means, they ALL fall to the floor again. KING crosses to U.R. then back to D.R.

Children must learn. [*Turns to ANNA, crossing down level.*] Teacher must teach! [*His temper begins to mount up.*] Not waste time instructing children in silly English song "Home sweet House", [*R. Circle turn cross to R.*] to remind me of breaking promises I never made, etcetera, etcetera, [*Turns away to right, thinks better of it*] etcetera—

Now ANNA summons all her courage.

ANNA. Your Majesty . . . you *did* promise me a house. [*He glares at her.*] "A brick residence adjoining the Royal Palace." Those were your words in your letter.

KING [*Obviously does remember*]. I do not remember such words.

ANNA. I remember them.

KING [*Turns on her*]. I will do remembering. Who is King here. I remind you—so you remember that! I do not know of any promises. I do not know anything except that you are my servant.

KING moves as if to exit U.R. As he reaches foot of steps MRS. ANNA speaks.

THE KING AND I

ACT I

ANNA [*As steadily as she can*]. Oh, no, Your Majesty!

ALL heads slowly rise.

KING [*Crossing down level with MRS. ANNA*]. What? What? What? I say you are my servant!

PRINCE CHULULONGKORN crosses down behind KING to his R.

ANNA. No, Your Majesty, indeed—I am not your servant,

PRINCE CHULULONGKORN. I would say your mother has bad manners.

LOUIS [*Hotly*]. Oh, you would, would you? Well, I'd say your father has no manners at all.

Both BOYS move towards each other to fight. Both are pushed back by their respective parent. PRINCE finishes up kneeling on the floor behind his father. Looks behind Mrs. Anna.

ANNA. Louis! [*To KING*]. If you do not give me the house you promised me, I shall return to England.

General ad libs from CHILDREN. TWINS and PRINCE ease down in front of ANNA.

VOICES [*Children*]. No! No! No! Do not go to England.

PRINCESS. We learn. We believe schoolteacher.

PRINCESS YING YAOWLAK [*Crawls on knees to KING*]. I believe in snow!

THIANG. Do not let her go away.

KING [*To ANNA*]. I let her do nothing that is not my pleasure. It is my pleasure you stay here. You stay here in palace. [*Front, arms folded.*] In Palace!

ANNA. No, Your Majesty.

KING [*Weakening*]. I give you servants. [*Eases upstage between two children U.R.*] I give you bigger room.

ANNA [*She does not weaken*]. That is not the point, Your Majesty!

KING [*Places hand on each of child's head*]. Why wish you to leave these children, all whom loving you so extraordinarily?

ANNA [*Looking at TWINS and PRINCE*]. I do not wish to leave them. I love them too . . . quite extraordinarily. [*Ease in to C.*] But I cannot stay in a country where a promise has no meaning.

KING [*Angrily, crosses D.R.*]. I will hear no more about this promise.

CHILDREN prepare exit for ANNA.

ANNA. A land where there is talk of honour, and a wish for Siam to take her place among the modern nations of the world! Where there is talk of great changes, but where everything still remains according to the wishes of the King!

Warn Cue 16.

KING [*Crosses up level*]. You will say no more! No more!

ANNA [*On the edge of tears*]. I will say no more, because—I have no more to say.

ANNA, followed by LOUIS exits U.L. KING crosses U.R. watches her go. ALL ensemble ad lib.

* ALL WIVES AND CHILDREN. Please don't go Mrs. Anna, etc., etc.

KING [*Turns, starts to cross D.*]. Out! Out! Out!

They scurry out R. and L., the main body of the CHILDREN exit R. The KING crosses to D.R.C. turns and faces upstage. PRINCE and LADY THIANG have remained kneeling L. and R. of KING. LADY THIANG kneels up, makes an appealing gesture with her hand, KING dismisses her with a curt movement of the head, she backs off 1 E.L. PRINCE backs off 1 E.R. The KING'S thoughts are confused, he crosses up to R. of the map, looks at it.

Music No. 16

(Incidental)

Cue 16. On music.

SCENE IV

THE KING AND I

KING. So big a world! Siam very small . . . England very small . . .
[Crosses to D.C.] All people very small. No man big enough for to be
 alone. *[Looks off L.]* No man big enough! King? King different!
 King need no one . . . nobody at all! *(Three steps off to L.)* I think!

He goes off L. quickly. In a moment, timed musically, TUPTIM enters from U.L. carrying a book, she crosses down to D.L., kneels, cautious but obviously expecting someone. A few seconds later LUN THA enters from U.R. crosses down to D.R.C. looking cautiously about him.

LUN. Where is Mrs. Anna?

TUPTIM. She will not be with us ever again. She has quarrelled
 with the King.

LUN. How can we meet, if she is not with us? Mrs. Anna was our
 only friend . . . *[Moves towards her.]*

TUPTIM *[Stopping him]*. We cannot be seen talking like this. Anyone
 can come in. *[LUN eases back to R.C.]* Pretend you wait for her.

Music No. 17

(We Kiss in a Shadow)

LUN *[Bitterly as he sits on floor R.C. cross legged]*. If only we could stop
 pretending.

LUN *[Sings]*. We kiss in the shadow,
 We hide from the moon,
 Our meetings are few,
 And over too soon.
 We speak in a whisper,
 Afraid to be heard;
 When people are near,
 We speak not a word.
 Alone in our secret,
 Together we sigh,
 For one smiling day to be free
 To kiss in the sunlight
 And say to the sky:
 "Behold and believe what you see! Behold how my
 lover loves me!"

The ORCHESTRA begins the second refrain under the following dialogue.

LUN. Tuptim, when can we meet? When?

TUPTIM. It is not possible. We cannot meet alone ever—not ever.
[Sings.]

We speak in a whisper
 Afraid to be heard.
 When people are near,
 We speak not a word.

LUN *[Rises, looks at TUPTIM]*.
 Alone in our secret,
 Together we sigh,
 For one smiling day to be free.

LUN AND TUPTIM.

To kiss in the sunlight
 And say to the sky:
 "Behold and believe what you see!
 Behold how my lover loves me!"

Warn Cues 17 and 18.

THEY hold positions looking at each other, for applause. The ORCHESTRA starts the refrain again, LUN THA cautious and tense, backs upstage looks firstly to L., then to R., starts slowly to walk down to TUPTIM. On music "Afraid to be heard."

Cue 17. THIANG Spot.

THE KING AND I

Act I

LADY THIANG enters from U.L., sees the two lovers together, backs off, comes back onstage to be sure
"We speak not a word" Cue 18

backs offstage again unseen by the two lovers. TUPTIM kneeling, LUN THA about to kiss her. Suddenly
"Alone in our secret" TUPTIM breaks away.

LUN. What is it?

TUPTIM. Someone was here!

I had a feeling someone was watching us.

Please go! Please!

To kiss in the sunlight,
And say to the sky:
"Behold and believe what you see!
Behold how my lover loves me!"

She runs, looks off up L., LUN runs looks off R. fearfully, they meet upstage by R. of map.

Warn Cues 19, and No. 1 Tab.

LUN tries to embrace TUPTIM, she pushes him away.

LUN steps back, hesitates, then runs off U.R. Music of
"To be free." TUPTIM sinks to her knees H.R.C. and sings.

Her head droops, a picture of dejection as the tab closes.

"Lover loves me"

Tab closed.

Segue music into next scene.

Cue 19. Close No. 1 Tab P. to O.P.

Working light.

INTERMEDIATE SCENE

(Between and Following Schoolroom)

Music No. 18

(Reprise: "A Puzzlement")

SCENE: In front of No. 1 (Interior) Traveller.

LOUIS enters from D.R.

CHULULONGKORN enters from D.L.

They both enter in time to music, see each other, fold arms, cross to opposite sides of the stage snubbing each other. CHULULONGKORN crossing upstage of LOUIS to do so. Each repents and turns running and meeting C. Then, with a common impulse (at 16th bar of music) they shake hands.

PRINCE. I am sorry we nearly fought just now.

LOUIS. I am too.

PRINCE [Hand on LOUIS's shoulder]. Are you really going away?

LOUIS [Eases down and slightly to L.]. Mother plans to leave on the next sailing.

Music fades

PRINCE [Drops down level]. I am not sure my father will allow your mother to go.

LOUIS. I am not sure whether my mother will allow your father not to allow her to go.

PRINCE [Anger rising, steps in]. Why does not your mother admit that she was wrong? [Sticks head forward.]

LOUIS. I don't believe that mother thinks she was wrong.

LOUIS puts his head close to PRINCE's, almost nose to nose, a split second both have their fists raised, think better of it and relax.

SCENE IV

THE KING AND I

PRINCE [*Thoughtfully, ease R.*]. It begins to look as if people do not know when they are right or wrong—even after they have grown up.

LOUIS. I have noticed that too.

Music re-starts

PRINCE. A puzzlement! [*Crossing to R.C.*] . . . When I left my father a little while ago, I heard him talking to himself. [*Shakes his head, crosses back to LOUIS.*] He seemed uncertain about many things.

LOUIS. I don't believe grown-ups are very certain—they only talk as if they're certain.

PRINCE. There are times I almost think
They are not sure of what they absolutely know.

PRINCE quickly crosses to L.C. sings.

LOUIS. I believe they are confused
About conclusions they concluded long ago.

Working light out.

PRINCE [*Arms folded, face front*].

If my father and your mother are not sure of what
they absolutely know,

Can you tell me why they fight?

LOUIS. They fight to prove that what they do not know is so!

PRINCE [*Crossing LOUIS to R.C. on music. With his father's mannerisms.*]

Oh-hhhhh!

Sometimes I think that people going mad.

LOUIS

A- h h-h-h-h!

Sometimes I think that people. [*Speaks.*] —not so bad.

Warn Cues 20, 21 and No. 1 Tab.

PRINCE. But no matter what I think.
I must go on living life
And some day as a leader I must go forth,
Be father to my children
And husband to each wife.
Etcetera, etcetera, and so forth.

Drops on knees, arms raised, prayer attitude

If my lord in heaven, Buddha, show the way

Every day I try to live another day.

If my lord in heaven, Buddha, show the way

Every day I do my best—for one more day.

But—

LOUIS.

Is a puzzlement.

The two BOYS walk off together l E.R. thoughtfully.
LOUIS U.S. of PRINCE.

"Is a puzzlement"

Cue 20, for fade to B.O.

When stage is in B.O. and on intro. music for next scene.

Open No. 1 Tab P. to O.P.

No. 1 Tab clear of set.

Cue 21.

ACT I—SCENE 5

*Music No. 19**("Shall I tell you what I think of you?")*

SCENE: ANNA'S bedroom.

*AT RISE: ANNA is laying on the bed. She has started to undress, but has apparently stopped. She sits up, glares at an imaginary adversary. Her nostrils dilate with scorn, then she lets him have it.**NOTE:—ANNA sits up on 7th bar introduction music. Bed set C. Watch set on downstage bedpost L. Small table on which stands a lighted bed lamp is set L. of bed. To the R. of the bed is a four-fold screen on which ANNA presets her woollen shawl.*

ANNA.

Your servant! Your servant!
 Indeed I'm not your servant
 (Although you give me less than servant's pay)
 I'm a free and independent employé . . . employee.

Because I'm a woman
 You think, like ev'ry woman,
 I have to be a slave or concubine—
 You conceited, self-indulgent libertine! . . . libertine.

Rise, cross L.

How I wish I'd called him that! Right to his face!
 Libertine!

Turning and facing "him" again. Crosses D. to C.

And while we're on the subject, sire,
 There are certain goings on around this place
 That I wish to tell you I do not admire:

Steps to R.C.

I do not like polygamy
 Or even moderate bigamy
 (I realize
 That in your eyes
 That clearly makes a prig o' me)
 But I am from a civilized land called Wales.

Patriotic gesture.

Where men like you are kept in county gaols!

Eases to L.C.

In your pursuit of pleasure, you
 Have mistresses who treasure you
 (They have no ken
 of other men [*Ease to C.*]
 Beside whom they can measure you)
 A flock of sheep and you're the only ram—
 No wonder you're the wonder of Siam!

*Cross arms in time to music.**At first elated by this sally, then a little frightened, she crosses up to L. of bed. Speaks.*

I'm rather glad I *didn't* say that . . . Not with the women right there . . .
 and the children.

She sings, crossing downstage and to R., visualising the CHILDREN in their schoolroom positions.

SCENE V

THE KING AND I

The children, the children,
I'll not forget the children,
No matter where I go I'll always see
Those little faces looking up at me . . .

Sits on pouffe R.C.

At first, when I started to teach,
They were shy and remained out of reach,
But lately I've thought
One or two have been caught
By a word I have said } *[Directed to individual*
Or a sentence I've read } *imaginary pupils.]*
And I've heard an occasional question
That implied, at the least, a suggestion
That the work I was trying to do
Was beginning to show with a few . . .

A catch in her voice.

That Prince Chululongkorn
Is very like his father.
He's stubborn—but inquisitive and smart . . .

Sudden tears.

I must leave this place before they break my heart

Rises, crosses U.L.

I must leave this place before they break my heart!

She is now L. of the bed, she stops, bites her lip, looks at the watch which is hanging on D.S. bedpost L. Speaks.

Goodness! I had no idea it was so late.

She hitches her corset and is back at the KING again.

Crossing D.R. to KING.

Shall I tell you what I think of you?
You're spoiled! *[Backs L. on interlude. Then D.R. for next line.]*

You're a conscientious worker
But you're spoiled. *[Backs L. on interlude.]*
Giving credit where it's due
There is much I like in you
But it's also very true *[Cross R.]*
That you're spoiled!

She struts up and down imitating him.

Everybody's always bowing
To the King.
Everybody has to grovel
To the King.

[L.C.]

By your Buddha you are blessed,
By your ladies you're caressed,
But the one who loves you best } *[Appropriate*
Is the King. } *gestures.]* *[Crossing D.R.]*

Gesture indicating "Is the King" with the music, she points, then crosses arms and is back at c. She drops down on her knees and moves D.C.

All that bowing and kow-towing
To remind you of your royalty, *[Sits.]*
I find a most disgusting exhibition. *[Mock salem gesture.]*
I wouldn't ask a Siamese cat

THE KING AND I

ACT I

To demonstrate his loyalty
By taking this ridiculous position. *[She drops on her face.]*

She looks up front.

How would you like it if you were a man
Playing the part of a toad.

Warn Hand Bell. P.S.

She crawls round till she is facing front on her elbows and knees to illustrate her point.

Crawling around on your elbows and knees,
Eating the dust of the road! . . .

[Sits up.]

Toads! Toads! *[To KING.]* All of your people are
toads!

Yes, Your Majesty; No, Your Majesty.
Tell us how low to go, Your Majesty;
Make some more decrees, Your Majesty,
Don't let us up off our knees, Your Majesty.
Give us a kick, if you please Your Majesty,
Give us a kick, if you would, Your Majesty—

Taking the "Kick," sits up faces front.

Oh! That was good, Your Majesty!

She falls flat on her face, pounding the floor in a fury, then lies down prone, exhausted . . . THIANG rings the door bell timidly. . . . Bell P.S.

ANNA, half believing that she has heard the bell, lifts her head and listens. THIANG rings again . . . Bell P.S.

ANNA *[Startled]*. Who is it?

THIANG. Mrs. Anna, it is I, Lady Thiang.

ANNA *[Rises, gets shawl from screen]*. At this hour of the night—One moment, Lady Thiang.

ANNA opens door, putting the shawl round her shoulders as she does so. LADY THIANG enters and steps down to U.L.C.

THIANG. Mrs. Anna, will you go to King?

ANNA. Now? *[THIANG nods.]* Has he sent for me?

THIANG *[Pause]*. No. But he would be glad to see you.

ANNA scornful, moves away to R.

He is deeply wounded man. No one has ever spoken to him as you did today in schoolroom.

ANNA *[Crossing to R.C.]*. Lady Thiang, no one has ever behaved to me as His Majesty did today in the schoolroom!

THIANG *[Crosses R. to MRS. ANNA]*. And there is more distressing thing. Our agents in Singapore have found letters to British Government from certain people whose greedy eyes are on Siam. They describe King as barbarian, and suggest making Siam protectorate.

ANNA *[Steps in to THIANG]*. That is outrageous! He is many things I do not like, but he is not a barbarian.

THIANG. Then you will help him?

ANNA. You mean—advise him?

THIANG *[Tactful. Eases to L.C.]*. It must not sound like advice. King cannot take advice. And if you go to him, he will not bring up subject. You must bring it up.

ANNA *[Eases R. before speaking]*. I cannot go to him. It's against all my principles. Certainly not without him having asked for me.

THIANG *[Crosses R. to ANNA]*. He wish to be new-blood King with Western ideas. But it is hard for him, Mrs. Anna. *[Eases to C.]* And there is something else—Princess Tuptim. I do not tell King this for his sake. This I will deal with in my own way. But for these other things, he need help, Mrs. Anna.

SCENE V

THE KING AND I

ANNA [*Turns to her*]. He has you.

THIANG. I am not equal to his special needs. He could be great man. But he need special help. He need you . . .

Crosses to MRS. ANNA, touches her hands.

ANNA [*Draws back*]. Lady Thiang, please don't think I'm just being stubborn. But I cannot go to him. [*Turns, faces off R.*] I will not.

Music No. 20
(*"Something Wonderful"*)

THIANG [*Eases to C.*]. What more can I say to you? [*Sings.*]

This is a man who thinks with his heart,
His heart is not always wise.
This is a man who stumbles and falls,
But this is a man who tries.
This is a man you'll forgive and forgive,
And help and protect, as long as you live . . .

Looks at ANNA.

He will not always say
What you would have him say,
But now and then he'll say
Something wonderful.

The thoughtless things he'll do,
Will hurt and worry you,
Then all at once he'll do
Something wonderful.

ANNA turns into scene.

Warn Cues 22 and 23.

Warn No. 1 Tab.

He has a thousand dreams
That won't come true,
You know that he believes in them
And that's enough for you.
You'll always go along,
Defend him when he's wrong
And tell him, when he's strong

He is wonderful.

He'll always need your love, [*Looks directly at MRS. ANNA*]
And so he'll get your love—
A man who needs your love

Can be wonderful.

As she finishes, she crosses to ANNA, kneels at her feet.

Music No. 21
(*Change of scene*)

*ANNA looks down at her, nods to her, "Yes she will go."
LADY THIANG smiles, rises to her feet, nods and begins
to go out. ANNA moves up to bed to get her scarf.*

*NOTE:—LADY THIANG does not go completely offstage,
she makes her exit through door of set but steps down
into One's.*

As LADY THIANG starts to exit.

When No. 1 Tab is closed.

When curtain lights are in.

Cue 22 and Close No. 1 Tab. O.P. to P.

Cue 23.

Working light.

THE KING AND I

ACT I

[CHANGE OF SCENE]

SCENE: In front of No. 1 (Interior) Traveller.

Music No. 22

(Reprise:—"Something Wonderful")

The second refrain is started. LADY THIANG starts to cross stage to R. Meets the KRALAHOME who enters from L.E.R. in the manner of a man who has been pacing up and down the hall, worried. They meet R. of C.

KRALAHOME [With eager anxiety]. Did you succeed? Will she go to him?
 THIANG. She will go. She knows he needs her. Tell him.

Warn Cues 24, 25, 25A, 26.

Warn No. 1 Tab to open R. to O.P.

KRALAHOME. I will tell him she is anxious to come. I will tell him
 it is she who needs him. [Slowly exits R.]

THIANG. That also will be true. [Eases R. on line with exit.] This
 woman knows many things but this I think she does not know.

THIANG picks up the lyric and sings.

She'll always go along
 Defend him when he's wrong
 And tell him when he's strong
 He is wonderful.
 He'll always need her love
 And so he'll get her love
 A man who needs your love
 Can be wonderful. [Exits R. on applause.]

Working light out.

On last syllable of last word.

Cue 24 and 25.

On Music change from "Wonderful" to reprise (Music No. 23).

Open No. 1 Tab, R. to O.P.

When No. 1 Tab is clear of rug.

Cue 25A.

Cue 26 on entry of MRS. ANNA. O.P.

ACT I—SCENE 6

SCENE: *The KING's (Library) Study.*

AT RISE: *The KING has been studying an English bible, which lies open by a cushion arm rest L.C. His spectacles are set on the bible. Both the book and the cushion rest are set on a small Oriental rug. The KING is seen walking up and down impatiently, he crosses from R. to L., then looks off R. from the steps C. He sees MRS. ANNA approaching, quickly moves down to the bible, puts on his spectacles and pretends to resume his reading. In a moment ANNA enters from U.R. She stands at the top of the steps, takes in the scene, then curtsseys.*

ANNA [*At top of steps*]. Your Majesty. [*Drops down below step, she curtsseys again.*] Your Majesty.

The KING pretends not to hear her. He leans closer to his book. Music finishes. ANNA drops further downstage level with him, looks over his shoulder at book.

Your Majesty is reading the bible!

KING [*Prone on floor, pretends great surprise*]. Ah! Mrs. Anna. I think your Moses shall have been a fool.

ANNA. Moses?

KING [*Impatiently. Sits up*]. Moses! Moses! Moses! [*Taps bible.*] Here it stands written by him that the world was created in six days! [*Closes bible.*] You know and I know it took many ages to create world. I think he shall have been a fool to have written so. [*To front.*] What is your opinion?

ANNA. Your Majesty, the bible was not written by men of science, but by men of faith.

The KING considers this, removes glasses, places them on bible.

It was their explanation of the miracle of creation, which is the same miracle—whether it took six days or many centuries:

KING. Hm.

Moves as if to disagree with ANNA, thinks better of it, then crosses to D.R.

His impulse is to thank her, but he cannot give her this acknowledgment of her intelligence.

You have come to apologise?

ANNA [*Drops down level with him C.*]. I am sorry your Majesty, but—

KING [*Facing front*]. Good! You apologise.

ANNA. Your Majesty, I . . .

KING. I accept!

ANNA. Your Majesty, nothing that has been said can alter the fact that, in my country, anyone who makes a promise must . . .

KING. Silence!

Glares at her, crosses her to L.C. ANNA crosses to D.R.C. KING pursues his own thoughts then crosses to C.

Tell me about President Lingkong of America. Shall Mr. Lingkong be winning this war he is fighting at present? Does he have enough guns, and elephants for transporting same?

ANNA [*Not quite smiling*]. I don't think they have elephants in America, Your Majesty.

KING. No elephants.

ANNA shakes her head.

SCENE VI

THE KING AND I

Then I shall send him some.

Crosses L. picks up bible and spectacles place them on dais U.L. Collects note book and pencil which have been set on the dais, moves on to rug, holds them out to ANNA.

KING. Write letter to Mr. Lingkong.

ANNA. Now?

KING. Now! When else! Now is always best time.

ANNA [*Takes book*]. Very well, Your Majesty.

KING sits cross-legged on mat ready for dictation. ANNA crosses up to dais U.L. deposits her scarf there, then crosses down to C. level with KING ready to take notes.

KING. From Phra Meha Mongkut, by the blessing of the highest super agency in the world, of the whole Universe, the King of Siam, Sovereign of all tributary countries, adjacent and around in every direction, etcetera, etcetera, etcetera. [*Almost without a break, looks up at ANNA.*] Do you not have any respect for me?

ANNA looks up from her note book, uncomprehending.

Why do you stand over my head? I cannot stand all the time. And in this country no one's head shall be higher than King's. From now on in presence you shall so conduct yourself like all other subjects.

ANNA. You mean on the floor! [*KING nods.*]

During the following speech, each time ANNA pauses, KING raises finger ready to continue dictation, ANNA does not give him the opportunity.

I am sorry, Your Majesty. I shall try very hard not to let my head be as high as your Majesty's—but I simply cannot grovel on the floor.

I couldn't possibly work that way—or think!

KING changes position as if to interrupt her.

KING rises crossing to D.R. makes R. circle turn to level with her R. Forced to compromise.

KING. You are very difficult woman. [*Front.*] But you will observe care that head shall never be higher than mine. If I shall sit, you shall sit. If I shall kneel, you shall kneel, etcetera, etcetera, etcetera. [*Three hand gestures to indicate levels.*]

ANNA [*Acceding, reluctantly*]. Very well, Your Majesty.

KING. Is promise?

ANNA. Is promise.

KING. Good.

KING sits. ANNA sits beside him, realises that her head is higher than his, wriggles down till her head is same level.

To his Royal Presidency of the United States in America, Abra-hom Lingkong, etcetera—you fix up. It has occurred to us—

It has occurred to us—

He stretches out prone. Head pointing downstage.

He gives ANNA a significant look, and she sinks prone. Both heads are pointing downstage.

It has occurred to us that if several pairs of young male elephants were turned loose in forests of America, after a while they would increase—

ANNA [*Her head snaps up*].—Your Majesty—just male elephants?

Their heads turn to each other, eyes meet, the KING refuses to accept his bloomer.

KING. You put in details! [*Rises, crosses to D.R. ANNA rises at same time.*] Tonight my mind is on other matters—very important matters.

ANNA [*Warmly*]. Anything you want to discuss with me?

THE KING AND I

ACT I

KING [*Reacts "yes" then thinks better of it*]. Why should I discuss important matters with woman?

ANNA [*Rebuffed*]. Very well, Your Majesty. I shall go back to my room. May I say goodnight? [*She curtseys.*]

KING [*As ANNA moves*]. Goodnight!

ANNA moves up c., stops as if to speak, then continues cross up to steps, there she stops.

ANNA. Your Majesty—

KING [*Relieved that she has broken the impasse, he crosses up to R.C.*]. What, what, what?

ANNA [*On step*]. I was wondering. When the boat arrived from Singapore yesterday—

KING [*Crosses up level*]. Singapore! Ha!

ANNA. Was there any news from abroad?

KING. News! Yes, there are news! They call me a barbarian.

ANNA. Who?

KING. Certain parties who would wish to use this as excuse to steal my country. Suppose, you were Queen-Victoria and somebody tell you King of Siam is barbarian. Do you believe?

ANNA. Well, I—

KING. You will! You will! You will! You will believe that I am barbarian—because—there is no one to speak otherwise.

ANNA. But this is a lie!

KING [*Crossing down to L.C.*]. It is a false lie!

ANNA [*Drops down level*]. What have you decided to do about it?

KING [*Reacts as if he has an answer, then crosses to her*]. You guess?

ANNA [*Smiles, realising he is bluffing turns away to R.*]. Well, if someone were sending a big lie about me to England, I should do my best to send the truth to England. [*Turns, crosses to him.*] Is that what you have decided to do, Your Majesty?

KING [*Eases to her, repeats bluff business*]. Yes. That is what I have decided to do. But how? You guess how I shall do this!

ANNA [*Crosses below him to L.C. then turns on level*]. Well, my guess would be that when Sir Edward Ramsay arrives here—

KING. Ramsay? Ramsay?

ANNA. The British diplomat.

KING. Ah, yes—on way from Singapore. [*Angrily misunderstanding her plan.*] When he is here, I shall take opportunity of expressing my opinion [*Crosses R.*] of English thieves who wish to steal Siam. I shall show him who is barbarian!

ANNA is looking front with a wry face, KING sees this and crosses back to her.

What is this face you put on?

ANNA. Well, Your Majesty, my guess is that you will not fight with Sir Edward.

KING. I will not?

ANNA. No, Your Majesty. You will entertain him and his party in an especially grand manner. Then they will return to England and report to the Queen that you are not a barbarian.

KING [*Big smile, as if it were his own idea*]. Naturally . . . [*Crosses D.R.*] naturally! That is what I shall have intended to do.

ANNA. This is the only way to get the better of the British. Stand up to them. Put your best foot forward.

The KING bewildered, raises each foot in turn, looks at them.

That is just an expression, Your Majesty. It means . . . dress up in your best clothes. Show them your most intelligent men, your most beautiful women. Edward admires beautiful women . . .

The KING, puzzled by the familiarity with which ANNA uses his name, realises that she must have known Sir Edward very well.

SCENE VI

THE KING AND I

KING [*Eases towards her*]. Edward? You call him this?

ANNA. We are old friends. I knew him in Bombay, before I was married.

The KING suddenly thinks that she has had an affair with Sir Edward, and for the first time feels that perhaps MRS. ANNA is human.

KING [*Steps in very close to her*]. Ah!

Crosses below ANNA to L.C. as ANNA, uncomfortably eases to R.C. Suddenly the KING turns to her.

But, shall it be proper for the British dignitary to see my women with no shoes on their feet? Shall it be proper for them to put their best bare feet forward? No! [*ANNA eases U.S.R.*] Sir Ramsay will go back and tell Queen Victoria I am barbarian. Why do you not think of this?

Warn Cue 27.

ANNA [*Suddenly inspired, crosses down to c.*]. We shall dress them up, European fashion.

KING [*Crossing up level*]. You mean . . . dress them in dresses.

Music No. 24

Scene (Anna and King planning party)

ANNA nods, they both start to become excited.

ANNA. How many women can I have to sew for me?

KING. All women in kingdom. How many dresses?

ANNA. That depends on how many ladies are chosen by Your Majesty—

KING. You shall tell me which of my women are most like Europeans, for dressing like same.

He crosses quickly to throne table U.L. and strikes a gong. ANNA eases U.R.

Cue 27. As KING strikes gong.

KING. Wake up! Wake up, everybody! [*Calls off into wings D.L.*] Wives! Etcetera, etcetera, etcetera! [*Crosses U.L. to upstage of throne table then crosses D.R. as ANNA crosses to throne table and places her note book there.*] I shall command Chinese artists to paint their faces very pale. And you shall educate them in European custom and manners for presentation. [*Now at L. of U.C.*]

ANNA [*Crosses below KING to D.R.*]. I wonder how much time we shall have. [*On next line cross U.R. then to R.C.*]

Warn Cues 28 and 29.

KING. Sir Ramsay's gunboat last reported off Songkha. [*Crosses D. to c.*] How long he take depend on how many ports he call into. Let us say we have one week.

ANNA [*Crossing to c. Horrified*]. One week! Your Majesty,—one week!

KING [*Crossing up level to her*]. In this time whole world was created—Moses say! [*Crosses D.S. then U.S. then D.S. MRS. ANNA does the reverse.*] Are there any details I do not think of so far?

ANNA [*Paces D.S. as KING crosses U.S.*]. You must give them a fine dinner—a European dinner.

KING [*Stops U.C. then continues cross down*]. I was going to.

They cross up and down scissors fashion.

ANNA. And a ball. With music. [*Crosses U.C.*]

KING. Music. [*Crosses up to her*]. And dancing!

ANNA. Yes, Your Majesty. And dancing!

KING. Why do you not think of dancing?

THE KING AND I

ACT I

ANNA. It's an inspired idea, Your Majesty.

KING crosses to D.R. as ANNA crosses to L.C. Now, in answer to the gong, the WIVES enter from U.L. in night-dresses. TUPTIM is first on and crosses to MRS. ANNA, LADY THIANG also enters but is the only wife who does not wear a nightdress. They dress the L. side of the stage.

Cue 28. On entry of WIVES.

And we can give them a play. Tuptim has written a version of Uncle Tom's Cabin.

KING. Ha! We shall give them theatrical performance. We shall show them who is barbarian! *[To the WIVES.]* Line up! Line up! Line up! *[Crosses to C.]*

The four AMAZONS enter from U.L. divide, two each side of doorway. The WIVES form two lines L. LADY THIANG at L. of C. ANNA crosses U.L. then to D.R.

Lady Thiang! On Saturday next, at nine o'clock post meridian,

KING turns, looks at MRS. ANNA D.R. to see if he has this correct, she nods and continues her cross upstage to U.C.

we shall give fine dinner—European dinner. *[KING crosses to R.]* You are to instruct steward during week he shall make eminent European dishes for tasting.

I shall taste and schoolteacher shall taste.

ANNA is now D.C. between KING and LADY THIANG.

The CHILDREN enter from U.R. followed by the NURSES. The CHILDREN form a group R. The NURSES stay up on top level two each side of stage. They are sleepy, and rub their eyes and yawn. The KING continues to ANNA.

Cue 29. Entry of CHILDREN.

You say who is most like European lady for dressing like same.

ANNA crosses D.L. to inspect WIVES. KING continues his instructions to LADY THIANG. As he starts to speak, the TWINS and one boy enter, cross in front of the KING and join group R.

You are to make tablecloth of finest white silk for very long table. Also instruct court musicians to learn music of Europe for dancing, etcetera.

The CHILDREN have just passed him.

What? What? What? Am I to be annoyed by children at this moment?

The TWINS have cleared R. but now a NURSE having lost her charge comes running around him clapping her hands.

Who? Who? Who?

The object of the NURSE's solicitude crawls between the KING's legs and crouches down C.

Mrs. Anna, we must be more scientific with children!

(MUSIC FADES.)

Warn 1st and 2nd Explosion.

Warn Cues 31, 32 and 33.

(Explosions:—Boom lights.)

KING walks up and down angrily from R. to L.

For the next week, the men and women of my kingdom will work without sleeping till all is ready, and for what is not done, each man and woman shall be beaten a hundred strokes. *[To LADY THIANG.]* Everyone must know this, Lady Thiang.

He picks up PRINCE bodily and places him down R. in with the group of CHILDREN.

SCENE VI

THE KING AND I

Tell this to everybody! [*Crosses D.R.*] Above all, I must not be worried by anything—

Music No. 25

(Fireworks)

There is a tremendous report that sounds like a cannon and fireworks appear on the backcloth. There are murmurs of surprise and delight from WIVES and CHILDREN, all eyes turn upstage onto the backcloth. The KING turns U.C. as the second explosion occurs

1st Explosion (Music No. 25).—(Boom lights.)
Follow on with Cue 31.

After five seconds:—Cue 32 for 2nd Explosion.

This brings in maroon tank, flashes and firework effects in that order.

LUN THA and PHRA ALACK enter from 2 E.R. and take up positions upstage of CHILDREN'S group R. KING and MRS. ANNA cross upstage.

ANNA [*Crossing U.L.*]. Look, Your Majesty!

KING. Fireworks! Fireworks at this hour of the morning! No one may order fireworks but me.

KRALAHOME [*Rushes on from U.L. prostrates himself before speaking*]. Your Majesty—the British! The gunboat!

KING [*At R. of steps*]. They attack?

KRALAHOME. No! They salute, and we answer with fireworks. It is Sir Edward Ramsay and his party.

ANNA [*Horried*]. Now?

KRALAHOME. Now! They must have come direct from Songklah. No stops.

ANNA. No stops! Your Majesty . . . !

KING [*Crossing D. to C.*]. Tell them to go back! *We are not ready!*

Cue 33. Fade sound and fireworks effect.

KRALAHOME. Not ready, Your Majesty?

KING [*Crosses up to him then back to D.C.*]. You do not know, you do not know. I had planned best idea I ever get.

ANNA [*Crosses down level with KING*]. Still we do it, Your Majesty—You can do it.

Music fades

Warn Cue 33A.

KING. Ha! When English arrive we shall put them—to bed. Tomorrow morning we shall send them on sightseeing trip.

He goes D.R. ANNA down C. KRALAHOME eases L.

ANNA. We shall start now, this minute. Work! Work! We have only eighteen hours, but I shall do it somehow!

KING [*Sternly*]. I shall do it. You shall help me.

ANNA. Yes, Your Majesty. [*Crosses L. to WIVES.*]

KING [*Resumes his orders, crosses to D.L. then D.R.*]. No one shall sleep tonight or tomorrow. We shall work even when the sun shines in the middle of the day. We shall—

He sees a group of eight PRIESTS crossing from R. to L. on upper level.

Cue 33. Entry of PRIESTS.

Ah! Priests! Come, come. Come down.

THEY take up positions upstage in single line.

First we shall ask help from Buddha. Bow to him. Bow! Bow! Bow!

The KING kneels.

Music No. 26

(Finale Act I)

ALL onstage kneel except ANNA, and raise their hands in prayer attitude. ANNA remains standing D.L.

THE KING AND I

ACT I

Bow!

ANNA looks at KING, points to herself "Me?" KING nods, ANNA drops her head. (MUSIC.) The KING chants. KING claps hands and music stops.

Oh, Buddha, give us the aid of your strength and your wisdom. [Music.]
ALL [Repeating chant]. Oh, Buddha, give us the aid of your strength and your wisdom.

During the above, KING signals to MRS. ANNA, nods to her, she kneels self-consciously.

KING [Claps hands]. And help us to prove to the visiting English that we are extraordinary and remarkable people.

ALL. And help us to prove to the visiting English that we are extraordinary and remarkable people.

KING [Claps hands]. Help also Mrs. Anna to keep awake for scientific sewing of dresses, even though she be only a woman and a Christian, and therefore unworthy of your interest.

ANNA looks up in surprise at the mention of her name, crosses to the KING in protest as the full exhortation unfolds. ANNA: "But your Majesty." (This action takes place as the ensemble repeat the KING's chant.)

ALL. Help also Mrs. Anna to keep awake for scientific sewing of dresses, even though she be only a woman and a Christian, and therefore unworthy of your interest.

Warn Cue 34 and Boom lights.

Warn House Tabs.

Warn Mica Bag. (Fls.)

KING [During the above repeat to MRS. ANNA]. A promise is a promise! Your head shall never be higher than mine! A promise!

Reluctantly, she sinks to a kneeling position on his L. He claps his hands as she kneels. The ORCHESTRA takes up "Something Wonderful."

And Buddha,

He sinks back onto his heels, the whole ENSEMBLE do likewise.

I promise you I shall give this unworthy woman a house—[Melody music.]
a house of her own—a brick residence adjoining the Royal Palace,
according to agreement, [Looks at ANNA.] etcetera, etcetera, etcetera.

The ENSEMBLE take up the chant during which ANNA gestures "Thank you" to the KING. KING looks around him, shushes her, this happens twice, then ANNA remains facing front for the remainder of the chant.

ALL. And Buddha, I promise you I shall give this unworthy woman
a house—a house of her own—a brick residence adjoining the Royal
Palace, according to agreement, etcetera, etcetera, etcetera.

During this repeat of the words "etcetera," the KING, watching that ANNA imitates him; and moving on the music beat, drops forward on his hands, then prone on his face, then sits up resting on his elbows. ANNA follows him through all of this. The KING then turns on his R. side, rests his chin on his R. hand. ANNA imitates.

THE CURTAIN FALLS ON ACT ONE

1st "Etcetera."

2nd "Etcetera."

3rd "Etcetera." (On Music Cue after the actual word.)

Houselights for Interval.

Floats full during Interval.

Cue Fls (Festoon light) for Mica Bag.

Cue 34 and Boom lights for Firework effects.
(No Explosions:—Flashes and Projectors.)

Drop House Tabs.

INTERVAL TO BE 14 MINUTES INCLUSIVE.

1st Bar bell. Ring Orchestra 7 minutes after fall.

2nd Bar bell. 8 minutes after fall.

3rd Bar bell. Send in Musical Director 9 minutes after fall.

Green light Cue to start entracte.

Check Wipes. No. 1 set P.S.

No. 2 set O.P.

Verbal Cue end of entracte.

House lights and floats to B.O.

House Tabs up on Music Cue. (*Music No. 27.*)

Cue 36. As House Tabs flv.

THE KING AND I
ACT II

SCENE 1

SCENE: *A Reception Room at the Palace. (School-room.)*

AT RISE: *The floor and tables are littered with dress-making materials. The WIVES are all dressed in new hoop skirts, mostly finished. One of the WIVES is standing on a stool c. stage as the curtain rises, having her dress adjusted by one of the AMAZONS. A CHINESE ARTIST is painting the face of another D.L. Others are receiving last minutes touches from two SEAMSTRESSES. A third is c. stage.*

NOTE:—*The SEAMSTRESSES and the CHINESE ARTIST are the four AMAZONS. All WIVES are on and dressed. The faces of the WIVES are heavily daubed with white face powder. All are uncomfortable in the unaccustomed clothes.*

THIANG [*Entering from U.R. coming D.C.*]. Ladies! Ladies! Clear everything away! Quickly now!

ALL onstage clear everything away. Stool to U.L. GIRL with jewel box places it on table U.R. LADY THIANG is wearing a Western bodice and a penang.

WIFE 9 [*crossing to c.*]. Lady Thiang, what is this costume? Here is East—here is West!

THIANG. Have too much work to do! Cannot move fast in swollen skirt.

WIFE 1 [*crossing to c. from R.C.*]. Lady Thiang, why must we dress like this for British?

THIANG. Whatever Mrs. Anna wants us to do is wise and good, but this— [*Crossing to D.C.*] is a puzzlement.

Music No. 28

("Western People Funny")

[*Sings.*]

To prove we're not barbarians
They dress us up like savages!
To prove we're not barbarians
We wear a funny skirt!
Ah h!

WIVES. To prove we're not barbarians
They dress us up like savages!
To prove we're not barbarians
We wear a funny skirt!

THIANG [C.]. Western people funny,
Western people funny,
Western people funny,
Of that there is no doubt,
They feel so sentimental
About the Oriental, [*Hand gestures.*]
They always try to turn us
Inside down and upside out!

During this THIANG inspects dresses GIRLS are wearing.

GIRLS take off shoes for THIANG to inspect. THIANG crosses to D.L. WIVES limp about the stage in agony, unaccustomed to wearing shoes.

WIVES. Upside out and inside down!

THIANG [D.L. *looking at various shoes presented to her by the WIVES*].
To bruise and pinch our little toes—
Our feet are cramped in leather shoes—

SCENE I

THE KING AND I

They'd break if we had brittle toes,
But now they only hurt!
Ah h!

LADY THIANG R. circle turn finishing C.

WIVES. To bruise and pinch our little toes
Our feet are cramped in leather shoes,
They'd break if we had brittle toes,
But now they only hurt!
Western people funny,
Western people funny,
Western people funny,
Too funny to be true!

THIANG. They think they civilise us
Whenever they advise us
To learn to make the same mistake
That they are making too!

WIVES. They think they civilise us
Whenever they advise us
To learn to make the same mistake
That they are making too!

THIANG. Ah

. h!

ALL [THIANG C.] THEY MAKE QUITE A FEW!

ANNA enters from U.L. with some table napkins as
LADY THIANG crosses up to steps C.

Music fades

ANNA. Lady Thiang, here are the napkins for the dinner. Will you
put them on the table?

THIANG. Thank you.

ANNA. Thank you.

THIANG takes napkins off to 2 E.L.

Now ladies, let me see how you look. Very pretty. Now turn around
and get ready for your curtsy.

ANNA is on upper level; the WIVES spread out across
the stage in two lines facing downstage. The KING
enters from 1 E.L. They immediately prostrate them-
selves, the hoops flying up behind them. ANNA sees the
naked truth.

Oh, my goodness gracious!

KING. What shall be trouble now?

ANNA. I forgot! They have practically no— [Points.] undergarments!

KING. Undergarments?

He claps his hands and the WIVES rise, form two lines R.
KING makes R. circle turn to U.R.C.

Of what importance are undergarments at this time?

ANNA [Stiffly, easing to D.L.C.]. Of great importance, Your Majesty!

KING. Are you wearing undergarments?

ANNA. Of course, Your Majesty!

KING [Easing to ANNA]. That a woman has no legs is useless to
pretend. Wherefore, then swollen skirt?

ANNA. The wide skirt is symbolic. It is the circle within which a
female is protected.

KING. This is necessary? Englishmen are so aggressive. I did
not know.

ANNA [SEAMSTRESSES aid her to remove her smock]. I said it was symbolic.

KING [Eases upstage]. These undergarments—they are devised in
symbolic and ornamental manner, yes?

ANNA. Sometimes.

THE KING AND I

ACT II

KING. Ah!

ANNA is down L. The smock has just been removed and she is revealed in her ball gown. The KING has crossed R. to inspect the WIVES, he is surprised by the gasp of delight from the WIVES and turns to look at ANNA. He crosses down level to her, looks at her bare shoulders.

This is what you are going to wear?

ANNA [Crossing KING to R.C.]. Why, yes, Your Majesty. Do you like it?

KING. This is what all the other visiting ladies shall look like?

ANNA. Most of them . . . I believe.

KING. You are certain this is customary?

Points to her left shoulder, her right shoulder and almost points to the cleavage, but quickly puts his hands behind his back.

Etcetera, etcetera, etcetera . . .

ANNA. Yes, I am certain it is customary. What is so extraordinary about bare shoulders? Why, your own ladies—

KING. Ah, yes. But is different! They do not wear so many . . . coverings up on other parts of body, and therefore—

ANNA [Like any woman who is all dressed up and meets unexpected criticism]. Therefore what?

KING [Crossing to L.C.]. Is different.

ANNA [Easing to D.R.]. I am sorry His Majesty does not approve.

KING [Follows her]. I do not say I do not approve, but I do say—

PHRA ALACK runs on from l E.L. prostrates himself L.C.

PHRA ALACK. Your Majesty, the English. They are in Palace. [Backs off L.]

This causes immediate confusion among the WIVES.

WIFE 9. They will eat us! They will eat us!

ANNA [Trying to restore order]. They will do nothing of the kind!

KING [Calls ANNA to him. Gives her slip of paper]. Herewith shall be list of subjects you shall try to bring up for talk. On such subjects I am very brilliant, and will make great impression. [Crosses below ANNA to D.R.] You begin with Moses.

ANNA [Follows him to get in last minute coaching]. Now, remember, Your Majesty—Courtwright is the editor of a newspaper in Singapore—

At this moment, the monocled figure of SIR EDWARD RAMSAY appears at the head of the steps C. He has wandered into the room by mistake. One of the WIVES (9) screams with fright.

WIFE 9. Oh, evil eye [Runs up to left of steps C., points.] Evil eye.

Music No. 29

(Exit of Wives)

The WIVES and AMAZONS stampede to exit. AMAZONS exit L. Two WIVES exit D.L., two exit D.R. The remaining WIVES divide and go off three each side on the upper level. As they run off they throw their hoop skirts over their faces. From the look on the face of SIR EDWARD, it is clear that they should have been provided with undergarments. ANNA U.C. then stands at U.L.C.

ANNA. Ladies! Ladies! Come back! Don't— Come back! Oh, dear! Edward! Oh, this is dreadful!

KING [Furious, crossing up level with her]. Why have you not educated these girls in English custom of spying glass?

SIR EDWARD. Oh, my monocle. Was that what frightened them? [Crosses down to ANNA, hand extended.] Hello, Anna, my dear.

KING [Interrupting handshake]. Who? Who? Who?

SIR EDWARD turns, most annoyed, "Who the hell is this."

SCENE I

THE KING AND I

ANNA. Your Majesty, may I present Sir Edward Ramsay?

SIR EDWARD [*Recovers himself, steps forward, bows*]. Your Majesty.

KING [*Trying to cover the embarrassing situation steps down a little below SIR EDWARD*]. I am sorry, sir, my ladies have not given good impression.

SIR EDWARD. On the contrary, Your Majesty, I have never received so good an impression in so short a time. [*Turns to ANNA.*] You have most attractive pupils, Anna.

The KING is beginning to be annoyed by the intimacy between ANNA and SIR EDWARD.

ANNA. Tomorrow you must meet my younger pupils—His Majesty's children.

SIR EDWARD. I shall be delighted. [*To KING.*] How many children have you, Your Majesty?

KING. Seventy-seven now, but I am not married very long. [*Drops D.S.*] Next month expecting three more.

SIR EDWARD [*Dropping down level with KING*]. No problem at all about finding an heir to the throne, is there?

SIR EDWARD starts to chuckle but the sally falls flat with the KING, so he turns to ANNA, but it doesn't amuse her either.

I—er—I suppose I should apologise for wandering into this room. The rest of the party were ahead of me and—

ANNA [*Drops down level*]. I'm so glad you decided to visit us—

The KING looks disapprovingly at ANNA.

to visit His Majesty I mean, of course—

SIR EDWARD. It was your postscript to [*As SIR EDWARD continues to speak, ANNA vainly tries to stop him.*] His Majesty's letter that really brought me here—

KING [*Turning with alert suspicion*]. Postscript?

ANNA [*Crossing KING to R.C.*]. His Majesty was most happy when you decided to accept his invitation . . . weren't you, Your Majesty?

KING [*Grudgingly*]. I was happy.

The KRALAHOME enters from l E.L., takes up position L.C. and starts to prostrate himself, he gets a sign from the KING and straightens up, assuming the stance of an English butler. SIR EDWARD, turns, looks at him in amazement.

KRALAHOME. Your Majesty, dinner is about to be served, but—I would first like to present your guests to you in the—reception room.

KING [*Clapping his hands happily and going off l E.L.*]. Dinner, dinner, dinner!

ANNA [*Eases in to C. To KRALAHOME*]. You have met—?

KRALAHOME [*Bowing*]. Your Excellency.

Music No. 30

(Dance of Anna and Sir Edward)

As he starts to walk off to l. with great dignity as befits an English butler, a waltz can be heard. Just before the KRALAHOME gets off, he relaxes completely with a great sigh.

SIR EDWARD. Anna, my dear, you're looking lovelier than ever.

ANNA. Thank you, Edward.

SIR EDWARD [*Eases to ANNA*]. Found a job to do, eh? People you can help, that's it isn't it. Extraordinary how one gets attached to people who need one. [*Listens to music.*] Do you hear that? [*Looks off left.*] Do you know we danced to that once. Bombay. [*She nods.*] Still dance?

ANNA. Not very often.

SIR EDWARD. You should.

Puts his arm around her waist and they dance.

THE KING AND I

ACT II

ANNA. Edward, I think we'd better—

SIR EDWARD. Are you sure you don't ever get homesick?

ANNA. No, Edward. I told you, I have nothing there—no one.

The KING has entered from l E.L., observes their dancing. Eases to U.L.C.

SIR EDWARD. Anna, do you remember that I once asked you to marry me—before Tom came along?

ANNA. Dear Edward!

Warn Cues 37 and 37A.

Warn No. 2 Tabs.

KING [*Interrupting furiously*]. Dancing—after dinner!

Music fades

SIR EDWARD [*Crossing U.C.*]. Oh, sorry, sir. I'm afraid I started talking over old times.

KING. It was my impression Mrs. Anna would be of help for seating of guests at dinner table.

SIR EDWARD. In that case, we'd better be going in, Anna. [*Moves towards her offering his arm.*]

KING [*Coming between them, offering his arm*]. Yes, better be going in . . . Anna.

KING offers his arm, ANNA takes it, then is startled by the KING's use of her Christian name. They start to walk (Music No. 31) off to L., SIR EDWARD following.

ANNA [*After six bars*]. His Majesty made an interesting observation the other day—about Moses. It seems he takes issue with the statement that . . .

THEY are off l E.L. at the curtain's close.

After 5 bars of waltz music.

When No. 2 Tab is closed.

Working light.

Cue 37. Close No. 2 Tab O.P. to P.S.

Cue 37A.

Segue Music into next scene.

ACT II—SCENE 2

*Music No. 32**(Incidental "We kiss in a shadow")**SCENE: In front of No. 2 (Exterior) Tab.**TUPTIM enters from R., crossing to L.C. anxiously. Unknown to TUPTIM, LADY THIANG has followed her and stands C. watching her. TUPTIM starts to back to C., almost collides with THIANG.*

THIANG. Princess Tuptim, dinner is over. King and his English guests are on way to theatre pavilion. Should you not be there to begin your play?

TUPTIM [*Backs away a few steps*]. I came out here to memorise my lines.

THIANG. I think not, Princess. I have seen you and Lun Tha together. I do not tell King. For his sake. I do not wish to hurt him. But your lover will leave Siam tonight.

TUPTIM [*Gesture "please don't"*]. Tonight?

THIANG [*Stopping her cold*]. Now go to the theatre, Princess.

TUPTIM exits, crossing THIANG to R. THIANG starts to cross off to L. as LUN THA enters from I.E.L. on music of "Alone in our Secret." LADY THIANG looks at him with stern suspicion, crosses him and exits L. LUN THA crosses to C., calls, off R.

LUN. Tuptim!

TUPTIM [*Enters R. but keeping upstage in shadow of wall*]. Turn back and look the other way.

LUN THA instantly does so, eases to L.

I am here in the shadow of the wall. I will stay here until she turns the corner.

LUN THA watches LADY THIANG off, then turns towards TUPTIM who runs down to meet him.

She says you will leave Siam tonight, but I do not believe her.

LUN. It is true, Tuptim. They have ordered me on to the first ship that leaves for Burma, and it is tonight.

TUPTIM [*Hands on his shoulders*]. What will we do?

Music fades

LUN [*Steps back, looks off L.*] You are coming with me—!

TUPTIM. I!

LUN. Secret police will all be at the theatre. Meet me here, after your play. Everything is arranged.

TUPTIM [*Turns away downstage to C.*] I cannot believe it.

*Music No. 33**("I Have Dreamed")*

LUN. I can. It will be just as I have pictured it a million times.
[Sings.]

I have dreamed that your arms are lovely,

I have dreamed what a joy you'll be.

I have dreamed every word you'll whisper

When you're close,

Close to me. [TUPTIM turns upstage to L. slowly.]

How you look in the glow of evening

[TUPTIM R. hand to LUN.]

THE KING AND I

ACT II

~~I have dreamed and enjoyed the view.~~
 In these dreams I've loved you so
 That by now I think I know [*Both hands linked.*]
 What it's like to be loved by you—
 I will love being loved by you.

TUPTIM turns downstage, LUN THA embraces her as she sings.

TUPTIM.

Alone and awake I've looked at the stars,
 The same that smiled on you;
 And time and again I've thought all the things
 That you were thinking too.

I have dreamed that your arms are lovely,
 I have dreamed what a joy you'll be.
 I have dreamed every word you'll whisper
 When you're close,
 Close to me.
 How you look in the glow of evening
 I have dreamed,

LUN THA, crossing R. upstage of TUPTIM, stands slightly downstage of her, holding her upstage hand.

and enjoyed the view
 In these dreams I've loved you so
 That by now I think I know—

LUN AND TUPTIM [*Holding both hands.*]

What it's like to be loved by you—
 I will love being loved by you.

Music No. 34

(Reprise: "Hello, Young Lovers")

*At the end of the song they embrace closely, after the applause. A shadowy figure enters from l E.L., looking back over her upstage shoulder.
 It is ANNA.*

ANNA [L.C.]. Tuptim!

TUPTIM [*Crosses to her, LUN breaks upstage.*] Mrs. Anna.

ANNA. Tuptim, they are looking for you at the theatre. I guessed you were both here. I ran out to warn you. I do think you're being reckless.

TUPTIM. Yes, I will go.

I must say goodbye to you now, Mrs. Anna.

She starts to go off R., turns to MRS. ANNA who is surprised by the seriousness of her tone.

She kneels, kisses ANNA's hand impulsively, and runs off to R. At music of "I've been in love like you."

ANNA. Gracious! Anyone would think that she never expected to see me again.

LUN. Mrs. Anna, we are leaving tonight.

ANNA [*Steps in.*] Leaving? How?

Warn Cues 38, 39, 40, 41 and 42.

Warn No. 1 and No. 2 Tabs.

LUN. Do not ask me how. It is better if you do not know. We shall never forget you, Mrs. Anna. [*He kisses her hand.*] Never. [*Runs off D.L.*]

Working light out

ANNA [*Crossing to R.C. as she speaks.*] God bless you both!
 [*Sings.*]

I know how it feels
 To have wings on your heels
 And fly down a street in a trance.
 You fly down a street
 On a chance that you'll meet,

And you meet—not really by chance.

[Cross 2 steps R.]

Don't cry, young lovers, whatever you do,

Don't cry because I'm alone.

All of my memories are happy tonight,

I've had a love of my own.

I've had a love of my own, like yours,

I've had a love of my OWN.

She exits 1 E.R.

"A Love of my (OWN)."

When Tab is fully closed.

Cue 38 and Close No. 1 Tab, P. to O.P.

Cue 39 and Open No. 2 Tab behind to P.S.
immediately.

ACT II—SCENE 3A

[PRELUDE TO BALLET]

*Music No. 35**("The Small House of Uncle Thomas")**(Ballet)*

SCENE: *In front of the No. 1 (Interior) Tab.*
A SIAMESE MUSICIAN enters from D.R. beating a gong in walking rhythm crossing the stage to L.C. Some of the MALE DANCERS of the Royal Troupe enter and place props ceremoniously for the ballet. One enters from D.R. places a drum and ratchet D.L. Another enters from l E.L. and places a gong stand D.L. Two others have entered from l E.R. and placed two long benches and a stool in position D.R. for the SINGERS and TUPTIM. One more has placed a stool D.L. for the DRUMMER.

Cue 40. As SINGERS get to centre.

The SINGING LADIES enter from l E.L., cross to c., bow ceremoniously, cross to R and take up positions standing on the benches D.R. TUPTIM the narrator enters from D.R., bows to front ceremoniously and takes up position seated on stool D.R. ready to begin. The gong beats become softer, the DRUMMER sits and hangs his gong on the stand.

ACT II—SCENE 3

[THE BALLET]

SCENE: *The Theatre Pavilion.*

Set behind the Tab, the DANCERS are in two diagonal lines: Two of the BOYS are holding a small house piece set U.C. ALL principal characters enter through this house piece. The ballet steps used by BUDDHA, are set behind the ballet tabs after these first entrances.

NOTE:—The CHORUS, whenever speaking or singing in rhythm, beat wood blocks and ancient cymbals on the DOWN BEAT. This applies through the entire ballet.

TUPTIM. Your Majesty. *[Music.]*

Cue 41 and Open No. 1 Tab, P. to O.P.

And honourable guests *[Chord.]*

I beg to put before you "Small House of Uncle Thomas".

CHORUS. Small House of Uncle Thomas.
Small House of Uncle Thomas.

Written by a woman Harriet Beecher Stowa.

Cue 42. When Tab is fully open.

TUPTIM. House is in Kingdom of Kentucky, ruled by most wicked king in all America, Simon of Legree *[Gong.]* Your Majesty, I beg to put before you loving friends *[Drum onstage. UNCLE THOMAS enters.]* Uncle Thomas.

CHORUS. Dear old Uncle Thomas.

TUPTIM *[LITTLE EVA enters]*. Little Eva.

CHORUS. Blessed little Eva.

TUPTIM *[LITTLE TOPSY enters]*. Little Topsy.

CHORUS. Mischief maker, Topsy.

TUPTIM. Happy people.

CHORUS. Very happy people.

"LOVING FRIENDS DANCE"

TUPTIM. Happy people!
Happy people!
Your Majesty, I beg to put before you one who is not happy, the slave Eliza.

CHORUS. Poor Eliza,
Poor Eliza,
Poor unfortunate slave.

TUPTIM. Eliza's Lord and master,
King Simon of Legree. *[Gong.]*
She hates her lord and master and fears him. *[Gong.]*
This king has sold her lover to far away province of Oheeo.

Lover's name is George.

CHORUS *[Gong]*. George.

TUPTIM. Baby in her arms also called George.

CHORUS *[Gong]*. George.

TUPTIM. Eliza say she run away, and look for lover George.

CHORUS *[Gong]*. George.

TUPTIM. So she bid goodbye to friends, and start on her escape.

[Cymbal.]

Ratchet onstage—ELIZA exits.

THE KING AND I

ACT II

"THE JOURNEY"

ELIZA enters.

TUPTIM. "The escape".

CHORUS. Run, Eliza.

Run, Eliza,

[Gong.]

Run from Simon.

TUPTIM. Poor Eliza running, and run into a rain storm.

The storm enters and departs. ELIZA shakes the rain off herself and the baby. Three BOYS enter and form a mountain.

Comes a mountain.

CHORUS. Climb, Eliza.

Warn Cue 42A.

ELIZA climbs the mountain and descends the other side. TREES enter and form a forest.

TUPTIM. Hide, Eliza.

CHORUS. Hide from Simon.

Hide in forest.

1ST GIRL. Poor Eliza.

2ND GIRL. Poor Eliza.

3RD GIRL. Poor Eliza.

ALL GIRLS [Jumbled].

Poor Eliza, Poor Eliza, Poor Eliza.

TUPTIM. Eliza very tired.

*The TREES and ELIZA bow and exit.
Ratchet onstage.*Your Majesty, I regret to put before you King Simon
of Legree.

Cue 42A on word "Simon."

"SIMON OF LEGREE"

*The SLAVES of SIMON run on. Gong onstage.
The KING is carried on by servants.
Gong and tom-tom onstage.*TUPTIM. Because one slave has run away,
Simon beating ev'ry slave.*Slapstick onstage. Gong onstage.*

Simon clever man,

He decide to hunt Eliza, not only with soldiers, but
with scientific dogs who sniff and smell, and thereby
discover all who run from King. [Gong.]

"THE CHASE"

*ELIZA crosses stage fleeing.
Tom-tom onstage throughout rising in steady crescendo.*CHORUS. Run, Eliza run,
Run, Eliza run,
Run from Simon, run. [ELIZA exits.]*DOGS enter R. sniffing for traces of ELIZA—ELIZA re-
enters crossing stage, fleeing.*

Run Eliza, run, run.

Run from Simon, run, run.

[Gong.]

Poor Eliza. Run from Simon.

*DOGS re-enter L., followed by guards, in pursuit of
ELIZA. ELIZA crosses stage a third time fleeing.*

SCENE III

THE KING AND I

Eliza run,
Eliza run from Simon [Shout.] run. [Gong.]
Eliza run.
TUPTIM. Poor Eliza.
CHORUS. Eliza run from Simon, [Shout.] run.

SIMON, GUARDS and DOGS enter in hot pursuit of ELIZA.

Run Eliza, Run from Simon.
Run, Eliza.
Run from Simon.
Run, Eliza, run, run, ah-h-h-h.

The RIVER, a blue silk band carried on by two MEN
SERVANTS, is stretched across the stage.

Warn Cues 43 and 44.

TUPTIM. Eliza come to river,
Eliza come to river.
CHORUS. Poor Eliza.
TUPTIM. Who can save her?
CHORUS. Only Buddha,
Buddha, Buddha, Buddha.
Save her Buddha,
Save her, Buddha, save her. [Tom-tom.]
What will Buddha do?

On word "DO." Cue 43.

Curtain in background opens, "BUDDHA" is seen
sitting on a ladder in pose of meditation. Gong.

TUPTIM. Buddha make a miracle! [ANGEL appears.]
Buddha send an angel down. Angel make the wind
blow cold. Make the river water hard, hard enough
to walk upon.
CHORUS [Softly]. Buddha make a miracle!
Praise to Buddha. [Gong.]

The curtain closes, the ANGEL and ELIZA shake hands
solemnly.

Cue 44.

TUPTIM. Angel show her how to walk on frozen water.

"ICE SKATING DANCE"

SNOW FLAKES enter.

Now as token of his love, Buddha make a new miracle.
CHORUS [1st solo: WIFE 6].
Praise to Buddha.
TUPTIM. Send from heaven stars and [2nd solo: WIFE 5].
blossoms. Praise to Buddha.
TUPTIM. Look like lace upon the sky. [3rd solo: WIFE 10].
Praise to Buddha.
ALL CHORUS. Praise to Buddha,
Praise to Buddha,
Praise to Buddha.

Warn Cue 45.

TUPTIM. So Eliza cross the river, hidden by this veil of lace.
~~Forgot to tell you name of miracle: "Snow".~~

Cue 45 on word "Snow."

Re-entrance of SIMON, GUARDS and DOGS R. On word
"SNOW", FLAKES vanish. ELIZA exits.

Of a sudden she can see
Wicked Simon of Legree,

THE KING AND I

ACT II

Sliding cross the river fast.
With his bloodhounds and his slaves.

SIMON, GUARDS and DOGS dance grotesquely on ice.
Gong. ANGEL enters holding "SUN." RIVER begins to move.

What has happened to the river?
Buddha has called out the sun!

CHORUS. Buddha has called out the sun! [Gong.]
Sun has made the water soft. [Gong.]
Wicked Simon and his slaves [Gong.]
Fall in river and are [Spoken] drowned. [Gong.]

SIMON and SLAVES exit. ELIZA enters R.

TUPTIM. On other side of river is pretty city, Canada, where
Eliza sees lovely small house. Guess who live in
house? [Uncle Thomas enters.] Uncle Thomas.
CHORUS. Dear old Uncle Thomas.

LITTLE EVA enters.

TUPTIM. Little Eva.
CHORUS. Blessed little Eva.

LITTLE TOPSY enters.

TUPTIM. Little Topsy.
CHORUS. Mischief maker Topsy.

ANGEL-GEORGE enters.

TUPTIM. Lover George.
CHORUS. Faithful lover, George.
TUPTIM. Who is looking like Angel to Eliza.
They have all escaped from Wicked Simon and make
happy reunion.

FULL ENSEMBLE enters for finale: Slow March—Tom-
tom onstage throughout.

"HAPPY REUNION DANCE"

TUPTIM. Topsy glad that Simon die, Topsy dance for joy.
I tell you what Harriet Beecher Stowa say that Topsy
Topsy say [Gong.]
I specks I'se de wickedest critter in de world! [Gong.]

Warn Cue 46.

But I do not believe that Topsy is wicked critter.
Because I too am glad for death of King. Of any
King who pursues a slave who is unhappy and wish
to join her lover. And your Majesty, I wish to say
to you [she stands] . . . [Long pause, resumes seat] . . . Your
Majesty, and honourable guests! I will tell you end of
story. Is very sad ending. Buddha has saved Eliza.
But with the blessings of Buddha also come sacrifice.
[Gong.]

Cue 46. On word "Sacrifice."

CHORUS. Poor little Eva,
Poor little Eva,
Poor unfortunate child!

The curtain in the background has opened. "BUDDHA"
stands on top of a ladder. EVA starts ascending to
him while SERVANTS attach wings to her.

Warn Cues 47, 48, 49 and 50.

Warn No. 1 Tabs.

SCENE III

THE KING AND I

TUPTIM [*Slowly*].

Is Buddha's wish that Eva come
to him and
thank him
personally for saving of Eliza
and baby.
And so she die and go to arms
of Buddha.

CHORUS.

Praise to Buddha,
Praise to Buddha.

CHORUS.

Poor little
Eva.

Poor little
Eva.

Poor unfortunate
child.

2nd " Praise TO Buddha "
No. 1 Tab closed.

Cue 47. Close No. 1 Tab, O.P. to P.

Cue 48. (Ballet calls.)

Working light on.

ALL PRINCIPAL DANCERS in ballet take calls cere-
moniously in front of tabs. Last to exit is ELIZA who
is followed off P.S. by DRUMMER.

Music No. 36
(Postlude of Ballet)

As ELIZA starts to exit.
On Music change into WALTZ.
When Tab is three-quarters open

Working light out.

Cue 49.

Open No. 1 Tab to P.S.

Cue 50.

ACT II—SCENE 4

*Music No. 37**(Incidental)**SCENE: The KING's Library.**AT RISE: ANNA is seated on a pile of books R. of the throne table, which is now set R.C. The KING is walking up and down, smoking a large cigar with obvious discomfort. SIR EDWARD is standing C., and the KRALAHOME is in the shadows, U.L.C. It is night, after the banquet.**As curtain opens, KING crosses from U.L. to R. of SIR EDWARD, then downstage of him to L.C.*

SIR EDWARD. The evening was a great success, Your Majesty. I enjoyed Princess Tuptim's play immensely.

KING. This play did not succeed with me. It is immoral for King to drown when pursuing a slave who deceives. *[Crossing SIR EDWARD to R.C.]* Immoral! Immoral! Tuptim shall know of my displeasure.

SIR EDWARD *[Drops down level with KING]*. Your conversation at dinner was most amusing.

KING. I was forced to laugh myself. I was so funny.

SIR EDWARD. Her Majesty, Queen Victoria, will be very glad to know that we have come to such felicity of agreement about Siam.

KING. And very happy I am thereof. Very happy.

ANNA, unseen by the KING, gestures to SIR EDWARD that it is time to go.

SIR EDWARD. I think now, with your permission, I should take my leave.

SIR EDWARD bows. The KING unexpectedly extends his hand, and SIR EDWARD takes it. They shake hands.

Goodbye, Anna, my dear. It was lovely to see you again.

ANNA. Goodbye, Edward.

He exits 2 E.L. followed by the KRALAHOME. The KING follows them to L., turns, with a grunt of distaste stubs out cigar in ashtray on P.S. bookcase.

Well, Your Majesty . . .

KING *[Crossing to C.]*. It is all over.

ANNA. May I remove my shawl? It is a very hot night.

She does so, placing it on dais in front of her. This makes the KING uneasy, and standing C., he wraps his own jacket closer.

I am so pleased about everything.

KING. I am aware of your interest. *[Crosses to her level.]* I wish to say you have been of great help to me in this endeavour. I wish to make gift.

He takes a large and handsome emerald ring from his finger, and holds it out to her, across the dais, not looking at her.

I have hope you will accept.

She takes it slowly, tries to say something and can't.

Put it on finger!

She is still stunned.

Put it on! Put it on!

He crosses to C. His voice is gruff and commanding. She obeys him, slowly putting the ring on the index finger of her left hand.

SCENE IV

THE KING AND I

ANNA. ~~Your Majesty, I do not know what to say!~~

KING. When one does not know what to say, it is the time to be silent!

Both are embarrassed by the giving and receiving of the ring. There is a pause. KING crosses back to dais.

A white elephant has been discovered in forests of Ayuthia.

ANNA. You regard this as a good omen, don't you?

KING. Yes. Everything going well with us.

ANNA [*Warmly*]. Everything going well with us.

KING. Who, who, who?

KRALAHOME [*Offstage L.*]. It is I, Your Majesty.

KING. Wait, wait, wait!

A gong sounds in the orchestra pit.

He crosses to ANNA upstage of the dais with a vaguely guilty feeling, and surprises her by replacing her shawl around her shoulders, then crosses to c

Come in! Come in!

KRALAHOME [*Enters 1 E.L., crossing to U.C.*]. Your Majesty. [*Bows.*]

KING. Well, well, well?

KRALAHOME. Secret police are here. They would make report to you.

ANNA rises to go

KING. [*To ANNA*]. You will wait here. [*Exits 1 E.L.*]

ANNA [*Crossing up to steps c., uneasily*]. Secret police . . . !

KRALAHOME [*Noticing ring as ANNA gets to steps*]. Your finger shines.

ANNA. Yes. The King. [*Eases down to R.*] I did not know what to say. Women in my country don't accept such gifts from men. Of course, he is the King. [*Turns to KRALAHOME.*] Actually it places me in rather an embarrassing position. I was intending to ask him for a rise in salary. And now . . .

KRALAHOME [*Eases in a couple of steps*]. And now it will be difficult to ask.

ANNA. Very. I don't suppose you would speak to him for me—about my rise in salary, I mean.

KRALAHOME [*Folds arms*]. I think I shall do this for you, because this is a strange world in which men and women can be very blind about things nearest to them.

ANNA. Thank you, Your Excellency. [*Eases R.*] I don't understand what you mean, but . . .

KRALAHOME. No, but that does not matter. [*He turns away.*] And I do not think he will raise your salary anyway.

KING enters from 1 E.L. crossing to c. His manner and speech are brisk.

KING. Ha! Good news and bad news come together. [*To KRALAHOME.*] You will please stay up all night until we have further report on item of Tuptim.

KRALAHOME. I had intended to do so, Your Majesty. [*Bows and backs off 1 E.L.*]

ANNA [*Moves as if to exit R.*]. Perhaps I had better go too.

KING. No! No! No! I wish to talk with you.

ANNA. Is there something wrong with Tuptim?

KING [*Crosses D.L., L. circle turn, finishes with foot on books L. of the dais*]. I do not know, nor do I consider this the most important thing I must tell you. It is of greater interest that the English think highly of me. Secret police have served coffee after dinner, and listen what they talk, and report conversation to me.

ANNA [*Shocked*]. You have been spying on your guests?

KING. How else can you find the truth. [*Walks D.R. as ANNA shakes head.*] It appears I have made excellent impression. It is clear they do not think me barbarian.

ANNA [*Centre*]. This is what you intended to prove.

KING. What we intended to prove. [*Faces front, arms folded.*] Tuptim.

THE KING AND I

ACT II

ANNA. What about her?

KING. She is missing from Palace. You know something of this?

ANNA [*Frightened, wraps shawl tighter*]. The last time I saw her, she was in the theatre pavilion.

KING. That is last time anyone has seen her. [*Turns to ANNA.*] She never speaks to you of running away?

ANNA. I knew she was unhappy.

KING. Why unhappy? [*Crosses up to U.R. of dais.*] She is in palace of King. What greater honour for young girl than to be in palace of King?

ANNA [*Crossing U.L. of dais level with KING*]. Your Majesty . . . if Tuptim is caught—shall she be punished?

KING [*Faces front, folds arms*]. Naturally. What would you do if you were King—like me?

ANNA. I believe I would give her a chance to explain. I think I would try not to be too harsh.

KING. Hmmp.

ANNA. Your Majesty, of what interest to you is one girl like Tuptim. [*Places shawl on books U.R.*] She is just another woman, as a bowl of rice is just another bowl of rice, no different from any other bowl of rice.

KING. Now you understand about women. [*Picks up poetry book from U.R. corner of dais, crosses down to C.*] But British poets. Ha!

ANNA crosses behind dais to R. then sits on downstage edge.

ANNA. You have been reading poetry, Your Majesty?

KING. Out of curiosity over strange idea of love, etcetera, etcetera. I tell you this poetry is nonsense, and a silly complication of a pleasant simplicity. [*Sings.*]

Music No. 38

("Song of the King")

A woman is a female who is human,
Designed for pleasing man, the human male.

A human male is pleased by many women,
And all the rest you hear is fairy tale.

ANNA [*Sings.*] Then tell me how this fairy tale began, sir.
You cannot call it just a poet's trick.

Explain to me why many men are faithful,
And true to one wife only—

KING. They are sick! [*Makes L. circle turn to U.L. Foot on books L. of dais.*]

ANNA [*Speaking*]. But you do expect women to be faithful.

KING. Naturally.

ANNA. Why, naturally?

KING. Because it is natural. It is like old Siamese rhyme:

[*He sings.*]

A girl must be like a blossom
With honey for just one man.
A man must live like honey bee
And gather all he can.
To fly from blossom to blossom
A honey bee must be free,
But blossom must not ever fly
From bee to bee to bee.

KING crosses to C., opens book of poetry

ANNA. You consider this sensible poetry, Your Majesty?

KING [*Putting on glasses which are set in book*]. Certainly. But listen to this, from your own poet Alf-red Tenny-sone. [*He quotes from the book.*]

"Now folds the lily all her sweetness up,
And slips into the bosom of the lake . . .
So fold thyself my dearest, thou, and slip

into my bosom . . ."

[*Snaps book shut. Looks sternly at ANNA.*] English girls are so—acrobatic?

SCENE IV

THE KING AND I

ANNA [*Crossing KING to D.L.C.*]. Your Majesty, I don't know if I can ever make it clear to you . . . We do not look on women as just human females. They are — Well, take yourself for instance, you are not just a human male.

KING [*Removes his spectacles*]. I am King.

ANNA. Exactly. So every man is a king and every woman a queen, when they love one another.

KING. This is sickly idea. [*Crosses D.R. places book on D.S.R. corner of dais.*]

ANNA. It is a beautiful idea, Your Majesty. We are brought up with it of course, and a young girl at her first dance—

KING. Young girl? They dance too? Like I see tonight? In arms of men not their husbands?

ANNA. Why, yes.

KING. I would not permit.

ANNA [*Eases to D.C.*]. It's very exciting when you're young, and you're sitting on a small gilt chair, your eyes cast down, terrified that you'll be a wallflower. Suddenly, you see two black shoes—white waistcoat—a face—and it speaks: [*Sings.*]

Music No. 39

(*"Shall we Dance?"*)

We've just been introduced,
I do not know you well,
But when the music started
Something drew me to your side. KING eases upstage R. of dais slowly, watches ANNA
So many men and girls, then sits on dais.
Are in each other's arms—
It made me think we might be
Similarly occupied.
Shall we dance?
On a bright cloud of music shall we fly?
Shall we dance?
Shall we then say "Goodnight" and mean "Goodbye"?
Or, perchance, KING seated crossed-legged by this time.
When the last little star has left the sky,
Shall we still be together
With our arms around each other
And shall you be my new romance?
On the clear understanding
That this kind of thing can happen,
Shall we dance?
Shall we dance? Shall we dance?

The ORCHESTRA continues, and ANNA, carried away by her reminiscent mood, dances around the room, down L., crossing stage to down R., then up C., by the dais, where she stops, suddenly embarrassed, the KING is watching her. She stops on " . . . mean goodbye," and backs away down L.

KING [*Rising to his feet*]. Why do you stop? You dance pretty. Go on! Go on!

ANNA. Your Majesty, I—I didn't realise I was—after all, in my country a girl would not dance while a man was looking on.

KING [*Crossing to her*]. But she will dance with strange man, holding hands, etcetera, etcetera?

ANNA. Yes. Not always a strange man. Sometimes a very good friend.

KING. Good! We dance together. You show me. [*ANNA looks a little uncertain.*] You teach! You teach! You teach!

ANNA. It's very simple the polka. It goes [*crossing D.R.*] "one, two, three and, one, two, three and, one two, three and" [*Starts second refrain*]: [*Sings.*] Shall we dance?

THE KING AND I

Act II

KING [*Starting to cross R., moving feet in time*].

One, two, three and.

ANNA. On a bright cloud of music shall we fly?

KING. One, two, three and.

ANNA [*Easing to L.C.*].

Shall we dance?

KING. One, two, three and.

ANNA. Shall we then say "Goodnight" and mean "Goodbye".

KING [D.R.]. One, two, three and.

[*Sings.*]

Or perchance,

When the last little star has leave the sky—

The KING, very pleased with himself, sings the above, forgetting to move his feet to the rhythm. ANNA points to his feet at the end of the phrase 1 - 2 - 3 - and:

ANNA. Shall we still be together,
With our arms around each other,
And shall you be my new romance?

KING sings the word "romance."

BOTH. On the clear understanding
That this kind of thing can happen,
Shall we dance?
Shall we dance?
Shall we dance?

KING crosses to ANNA, extends each hand in turn.
ANNA takes his hand and continues the lesson.

ANNA. One, two, three and—

KING. One, two, three. One, two, three. [*Stops.*]
What is wrong? I know! I know! I forget "And". This time I remember.

KING AND ANNA [*Counting together*].

One, two, three and, one, two, three and, one, two,
three and . . .

ANNA. That's splendid, Your Majesty.

KING. Splendid—

One, two and . . .

KING continues to count, but loses the beat.

You have thrown me off count.

He stops: music O.R. "Last little star."

He is R. of her. They start again, doing a fairly presentable polka. R. circle turn 5 bars then stop.
(Music: "Romance.")

One, two, three and, one, two, three and. [*Stop.*]

But this is not right.

ANNA. Yes it is. You were doing—

KING. No! No! No! Is not right. Not the way I see Europeans dancing tonight.

ANNA. Yes, it was. It was Just like that.

KING. No. Were not holding two hands like this. [*"Just been introduced"*].

ANNA [*"Music started"*]. Oh . . . [*"So many girls and boys"*]. No . . .
[*Puts hands behind her back*] as a matter of fact—

KING. Was like this. No?

Looking at her hard, he very slowly puts his hand on her waist. Music O.L. "Made me think."

ANNA [*Scarcely able to speak*]. Yes.

KING [*As the verse ends in the ORCHESTRA, and the refrain starts*]. Come!

On first beat of music "Shall we dance," they join hands. ANNA lifts skirt on 2nd beat, on 3rd beat they are off. They dance a full chorus, ending down. ANNA backs far D.R. for applause. The KING at R. Then he advances to her.

SCENE IV

THE KING AND I

Come! We do it again. *[Music.]*

Repeat business of joining hands and start in rhythm. They dance again briefly making R. circle turn finishing C. As they get to C., ANNA is R. Music for this encore ends with "... bright cloud of music shall we fly." A gong crash from the orchestra pit interrupts the dance, the KRALAHOME bursts in from l E.L.

KRALAHOME [L.C.]. Your Majesty—

He prostrates himself, ANNA clears to R.

KING *[Furiously, crosses level with KRALAHOME]*. Why do you burst through my door without waiting?

KRALAHOME. We have found Tuptim.

KING *[A pause. He folds his arms, suddenly stern and cruel. He steps downstage]*. Where is she?

KRALAHOME *[Indicating door]*. Secret police are questioning her.

ANNA *[Crosses to KING, C.]*. Now you have found her, what will you do with her?

KING crosses ANNA and mounts dais R. KRALAHOME crosses upstage of ANNA to U.R., L. of dais.

KING. I will do—what is usually done in such event.

ANNA. What is that?

KING. When it happens you will know.

TUPTIM runs on from l E.L. falls at ANNA's feet. Two GUARDS (Nos. 4 and 1) are after her, two more GUARDS (Nos. 9 and 8) take up positions by door. They are followed on by PHRA ALACK who takes up kneeling position U.L. by bookcase.

TUPTIM. Mrs. Anna! Mrs. Anna! Do not let them beat me! Do not let them!

The two WHIPPING GUARDS (Nos. 4 and 1) seize her roughly and throw her downstage C., where she remains whimpering. The two WHIPPING GUARDS then take up positions L.C. The GUARD with the whip on level with ANNA. The other GUARD crouching L.C.

KRALAHOME *[Crossing down level]*. She was found on Chinese sailing ship. See! She wears disguise of religious student.

KING. Who gave you this robe? Who? Who? Who?

KRALAHOME *[Now level with MRS. ANNA]*. It is believed she was running away with man who bring her here from Burma.

KING. Dishonour. *[Crosses D.R.]* Dishonour. Dishonour.

KRALAHOME. He was not found on boat.

KING *[To TUPTIM]*. Where is this man?

TUPTIM *[Raises head]*. I do not know.

KING. You will tell us where we will find him! You will tell us!

TUPTIM. I do not know.

KRALAHOME. It is believed you were lovers with this man.

TUPTIM. I was not lovers with this man.

KING. Dishonour. We will soon have truth of this man. Hoi!

He signal the GUARDS. The GUARD who is crouching whips off the cloak which covers TUPTIM's back and throws this offstage L. The GUARD with the whip (No. 1) raises whip, poised to lash her as...

TUPTIM. Mrs. Anna!

ANNA *[Throwing herself on guard with whip]*. Stop that? Do you hear me? Stop it!

Having grabbed the whip arm she throws the GUARD off balance.

KING. It would be better if you understand at once that this matter does not concern you.

ANNA crosses down, kneels and raises TUPTIM.

THE KING AND I

ACT II

ANNA. But it does. It does, not only because of her, but even more because of you.

KING. You waste my time.

KING D.R. Turns faces upstage

ANNA. She's only a child. She was running away because she was unhappy. Can't you understand that. [*Crosses to L. of KING, he turns his head away.*] Your Majesty, I beg of you, don't throw away everything you have done. [*Crosses to R. of KING, who again turns his head away.*] This girl hurt your vanity. She didn't hurt your heart. You haven't got a heart. [*KING snaps round looks at her.*] You've never loved anyone. You never will.

KING [*Crosses upstage of TUPTIM to C.*]. I show you. [*Snatches whip from GUARD.*] Give! Give to me! [*Snaps the whip on the floor.*]

ANNA [*Eases up level with dais R.*]. I cannot believe you are going to do this dreadful thing.

KING. You do not believe, eh? Maybe you will believe when you hear her screaming as you run down the hall.

ANNA [*Up by books, R. of dais*]. I'm not going to run down the hall. I'm going to stand here and watch you!

KING. Hold this girl.

The two WHIPPING GUARDS move in, lay each side of TUPTIM. Each guard takes an arm and tenses his feet against her. Point her head downstage so that her bare back is exposed to the whiplash.

I do this all myself.

ANNA [*As KING moves down to TUPTIM*]. You are a barbarian!

KING [*Backs upstage, C.*]. Down! Down! Down!

The GUARDS crouch even lower, turning their faces away from TUPTIM.

Am I King, or am I not King? Am I to be cuckold in my own palace? [*Crosses R., mounts dais, glares at ANNA.*] Am I to take orders from English schoolteacher?

ANNA [*Crosses up level*]. No, not orders—

KING [*Raises whip, almost as if to strike her*]. Silence! I am King as I was born to be, and Siam to be governed in my way! [*Hands KRALAHOME the whip and commences to tear off his jacket.*] Not English way, not French way, not Chinese way, my way. [*Throws jacket across MRS. ANNA'S skirt, snatches whip back from the KRALAHOME.*] Barbarian you say. There is no barbarian worse than a weak King [*crosses D.L.*] and I am strong King. You hear? Strong.

When he has crossed downstage L., he raises whip, ANNA steps in slightly, watches him, he cannot meet her gaze. Runs upstage C. where again he raises the whip, ANNA again moves in closer, their eyes meet and hold, a few moments of mental battle, slowly the whip drops. Then, the battle won by ANNA, the KING gives her an agonised look and runs off l E.L. When the KING has gone, the KRALAHOME drops D. to C., claps his hands, and the GUARDS drag TUPTIM back to the wings, and stand holding her. PHRA ALACK crawls forward on his hands and knees and speaks.

PHRA ALACK. The man—the lover has been found. He is dead. [*Exit*
2 E.L.]

Warn Cues 51 and 52.

Warn No. 2 Tab.

TUPTIM. Dead . . . Then I shall join him soon . . . soon.

The KRALAHOME steps to L., claps his hands. TUPTIM dragged off by the GUARDS, the two GUARDS at the door follow her off l E.L. We hear a scream. (Music No. 40.)

ANNA. I shall never understand you—you or your King. I shall never understand him.

SCENE IV

THE KING AND I

KRALAHOME [*Crossing to her with cold hatred*]. You! You have destroyed him. You have destroyed King.

There are two loud beats on the tympany, ANNA collapses onto the dais.

He cannot be anything that he was before. You have taken all this away from him. You have destroyed him. You have destroyed King. [*He moves L. as if to go, but ANNA'S voice stops him.*]

ANNA [*Crossing to c. below dais*]. The next boat that comes to the port of Bangkok—no matter where it goes, I shall be on it. [*Turns as if to go, sees the ring on her finger, stops, pulls the ring off and holds it out to him.*]
Give this back to His Majesty!

KRALAHOME [*Crosses to her grabs ring, speaks with heartbroken rage*]. I wish you have never come to Siam!

ANNA. So do I!

So do I!

She breaks and runs off up the steps c. to L.

As the curtain closes, the KRALAHOME stands looking at the ring in his hand, then off in the direction of the KING'S exit, as the Tab passes him.

"So do I." 1st time.

Tab closed.

Segue Music into next scene.

Cue 51 and Close No. 2 Tab, P. to O.P.

Working light.

INTERMEDIATE SCENE

(Music No. 41)

(Processional)

SCENE: In front of the No. 2 Tab.

AT RISE: CAPT. ORTON enters from L. crossing to R.C. As he gets to C., a group of PEASANTS with their CHILDREN, enter from R. and cross to L.C. The INTERPRETER enters from R. and meets the CAPTAIN R.C. The TOWNSPEOPLE eagerly await the arrival of the procession.

INTERPRETER [*Bowing*]. Ah! Captain Orton! Your ship has docked in time! We are welcoming elephant Prince to Bangkok!

ORTON. White elephant, eh?—So that's it. I just passed the young Prince a little while ago. Where's the King? I didn't see him in the procession.

INTERPRETER. The King is ill. Very ill. He has been ill for many months.

The CAPTAIN and the INTERPRETER exits R. The PROCESSION starts to enter from L., to a martial arrangement of the "Children's March." Two cymbals lead.

Cue 52. On 1st Cymbal crash.

Third group of TOWNSPEOPLE enter from R. as cymbal crash is heard. They drop D.R. Part of first group TOWNSPEOPLE drop D.L. The two CYMBAL GIRLS are followed by two BANNER CARRIERS. Then eight GIRLS with puppets. Then four grotesque MIDGETS, and three GIANTS, with enormous heads on poles. They weave and dance across the stage. Then the DRAGON, followed by two GIRLS dancing like birds. Finally PRINCE CHULULONGKORN enters, preceded and followed

THE KING AND I

ACT II

by the AMAZONS, carrying four decorative umbrellas. Several more PUPPETS follow. When the PRINCE is just passed L.C., PHRA ALACK runs on from L., bows before him, stopping the procession.

PHRA ALACK. Your Highness! Your Highness! Go no further! Go no further!

CHULULONGKORN. What is this you say?

Warn Cues 53A and 54.

Warn No. 2 Tab.

Working light out.

PHRA ALACK. Your father! Your father is worse! (MUSIC FADES.)

CHULULONGKORN. Worse!

PHRA ALACK. You are to return to palace at once.

CHULULONGKORN. Go on with the procession. (MUSIC RE-STARTS.)

The PRINCE stands as if stunned for a moment, steps out of line, starts to walk off L., then runs off followed by PHRA ALACK.

The music picks up and the PROCESSION STARTS AGAIN, but not with the same spirit, and exits R. The TOWNSPEOPLE L. exit L. The TOWNSPEOPLE R. exit R.

As tail end of PROCESSION reaches centre.

Cue 53A.

On Music change and when stage is in B.O.

No. 2 Tab open to O.P.

When Tab is open clear of set.

Cue 54.

ACT II—SCENE 5

SCENE: A Room in ANNA'S House. It is dismantled, as if for leaving. There is a round crate U.C., a low stool with a padded top set against wall R., a low seated Victorian chair set L.C.

AT RISE: LADY THIANG is pacing the floor from R. to L., then as she crosses back again to R., she hears the door opening and hopes it is MRS. ANNA. It is CHULULONGKORN who enters through door L., and closes it behind him.

CHULULONGKORN. Mother! The Prime Minister told me you were here. I think Mrs. Anna and Louis have already left for the boat.

LADY THIANG [*Crossing to chair*]. No, Chululongkorn. Some of their boxes are still here. [*Sits.*] The servants said they would be back soon.

CHULULONGKORN [*Drops on knees L. of chair*]. Mother, what is it with my father?

THIANG. It is his heart. Also, for some time now, he does not seem to want to live.

CHULULONGKORN. Mother, I am frightened. I am frightened because I love my father, and also because if he dies, I shall become King, and I do not know how to be.

THIANG. Many men learn this after they become Kings.

CHULULONGKORN [*Rises, crosses to R.*]. I have been thinking much on the things Mrs. Anna used to tell us in classroom. [*Stops, faces front.*] Of slavery, and I think also on what she has said of religion [*looks at THIANG, who nods encouragingly*] and how it is a good and noble concern that each man find for himself that which is right and that which is wrong.

THIANG [*Crosses R. to PRINCE*]. These are good things to remember, my son, and it will be good to remember the one who taught them.

LOUIS enters followed by MRS. ANNA. He sees CHULULONGKORN, with surprise, he crosses R. to him, extending his hand.

LOUIS. Chululongkorn! [*They shake hands.*]

ANNA. Lady Thiang! How nice of you to come to say goodbye. [*Turns, closes door. LADY THIANG crosses to her.*] I was down at the ship seeing that all my boxes were on. Captain Orton must sail with the tide. [*They shake hands.*]

THIANG. Mrs. Anna, I did not come only to say goodbye. I come for one who must see you.

ANNA draws away slightly to L. and freezes.

You must come to him. When he heard that you were sailing, he started to write this letter. [*Holds out scroll she has been carrying.*] All day he has been writing. It was very difficult for him, madam—very difficult. He has commanded that I bring it to you.

THIANG puts the scroll into ANNA'S hand then backs up R. of chair. ANNA turns away slightly, CHULULONGKORN steps in . . .

CHULULONGKORN. Please to read it to all of us. (*Music No. 42.*) I would like to hear what my father has said.

ANNA turns, looks at LADY THIANG who nods to her, then looks at the PRINCE and moves up to sit on chair. CHULULONGKORN moves in closer, kneels. LOUIS follows him in and stands behind him as soon as ANNA is seated.

SCENE V

THE KING AND I

ANNA [*Breaks seal on scroll and reads*]. While I am lying here, I think perhaps I die. This heart, which you say I have not got, is a matter of concern.

Warn Cues 55 and 56.

Warn No. 1 Tab.

It occurs to me that there shall be nothing wrong that men shall die, for all that shall matter about man is that he shall have tried his utmost best. But I do not wish to die without saying this gratitude, etc., etc., I think it is strange that a woman shall have been most earnest help of all. But, Mrs. Anna, you must remember that you have been a very difficult woman, and much more difficult than generality! [*Tears come to MRS. ANNA.*] I must go to him! [*She starts for the door.*]

ANNA exits through door followed by LOUIS, THIANG and CHULULONGKORN.

"I Must go to him."

When No. 1 Tab is closed.

Cue 55 and Close No. 1 Tab, O.P. to P.S.

Cue 56 and Working light.

INTERMEDIATE SCENE

[Between Scenes 5 and 6]

(Music No. 43)

(Polka Doloroso)

SCENE: In front of the No. 1 (Interior) Tab.

AT RISE: LADY THIANG enters from 1 E.L. followed by ANNA, CHULULONGKORN and LOUIS.

THIANG [*As she gets to C.*]. I will see if he is awake. I will tell him you are here.

Gestures for CHULULONGKORN to follow her and exits R. ANNA remains L.C. with LOUIS until LADY THIANG is off. Then slowly, followed by LOUIS, she crosses to R.C.

LOUIS [*Music of "Or Perchance"*]. Mother, I thought you and the King were very angry with each other.

ANNA. We were, Louis.

LOUIS. Now he's dying—[*Steps in closer*] does that make you better friends.

ANNA [*Turns to him*]. I suppose so, Louis. We can't hurt each other any more.

Warn Cues 56A and 56B.

Warn No. 1 Tab.

Working light out.

LOUIS. I didn't know he hurt you.

ANNA [*Caressing LOUIS's cheek*]. When two people are as different as we are, they are almost bound to hurt each other.

LOUIS. He always frightened me.

ANNA. I wish you had known him better, Louis. You could have been great friends. In some ways he was just as young as you.

LOUIS. Was he as good a King as he could have been?

ANNA [*Music: 2nd time "Shall we dance"*]. Louis, I don't think any man has ever been as good a King as he could have been . . . but this one tried. He tried very hard.

LOUIS [*Music: "Or Perchance"*]. You really like him, don't you, Mother?

ANNA. Yes, Louis. I like him very much. [*Turns away to R. Music: "Arms around each other"*]. Very much indeed.

ANNA walks off R. followed by LOUIS.

As ANNA and LOUIS start to walk off.

When stage is in B.O.

When No. 1 Tab is three-quarters open.

Cue 56.

Open No. 1 Tab, O.P. to P.

Cue 56B.

ACT II—SCENE 6

SCENE: *The KING's Study.*

AT RISE: *The KING is propped up on a bed, L. LADY THIANG and CHULULONGKORN are kneeling downstage of the bed. The KRALAHOME is kneeling upstage of and by the head of the bed. Kneeling silently on stage R., in two lines are the WIVES. The KING's eyes are closed.*

LOUIS enters from U.R. on music of "Clear understanding," comes down steps C., bows formally to KING and backs away R. ANNA enters after LOUIS, comes down C. and curtseys. At the sound of their entrance, the KING's eyes open.

NOTE:—LOUIS bows 1st time "Shall we dance."
ANNA bows 3rd time "Shall we dance."

KING [*As ANNA curtseys*]. Many months . . . Many months I do not see you Mrs. Anna. And now I die.

ANNA [*Sits on pile of books U.S. of bed*]. Oh, no, Your Majesty.

KING. This is not scientific, Mrs. Anna. I know if I die or do not die. You are leaving Siam. [*She nods.*] When?

ANNA. Very soon, your Majesty. In fact, I can stay only a few minutes more.

KING. You are glad for this? [*ANNA can find no answer.*] People of Siam—Royal children, etcetera, are not glad, and are in great affliction of your departure.

ANNA. I shall miss them.

KING. You shall miss them, but you shall be leaving. I too am leaving. But I am not walking onto a boat with my own feet, of my own free will. I am just . . . leaving.

Why is your head above mine?

I am not afraid of that which is happening to me.

You teach Chululongkorn. [*Touches PRINCE'S head with his left hand.*] Chululongkorn teach me . . . "Make believe you brave" is good idea, always.

Warn Cue 57.

ANNA. You are brave, Your Majesty. You are very brave.

KING [*Takes the ring he has once given her from his finger*]. Here is something belonging to you. Put it on.

Put it on! Put it on! Put it on!

Please wear it always.

His eyes close, but he has seen where MRS. ANNA is sitting.

ANNA looks at LOUIS, rises. LOUIS takes top book off pile on which ANNA is seated, places the book U.R. amongst the other books. ANNA resumes her seat.

He whistles the melody of "Whistle a happy tune." ANNA looks at him in quick surprise.

Looks at the KRALAHOME who helps him rise, he holds ring out to MRS. ANNA.

He looks at ANNA with the first expression of disarmed and earnest pleading we have ever seen on his face.

ANNA takes the ring placing it on her finger. The CHILDREN enter from U.R. followed by the AMAZONS. LADY THIANG rises, crosses below them to R.C. to quieten them.

Cue 57. Entry of CHILDREN.

The KING hears them.

SCENE VI

THE KING AND I

Ah, my children? Tell them to come here . . .

The CHILDREN hurry in down c., and prostrate themselves before their father at the foot of the bed. The AMAZONS cross down R. and kneel.

Good evening, my children.

THE CHILDREN *[Together]*. Good evening, my father.

They crawl hastily towards MRS. ANNA, speaking together in anxious ad lib.

Oh, Mrs. Anna. Do not go. We are happy to see you. We have been unhappy without you. We have missed you so much, Mrs. Anna, will you stay? Do not go away.

THIANG *[Sternly]*. Hush, children! Did you come to see your father or Mrs. Anna?

KING. It is alright, Lady Thiang. It is suitable.

The CHILDREN settle on floor around MRS. ANNA. The KING raises himself unaided.

Was it not said to me that someone had written farewell letter to Mrs. Anna.

LADY THIANG crosses to downstage c. of CHILDREN'S group, raises PRINCESS YING YAOWLAK to her feet, places her at c.

LADY THIANG. Princess Ying Yaowlak has composed letter to Mrs. Anna. She cannot write. She only make up words.

KING. Speak letter now.

The group of CHILDREN around MRS. ANNA divide to form a lane through which MRS. ANNA can see the PRINCESS. LADY THIANG eases to R. The PRINCESS is uncertain.

Say it! Say it! Say it!

The PRINCESS turns, looks at the KING who nods encouragingly to her.

YING YAOWLAK. Dear friend and teacher. *[Turns looks at ANNA—then to front.]* My goodness gracious, do not go away! We are in great need of you. We are like one blind. Do not let us fall down in darkness. Continue good and sincere concern for us, and lead us in right road. Your loving pupil *[turns, looks at ANNA]* Princess Ying Yaowlak.

ANNA rises, overcome, and crosses down to YING to hug her, unable to speak. The CHILDREN cluster round her ad libbing, following her on their knees.

CHILDREN. Do not leave us! We are afraid without you. We are afraid.

As CHILDREN group around ANNA, LOUIS drops down level with the foot of the KING'S bed.

KING. Hush, children. When you are afraid, make believe you brave. *[To ANNA.]* You tell them how you do. You teach them. Let it be last thing you teach.

CHILDREN. Tell us then, Mrs. Anna. What to do when afraid? You teach us.

(Music No. 44)

(Reprise: "I Whistle a Happy Tune")

ANNA *[Swallows hard, and sings]*.

Whenever I feel afraid
I hold my head erect.

And whistle a happy tune
So no one will suspect
I'm afraid
While shivering in my shoes

CHILDREN hold up their heads in imitation.

THE KING AND I

ACT II

I strike a careless pose

LOUIS strikes a "careless pose," two CHILDREN imitate him.

And whistle a happy tune
And no one ever knows

I'm afraid. [ANNA breaks down.]

KING [*Speaking over music*]. You see? You make believe you brave,
and you whistle. Whistle.

The CHILDREN look at him, not comprehending. Trying to mouth the strange word "whistle." KING addresses ANNA.

Warn Boat whistle.

You show them!

ANNA whistles, LOUIS tries to demonstrate to the CHILDREN how this can be done. There is a great puffing out of cheeks. This is too much for ANNA. She kneels and throws her arms around PRINCESS YING, weeping freely. The sound of a boat whistle is heard.

Music Cue "Make believe your brave."

BOAT WHISTLE.

At the sound of the whistle, LOUIS runs up steps C., looks off L.

LOUIS. Mother—It's the boat! It's time!

ANNA rises, breaks out to R. of CHILDREN'S group, ascends the steps, turns and looks at them. The CHILDREN all turn upstage, hold their arms out to MRS. ANNA. Ad libs.

CHILDREN. Do not go, Mrs. Anna. Please do not go.

ANNA [*Makes her decision*]. Louis, please go down to the ship and ask Captain Orton to take all our boxes off. And have everything put back into our house.

As she is speaking, ANNA removes her hat, gloves and handbag, gives them to LOUIS. At the end of her speech, LOUIS runs off L. The CHILDREN, cheering, break into a pandemonium of joy. LADY THANG eases down R.

KING. Silence!

CHILDREN stop cheering and remain watching him.

Is no reason for doing of this demonstration for schoolteacher realising her duty for which I pay her exorbitant monthly salary of twenty . . . five pounds! . . . Further, this is disorganised behaviour for bedroom of dying King!

To CHULULONGKORN who has remained crouching below the bed.

Chululongkorn! Rise!

The BOY rises and eases down L.

Mrs. Anna, you take notes. [*ANNA crosses down to him, he hands her a note book and pencil which have been under the counterpane.*] You take notes—from—next King.

She sits on pile of books. The KING continues to the momentarily tongue-tied PRINCE.

Well, well, well? Suppose you are King! Is there nothing you would do?
CHULULONGKORN [*In a small frightened voice*]. I . . . would make proclamations.

KING. Yes, yes.

CHULULONGKORN. First, I would proclaim for coming New Year—
Fireworks.

The KING nods his approval.

Also boat races.

KING. Boat races? Why would you have boat races with New Year celebrations?

SCENE VI

THE KING AND I

CHULULONGKORN. I like boat races.

And, father, I would make second proclamation.

His confidence becomes stronger, and he speaks a little faster.

He swallows hard in preparation for this one.

KING. Well, go on! What is second proclamation? Make it! Make it!

CHULULONGKORN. Regarding custom of bowing to King in fashion of lowly toad. *[He crosses below children to U.R.C. Between WIVES and CHILDREN.]* I do not believe this is good thing, causing embarrassing fatigue of body, degrading experience for soul, etcetera *[Gesture to R.]* etcetera *[Gesture to L.]* etcetera. *[Fold arms.]* This is bad thing, I believe.

Losing his nerve a little, he turns to KING, who turns his head away.

You are angry with me, my Father?

KING. Why do you ask question. If you are King you are King. You do not ask question of sick man—

Looks at ANNA.

Nor of woman!

Glares at ANNA, half rising.

This proclamation against bowing I believe to be your fault! *[Points at her.]*

ANNA *[Smiling through her tears].* Oh, I hope so, Your Majesty. I do hope so.

(Music No. 45)

(Finale Ultimo)

Music of "He can be wonderful" starts softly.

CHULULONGKORN *[Claps his hands twice, to CHILDREN].* Up! Rise up!

Two of the BOYS and one of the GIRLS rise. The others raise their heads, but do not dare rise.

Warn House Tabs.

KING. Up! Up! Up! Two lines, like soldiers.

They ALL rise quickly, WIVES, AMAZONS, CHILDREN, and move R., line up, scaling down from the tallest. The BOYS are directly in front of the WIVES. The GIRL CHILDREN in front of the BOYS. LADY THIANG D.R. The AMAZONS downstage of the back line of WIVES

It has been said that there shall be no bowing for showing respect of King. It has been said by one who has . . . been trained for Royal Government. *[Points to CHULULONGKORN.]*

His head sinks back on the pillow, and his voice on the last words was obviously weak. CHULULONGKORN backs up onto the top of the steps C.

CHULULONGKORN *[Music of "All come true"].* No bowing like toad. No crouching. No crawling. This does not mean, however, that you do not show respect for king.

The KING's eyes close.

You will stand with shoulders, square back, and chin high.

The KRALAHOME, knowing that the KING is dead, moves to the head of the bed and crouches there heart-broken.

Like this.

He stands erect.

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ACT II

You will bow to me—the gentlemen, in this way, only bending the waist.

He shows them. ANNA, with pride in her eyes, turns to the KING. Sees him dead. She moves round downstage of the bed, sinks to the floor, holding the KING'S hand, sobbing.

The ladies will make dip, as in Europe.

He tries to show them a curtsey, but cannot. In the manner of his father, he signals to LADY THIANG with his left hand. She crosses to the bed. Music off. "And so he'll get your love." With great pride she turns and faces the WIVES and CHILDREN, and drops a low curtsey before them. As the music swells ALL the CHILDREN and WOMEN imitate her, sinking to the floor as the curtain falls, in final obeisance to the dead KING, and with respect for the new one.

House Tabs fall.

House Tabs fall on Music Cue after general curtsey.

Switchboard take own Cues for circle spots to fade in and out. As house rise and fall for curtain calls.

CURTAIN CALLS

Positions when Curtain falls:—

Singers dress stage right.
Dancers dress stage left.
Mrs. Anna off upstage right.
King off upstage left.

Principals in front line stage right to left:—

Phra Alack. Interpreter. Captain.
Louis. Prince. Ambassador. Kralahome. Lady Thiang.
Space in centre for Mrs. Anna and King. Lun Tha.
Tuptim. Eliza. Angel. Simon. Topsy. Uncle Thomas.

Curtain up for picture:—

Louis and Prince step forward, bow and step back.
Ambassador and Kralahome, ditto.
Tuptim and Lun Tha, ditto.
Eliza, ditto.
Lady Thiang, ditto.
King and Mrs. Anna enter from each side, link hands at top of steps, come forward, bow to front, bow and curtsey to each other, step back into line.

Curtain down.

Calls. Ad lib.

Curtain up. Houselights.

RODGERS AND HAMMERSTEIN'S

THE KING AND I

PLOTS

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PROPERTY PLOT

ACT II. Scene 1. Ship's Deck.

- Preset: Various crates of household furniture S/R and on castor platform.
 (Note.—The size and shape of the above are not critical, being strictly dressing. They should suggest Victorian household effects crated in the Orient with bamboo, rattan-cloth, woven slats, etc.)
 Brass binnacle mounted on castor platform.
- From S/R: 1 small Victorian trunk, domed top, handles at each end. (Mrs. Anna and Louis sit on this for "Whistle" number.)
- Personal: Practical pipe, tobacco and matches—Captain Orton.

Intermediate Scene. Interior Traveller. Dancer's Preparations.

- From S/R: 1 small lacquer tray (about 5 in. by 8 in.) with two chinaware paint-pots glued to it, and one loose Chinese paint brush.

ACT II. Scene 2. Royal Library.

- Preset: Bookcase S/R trimmed with books, microscope, etc.
 Bookcase S/L trimmed with books, model locomotive, etc.
 (Note.—The dressing of these bookcases is not specific, but should show wide range of the King's interests.)
 Globe S/R mounted on stand within concentric circles.
 (Note.—This is a character prop., never referred to in text.)
 Book unit S/R.
 Book unit S/L.
 (Note.—These units are built in perspective and are merely set-dressing. There is no reference to them in the text.)
 King's throne table L/C.
 Small book with Victorian binding—set on throne.
 King's spectacles—set between pages of book.
 (Note.—These are Victorian spectacles arranged so that they can easily be put on with one hand.)
 3 official scrolls, 1 large, 2 small—set on throne for Phra Alack.
- From S/R: Palanquin with cushion for Tuptim, four handles for Amazons to carry it by.
 Red rose for child to wear in hair.
- From S/L: Letter, ungummed, with important-looking seal—Mrs. Anna. This must be fresh every performance.
- Personal: Large emerald finger-ring—King.
 (Note.—This should be important-looking as it is used throughout the play.)

ACT I. Scene 3. Exterior Traveller. "Puzzlement".
NO PROPS.

ACT I. Scene 4. Schoolroom.

- Preset: Map unit C/S. Ancient map as described in text is rolled down. Map of the World circa 1860 is rolled up on window-shade roller. This modern map shows Siam in white, England in pink, and Norway in green.
 Property dragon S/R.
 Property dragon S/L.
 Gilded lecturer's pointer with human hand at end. Hanging at S/L end of map unit.
 Chinese stool with padded top.

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From S/L: 2 Siamese mirrors with handles—1 practical.
 2 small lacquered trays (5 in. by 8 in.) with paint-pots and brushes. One tray should have a pair of finger-cymbals for Tuptim.
 1 fuchsia-coloured scarf. Taken on by Amazon for Mrs. Anna.
 1 book with Victorian binding—Tuptim.

Personal: 2 Japanese dance fans—Principal Dancer.

Intermediate Scene. Interior Traveller. "Puzzlement" reprise.

NO PROPS.

Act I. Scene 5. Anna's Bedroom.

Preset: Victorian spool bed, single size with patchwork quilt and plain bolster.
 Old-fashioned man's watch and chain hanging on D.S.L. bedpost.
 Hassock S/R.
 4-fold Chinese lacquered screen.
 Small teak table with lamp, at left end of bed.
 String of bells with clappers removed, hanging outside door.

Off S/L: Practical bells.

Intermediate Scene. Interior Traveller. "Wonderful" reprise.

NO PROPS.

ACT I. Scene 6. Royal Library.

Preset: King's throne table S/L—from 1:2. On throne—Gong hung in frame and soft stick.
 Throw rug S/L, about 6 ft. by 2½ ft.
 Triangular arm-rest pillow on floor L. of rug.
 Bible with spectacles between pages—on rug.
 Note-book with pencil on chain—on throne.
 Globe, book units, and bookcases as for 1:2.

Off S/L: Thunder drum.

INTERVAL

ACT II. Scene 1. Palace Reception Room.

Preset: 2 property dragons as 1:3.
 Low bench table S/L with two bolts of material and 1 hand mirror from 1:3.
 Low bench table S/R with raffia sewing basket and 1 hand mirror from 1:3.
 1 small teak stool with padded top, 18 in. high, D/C.
 Ornate jewel box with tape-measure, jewellery, etc.—D/C.

From S/L: Pile of dinner napkins—Mrs. Anna.
 Subject list for conversation—King.

Personal: Monocle—Sir Edward Ramsay.

ACT II. Scene 2. Exterior Traveller. "I Have Dreamed".

From S/R: 1 scroll—Lady Thiang.

Intermediate Scene. Interior Traveller. Ballet Preparations.

From S/R: Low bench for Singers, about 12 in. high and 6 ft. long.
 Teak stool for Tuptim, about 12 in. high.
 Large gong for Drummer with soft stick.
 Tom-tom for Drummer.
 Teak stool for Drummer.
 Practical scroll for Tuptim.

From S/L: Ring-stand in which to hang gong.
 1 slapstick.
 1 hand-ratchet.
 10 wooden blocks for singers.
 5 pairs of finger-cymbals for singers.

ACT II. Scene 3. Ballet.

Preset: "Small House"—without snow—C/S held by Boys.

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From S/L: 3 Guard's masks.

6 fish-poles, each with snow-flakes.

Sun—wire framework with gold braid.

River—a length of aquachine silk with battens at each end.

3 wire clubs.

8 wire tree branches.

Silver shell horn—Angel.

"Small House" with snow.

"Stairway to Heaven"—set after principals' entrance.

1 Japanese fan—Angel.

From S/R: 4 clouds—silk-covered wire frames.

3 aquachine silk squares for "Rainstorm", 2 ft. by 2 ft.

6 fish-poles, each with snow-flakes.

Wire sword, jewelled—Simon.

Masks—1: Simon. 1: Uncle Tom. 3: Dogs. 3: Archers. 1: Guard.

1 doll—Eliza.

8 long finger-nails.

Intermediate Scene. Interior Traveller. Ballet Calls.

NO PROPS.

ACT II. Scene 4. Library.

Preset: Globe and S/R book unit same as 1:2.

(Note.—S/L book unit omitted.)

King's throne table as 1:2. Set S/R.

2 piles of books for seats—set R. and L. of throne.

Book of Tennyson with spectacles set between pages—set on throne.

Ashtray with sand—S/L bookcase.

From S/L: Whip.

Personal: Cigar—King.

Finger-ring as 1:2—King.

Intermediate Scene. Exterior Traveller. Procession.

From S/L: 4 large wire-frame trees.

3 large "Giant" heads on poles. Blue papier-mache.

4 large "Midget" heads each with a separate pair of ears. Pink papier-mache.

2 pairs of hand cymbals.

2 plain yellow banners on poles.

7 wire-frame puppets.

Dragon.

ACT II. Scene 5. Anna's Victorian Room.

Preset: Victorian chair.

Round bamboo crate—same as 1:1.

Teak stool—same as 1:4.

From S/L: Practical scroll with letter written out—Lady Thiang.

Intermediate Scene. Interior Traveller.

From S/L: Scroll, not practical—Mrs. Anna.

ACT II. Scene 6. King's Study.

Preset: Globe and book units as for 1:2. Cupboard doors shut.

Chaise bed with 2 cheese-piece pillows.

1 small head pillow.

Silk coverlet on bed.

Note-pad with pencil on chain as for 1:6.

Pile of large books for seat—one loose book on top.

(Note.—The corners of the covers of these books must be removed to avoid catching Mrs. Anna's crinoline.)

Off S/L: Boat-whistle effect.

Personal: Emerald finger-ring as for previous scenes—King.

1 compressed air cylinder for boat whistle effect.

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SUGGESTED HANGING PLOT.

House Curtain	
No. 1 Portal as close to House Curtain as possible.	
No. 1 Electric Bar. Acting Areas.	
No. 2 Spot Bar. 1,000w. spots.	
No. 1 Wipe.	2 ft. 6 in.
Built Legs .	4 ft. 6 in.
Drape Border	5 ft. 0 in.
Ship's Portal	5 ft. 6 in.
No. 2 Wipe. (Brail down to 5 ft. 6 in. when ships portal is flown away)	6 ft. 6 in.
No. 2 Drape Border	7 ft. 6 in.
No. 3 Electric Bar. Pagents and Spots.	
No. 4 Electric Spot Bar.	
Ballet Chandeliers	11 ft. 0 in.
Ship Drop .	11 ft. 6 in.
Small Rooms Flat. (Bedroom and Victorian)	12 ft. 6 in.
Ballet Tabs	14 ft. 0 in.
Permanent Set	15 ft. 0 in.
Built Flame Border	16 ft. 0 in.
No. 5 Electric. Special effects (Fireworks).	
No. 6 Local Magazine Batten.	
No. 7 Electrics (Chinese Lanterns).	
Library Border	19 ft. 9 in.
School Flat	20 ft. 6 in.
Mica Bag .	22 ft. 0 in.
No. 8 Electric Bar. Acting Areas.	
No. 9 Electric Bar. Ship's spots.	
No. 10 Bar. Local Magazine Batten.	
No. 11 Bar. Local Magazine Batten.	
Backcloth .	26 ft. 6 in.
Backcloth: Act I, Finale	27 ft. 0 in.
Backcloth: Act II, Scene 1	27 ft. 6 in.