

Acting Edition

Rodgers & Hammerstein's

The King and I

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|| SAMUEL FRENCH ||

Acting Edition

Rodgers & Hammerstein's

The King and I

Music by
Richard Rodgers

Book & Lyrics by
Oscar Hammerstein II

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

Original Choreography by Jerome Robbins

Orchestrations by
Robert Russel Bennett

Dance & Incidental Music Arranged by
Trude Rittman

concord
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THE KING AND I was Presented by the Messrs. Rodgers & Hammerstein, production company in St. James Theatre, New York on March 29, 1951. The performance was directed by John van Druten, choreography by Jerome Robbins, settings and lighting by Jo Mielziner, costumes by Irene Sharaff, musical direction by Frederick Dvornch, orchestrations by Robert Russell Bennett, dance and incidental music arranged by Trude Rittmann. The cast was as follows:

CAPTAIN ORTON	Charles Francis
LOUIS LEONOWENS	Sandy Kennedy
ANNA LEONOWENS	Gertrude Lawrence
THE INTERPRETER	Leonard Graves
THE KRALAHOME	John Juliano
THE KING	Yul Brynner
PHRA ALACK	Len Mence
TUPTIM	Doretta Morrow
LADY THIANG	Dorothy Sarnoff
PRINCE CHULALONGKORN	Johnny Stewart
PRINCESS YING YAOWALAK	Baayork Lee
LUN THA	Larry Douglas
SIR EDWARD RAMSEY	Robin Craven
PRINCESSES AND PRINCES	Crisanta Cornejo, Andrea Del Rosario, Marcia James, Barbara Luna, Nora Baez, Corrine St. Denis, Bunny Warner, Rodolfo Cornejo, Robert Cortazal, Thomas Griffin, Alfonso Maribo, James Maribo, Orlando Rodigeuz
THE ROYAL DANCERS	Jamie Bauer, Lee Becker, Marry Burr, Gemze DeLappe, Shellie Farrell, Marilyn Gennaro, Evelyn Giles, Ina Kurland, Nancy Lynch, Michiko, Helen Murielle, Prue Ward, Dusty Worrall, Yuriko
WIVES	Stephanie Augustine, Marcia James, Ruth Korda, Suzanne Lake, Gloria Marlowe, Carolyn Maye, Helen Merritt, Phillis Wilcox
AMAZONS	Geraldine Hamburg, Maribel Hammer, Norma Larkin, Miriam Lawrence
PRIESTS	Duane Camp, Joseph Caruso, Leonard Graves, Jack Matthew, Ed Preston
SLAVES AND MUSICIANS	Doria Avila, Raul Celada, Beau Cunningham, Tommy Gomez

ORIGINAL PRODUCTION

Tryout:

Shubert Theatre, New Haven

February 26 – March 3, 1951

Shubert Theatre, Boston

March 5 – 24, 1951

New York Run:

St. James Theatre

March 29, 1951 – March 20, 1954

1,246 Performances

CHARACTERS

CAPTAIN ORTON – A British sea captain

LOUIS LEONOWENS – Anna's Son

ANNA LEONOWENS – A British schoolteacher, traveling to Siam,
engaged to teach the Royal Children

THE INTERPRETER – The King's interpreter

THE KRALAHOME – The King's Executive Officer

THE KING – The King of Siam (based on the historical King Mongkut)

PHRA ALACK – Secretary and chief footman to the King

LUN THA – A Burmese scholar and envoy

TUPTIM – A Burmese slave

LADY THIANG – The King's head wife – mother of Prince
Chulalongkorn

PRINCE CHULALONGKORN – The King's eldest son and heir

SIR EDWARD RAMSAY – A British diplomat

PRINCESS YING YAOWALAK – One of the youngest of the King's
daughters

NINE PRINCES AND EIGHT PRINCESSES – The King's children

**EIGHTEEN ROYAL DANCERS (SKILLED ENOUGH TO EXECUTE "THE
SMALL HOUSE OF UNCLE THOMAS" BALLET)**

TEN PRIESTS OF SIAM

TEN ROYAL WIVES – The King's wives

FEMALE GUARDS (AMAZONS) – Guards of the Royal Wives

ENSEMBLE: Large singing and dancing ensemble consisting of Royal
Dancers, Wives, Priests, Guards and the children of the King.

SETTING

The action of the play takes place in and around the King's Palace,
Bangkok, Siam during the early 1860s.

CASTING NOTE

The King and I is inspired by the novel *Anna and the King of Siam* by Margaret Landon and is based on the lives of real people. The story takes place in Siam during the early 1860s in and around the Royal Palace. Many of the characters are Siamese or from surrounding countries and of Asian heritage. The actors should be cast accordingly. The use of make-up or prosthetics to alter an actor's ethnicity is prohibited.

NOTES ON THE ORIGINAL BROADWAY PRODUCTION

These notes were culled from conversations with Gemze de Lappe, a performer in both the original Broadway cast and the 1956 20th Century Fox film version of *The King and I*. Ms. de Lappe also assisted Jerome Robbins in mounting subsequent productions of *The King and I*, including the original West End production in London in 1953.

CHARACTERS

THE KING

The character of the King is that of a man who is secure in his power. He is serious and intellectual and anxious to bring Western knowledge to Siam. He is not a man of anger or petulance. Because he has never known anything but absolute and unquestioned authority there is little reason for him to need to resort to bombastic behavior. This changes only as Anna begins to challenge him and he is forced to pit his vision of a civilized Siam against his own ego. When the King is first revealed (in Act One, Scene Three) the mood surrounding him is one of serenity and decorum. The court dancers and music should provide an effect akin to classical music being played softly in the background. He sits on a dais, which places him physically and spiritually above everyone else in the room. His subjects do not look directly at him. In his presence their hands are kept in praying position. The court's behavior in front of the King is always one of utmost respect.

ANNA

Anna is in many ways a very modern woman. To her, business is business. She is confident, she understands the job she has been hired to do, and she is willing to stand up for what she believes is correct. Her flaw is her temperament. Without this flaw she could be mistakenly perceived as merely a colonialist, which misses the point of the story.

LOUIS

Louis is about eight. He has been brought up in the middle class of the Victorian era. He is polite to and respectful of those around him, but sincerely so. He should appear to be a couple of years younger than Chulalongkorn.

CHULALONGKORN

Chulalongkorn is about ten. He looks to be a couple of years older than Louis. As the Crown Prince he is given deferential treatment by the entire court. Only his father outranks him. His manner can seem rigid and his bearing militaristic as he tries to walk in his father's footsteps, on his way to becoming the king his parents and his country need him to be.

TUPTIM

Tuptim should not show herself as a victim at the start of the play (*"My Lord and Master"*). She becomes a victim as the play progresses. She arrives at the Siamese court not only angry and indignant at being made a gift but consternated that she is not allowed to communicate with Lun Tha, her lover. Eventually her love for Lun Tha gets the best of her, and she reveals herself to disastrous results for both of them.

AMAZONS

These women guards should be in every scene in which the Wives appear. They are strong, strapping women whose demeanor tells us they are willing and able to protect the Wives, who have been placed in their care.

ATTITUDES & FACES

The Royal Dancers in the Ballet do not look up or out, but keep their eyes averted down. The exception is the expression of fear which is accompanied by an exaggerated opening of the eyes.

BASIC VOCABULARY OF THE BOWS

Throughout the play the members of the court perform different kinds of ceremonial bows to the King and to each other. These are specified as:

[A] Prostrate (Kneeling, sitting on heels, body bent forward with forearms, palms and forehead on the floor)

[B] On One Knee

[C] Standing (Hands in prayer position, bending from the upper back)

[D] Kneeling (Sitting on heels)

[E] Kneeling High (Straight from the knees up)

When leaving the presence of the King all member of his court back away from him respectfully, leaning forward with hands in prayer position. At a certain point they may turn and exit the stage quickly.

These bows are demonstrated in the choreographic video.

CHOREOGRAPHIC NOTES

#6. *Vignettes and Dance*

In the original production the dancers being made up in the corridor were not the same dancers who were preset in the King's library and were dancing for him as he was revealed in Act One, Scene Three.

The dance being performed for the King should set a mood of dignity and intellectual sophistication. The mood of the musical underscore and the dancing should be one of soft murmurs – beautiful, gentle, lovely movement, slightly sensuous and serene.

This dance is demonstrated in the choreographic video.

#11. *The March of Siamese Children*

This is the introduction of the King's Children, who enter from upstage right, one by one, bow before the King, cross down to Anna, and touch her hands to their foreheads. They then back up to take kneeling positions stage right, having been guided into place by their mothers.

1st CHILD (**GIRL**) holding a doll in her arms, is carried on by one of the Amazons, who sets her down at the bottom of the steps. She gives the doll to the Amazon before bowing to the King. She then goes to Anna and is guided back into position by her mother. The Amazon backs off right.

2nd CHILD (**BOY**) is carried on by an Amazon, bows to the King, goes to Anna and is then guided back into position by his mother. The Amazon exits right.

3rd and 4th CHILDREN (**TWINS**) walk on together holding hands, do their bows together and are guided back into position by their mother.

5th CHILD (**BOY**) walks on, does bow to King, is about to touch Anna's hands, looks at his own hands, realizes they are dirty, rubs his hands on the seat of his trousers, then does his bow to Anna and is guided back into position by his mother.

6th CHILD (**GIRL**) walks on, stares at Anna all through her bow to the King, fascinated, then crosses down to Anna, does a normal bow to her, then makes a grab at Anna's skirt, lifting it and looking beneath it. The

Kings steps forward, angrily claps his hands, and she is shamefacedly guided back into position by her mother.

7th CHILD (**PRINCE CHULALONGKORN**) At bar 53 of the music Chulalongkorn strides on proudly, stopping at center and facing front on the 13th beat (the downbeat of bar 59). On the 1st beat of bar 61 he comes down center, turning on the 5th beat (downbeat of bar 62) to face his father on the 9th beat (downbeat of bar 65). On the 13th beat (downbeat of bar 67) he drops to his knees. On the 15th beat (downbeat of bar 68) he prostrates himself to his father. On the 1st beat of the next bar (downbeat of bar 69) he straightens up. On the 3rd beat (downbeat of bar 70) he stands. On the 5th beat (downbeat of bar 71) the King returns his bow. On the 9th beat (downbeat of bar 73) Chulalongkorn moves to Anna. They regard each other, and at bar 77 she slowly curtsies to him, deeply and respectfully. At bar 79 he responds with the same bow he exchanged with his father. At bar 81 he backs up and is received by Lady Thiang, who guides him to his place as the next child enters (bar 83). All of Chulalongkorn's moves should be made with military precision and bespeak his regal bearing. He is his father's son.

8th CHILD (**BOY**) performs a straightforward bow to the King and a curtsy to Mrs. Anna.

9th CHILD (**GIRL**) After her bows to the King and Anna she turns and starts to walk into position right. Her mother points to her and indicates that she has forgotten something and that she should turn back. Realizing her mistake, she turns to Anna, takes a red rose from the hair and offers it to Anna. Then she backs into position assisted by her mother.

10th CHILD (**PRINCESS YING YAOWLAK**) enters smiling and starts to mount the dais to embrace her father. He hastily pushes her away, she bows. Going to Anna she is crestfallen, but as she retreats from Anna the King smiles at her and she smiles back at him joyously.

11th CHILD (**BOY**) performs a straightforward bow to the King and a curtsy to Mrs. Anna.

12th CHILD (**SMALLEST BOY**) is carried on by an Amazon, who sets him down and exits right. The child crosses to the King, who is looking in another direction, and tugs at his penguang. Receiving the King's attention he bows and then bows to Anna and backs into position.

On the final beat of music all Wives and Children prostrate themselves to the King and Anna.

#31. "Western People Funny"

The staging needs to be simple and believable. The comedy derives from the Wives reaction to wearing Western clothing and especially Western

shoes for the first time. Western clothes are very restrictive to these women. They can't move in them the way they are used to moving in their own clothes. They find themselves, some with one shoe off and one shoe on, having trouble sitting down and maneuvering past each other. If the actors believe in the situation the audience will accept it. The joke as Hammerstein has written it is not on the Siamese but on the Westerners who sentimentalize them. (*"They think they civilize us whenever they advise us to learn to make the same mistake that they are making too."*)

#38. "The Small House of Uncle Thomas" (Ballet)

The dancers never look directly out at the audience, as they would always avert their eyes from the King.

One of the small children (but not the smallest) should portray Buddha.

The bows that the six principals take at the end of the ballet are demonstrated in the choreographic video.

[NOTE: Gemze de Lappe (the original King Simon of Legree) points out that during the rehearsals of the original production she watched Yul Brynner to help her create her own King character. Since the ballet is Tuptim's invention she has created the character of King Simon of Legree with her anger toward the King of Siam in mind.]

#49. EXIT MUSIC (Bows at end of Show)

Corps Dancers and Singers

Children

Supporting Roles (Sir Edward, Phra Alak, Captain Orton)

Solo Dancers

Principal Roles

ENCORES

Although the encores for both *"Hello, Young Lovers"* and *"Getting To Know You"* have been retained in the piano vocal score and instrumental parts, this has been done for historical purposes only. Encores were often called for in an era when it was not unusual for a star of Gertrude Lawrence's magnitude to provide them. This was especially the case as the songs were being introduced for the first time. However, keeping in mind that the running time of the original Broadway production was three hours and two minutes, these encores should not be included in contemporary productions of *The King and I* unless the audience demands them.

MUSICAL SYNOPSIS

ACT I

["OVERTURE"]

Scene One: Deck of the Chow Phya

["I WHISTLE A HAPPY TUNE"] Anna and Louis

Scene Two: A Palace Corridor

["VIGNETTES AND DANCE"] Court Dances

Scene Three: The King's Library in the Royal Palace

["MY LORD AND MASTER"] Tuptim

["THERE IS A HAPPY LAND"] Lady Thiang

["HELLO, YOUNG LOVERS"] Anna

["THE MARCH OF
SIAMESE CHILDREN"] Royal Siamese Children

Scene Four: The Palace Grounds

["BE IT EVER SO HUMBLE"] – **Scene Before Curtain** Children

["A PUZZLEMENT"] King

Scene Five: The Schoolroom

["SCHOOLROOM SCENE"] Children and Wives

["GETTING TO KNOW YOU"] Anna, Children and Wives

["WE KISS IN A SHADOW"] Lun Tha and Tuptim

Scene Six: A Palace Corridor

["A PUZZLEMENT"] – **Reprise** Chulalongkorn and Louis

Scene Seven: Anna's Bedroom

["SHALL I TELL YOU WHAT I THINK OF YOU?"] Anna

["SOMETHING WONDERFUL"] Lady Thiang

Scene Eight: A Palace Corridor

["SOMETHING WONDERFUL"] – **Reprise** Lady Thiang

Scene Nine: The King's Library

["FINALE ACT I"] King and Company

ACT II

[“ENTR’ACTE”]

Scene One: A Reception Room at the Palace

[“WESTERN PEOPLE FUNNY”]..... Lady Thiang and Wives

Scene Two: The Palace Grounds

[“I HAVE DREAMED”].....Lun Tha and Tuptim

[“HELLO, YOUNG LOVERS”] – **Reprise** Anna

Scene Three: The Theatre Pavilion

Scene Four: The Ballet

[“THE SMALL HOUSE OF
UNCLE THOMAS (BALLET)”] Tuptim and Royal Dancers

Scene Five: The King’s Library

[“SONG OF THE KING”].....The King and Anna

[“SHALL WE DANCE?”] Anna and the King

Scene Six: The Palace Grounds – Months Later

Scene Seven: A Room in Anna’s House – A short while later

Scene Eight: A Palace Corridor – Immediately following

Scene Nine: The King’s Library – Immediately following

[“I WHISTLE A HAPPY TUNE”] – **Reprise** Anna

[“FINALE ULTIMO (SOMETHING WONDERFUL)”] Orchestra

ACT I

Scene One: Deck of The Chow Phya

MUSIC 1: ["OVERTURE"]

(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. The year is 1862. On the deck are several boxes and crates of furniture suggesting Victorian household effects crated in the Orient with bamboo, rattan cloth, woven slats, etc. A steep unit stage left (dockside) leads to the gangway.)

MUSIC 2: ["OPENING ACT ONE (ARRIVAL AT BANGKOK)"]

(AT RISE: [measure 11] CAPTAIN ORTON, a middle-aged Englishman, is leaning on the binnacle – a housing for a ship's compass – smoking a pipe. As soon as the curtain is up LOUIS runs on.)

ORTON. Hello, Laddy.

LOUIS. *(Entering, then mounting the steps of the gangway to look out on the river.)* How near are we to Bangkok, Captain?

ORTON. (*Indicating out over the audience.*) See that cluster of lights jutting out into the river? That's it. That's Bangkok.

LOUIS. (*Seeing the crates and boxes.*) 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. (*Offstage.*) Louis! Where are you?

LOUIS. Here I am, mother.

(**ANNA** enters. *The music fades out.*)

ANNA. Oh! There you are.

LOUIS. (*Running to meet her as she enters.*) Mother! Mother, Look! There's Bangkok! Do you see, Mother? That cluster of lights that stick out into the river. That's Bangkok!

ANNA. (*Laughing.*) I see, Louis, I see them. It's exciting, isn't it?

LOUIS. 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.

LOUIS. (*Running down right, looking out toward the audience, and pointing over the imaginary rail.*) Look, mother! Look at that boat!

(**ANNA** and **ORTON** look out over the audience, following **LOUIS'** eyes. Two native deck hands enter from right, carrying a

small Victorain trunk with a domed top and handles on each end. They place the trunk right center and exit.)

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

ORTON. That's the Royal barge!

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

ORTON. That's the Kralohome.

(Explaining to ANNA.)

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.

(He starts to go, then turns back.)

Ma'am...if I might be allowed to offer you a word of warning...

ANNA. What is it, Captain?

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

ANNA. Oh, Captain, I don't...

ORTON. I'm just telling you, Ma'am. I think you should know.

MUSIC 3: ["I WHISTLE A HAPPY TUNE"]

(A sound comes from the river, the a cappella chant of oarsmen marking the cadence of their stroke.)

MEN. (*Off-stage.*)

OH—

OH—

(This chant continues under the following scene and segues as one into the vamp [measure 7] which begins the song.)

ANNA. Thank you, Captain.

(CAPTAIN ORTON exits.)

LOUIS. Look, mother! They're closer!

(With amazement, as he gets a better view, still looking out front over the imaginary rail.)

Mother! The Prime Minister is *naked*!

ANNA. (*Crosses down to LOUIS.*) Hush, Louis. That's not a nice word. He's not naked.

(She looks again.)

Well, he's *half* naked.

LOUIS. They all look rather horrible, don't they, mother?

(He draws a little closer to her and 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. Mother, does anything ever frighten you?

ANNA. Sometimes.

LOUIS. What do you do?

ANNA. (*Confession.*) I whistle.

LOUIS. Oh, that's why you whistle.

(The chanting of the oarsmen is now picked up by a musical vamp [measure 7] in the orchestra.)

ANNA. *(Laughing.)* Yes, Louis. That's why I whistle.

(She 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
I STRIKE A CARELESS POSE

(She strikes a pose.)

AND WHISTLE A HAPPY TUNE,
AND NO ONE EVER KNOWS
I'M AFRAID.

(LOUIS backs upstage and sits on the left side of the Victorian trunk. ANNA follows him.)

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 to the right 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.

(**ANNA** *whistles a strain of the melody.*)

YOU MAY BE AS BRAVE

AS YOU MAKE BELIEVE YOU ARE.

(**ANNA** *embraces LOUIS as the music ends. On the applause the music begins again. LOUIS speaks over the music.*)

LOUIS. (*After a moment's reflection.*) I think that's a very good idea, mother. A *very* good idea.

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

LOUIS. (*Rising and crossing center.*) You know, I don't think I shall ever be afraid again.

ANNA. Good!

(**LOUIS** *nods and resumes singing the refrain.*)

LOUIS.

WHILE SHIVERING IN MY SHOES

I STRIKE A CARELESS POSE

(*He does an imitation of ANNA's pose.*)

AND WHISTLE A HAPPY TUNE,

AND NO ONE EVER KNOWS

I'M AFRAID.

(**ANNA** *rises and joins in.*)

BOTH.

THE RESULT OF THIS DECEPTION

IS VERY STRANGE TO TELL,

FOR WHEN I FOOL THE PEOPLE I FEAR

I FOOL MYSELF AS WELL!

I WHISTLE A HAPPY TUNE,

AND EV'RY SINGLE TIME

THE HAPPINESS IN THE TUNE
CONVINCES ME THAT I'M
NOT AFRAID.

*(They do not see four **SIAMESE GUARDS**,
naked from the waist up, with knives in their
belts, come over the rail, down the gangway,
and stand two on either side of the gangway,
arms akimbo.)*

MAKE BELIEVE YOU'RE BRAVE,
AND THE TRICK WILL TAKE YOU FAR.
YOU MAY BE AS BRAVE
AS YOU MAKE BELIEVE YOU ARE -

*(On this last word **ANNA** turns, sees the
formidable-looking **SIAMESE GUARDS**, and
gasps in terror. **LOUIS** sees them, too, and
clutches his mother's arm. **ANNA** resumes
whistling, alone [measure 115]. She urges
LOUIS to whistle too. He joins her. They are
more frightened than they would like anyone
to know. **ORTON** enters and interrupts them
while they are still whistling [measure 120].)*

ORTON. *(Coming on hurriedly, followed by two
Deckhands.)* Clear that away!

(The Deckhands remove the trunk.)

Ma'am, I wouldn't whistle.

(The whistling stops.)

The Kralahome might think it disrespectful.

(The music fades out.)

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

*(The **INTERPRETER** comes over the rail and
down the steps.)*

INTERPRETER. (*Rather insolently, to ANNA.*) Good evening, Sir. Welcome to Siam.

(He turns his back on her and prostrates himself, as do the four SIAMESE GUARDS.)

LOUIS. He called you sir!

ANNA. Hush, dear, hush!

(The KRALAHOME comes over the rail slowly and with terrifying majesty. He is naked from the waist up, except for several necklaces.)

MUSIC 4: ["INCIDENTAL FOR DIALOGUE"]

(The INTERPRETER sits up as the KRALAHOME addresses him in Siamese. This is pantomimed to the musical cue [measure 1].)

(At this point, and throughout the play, the Siamese language will be represented by certain sounds made in the orchestra. Siamese words will never be literally pronounced. Music, accompanied by hand gestures, will symbolize them.)

INTERPRETER. (*Crawling to ANNA and relaying the KRALAHOME's questions.*) Sir, His Excellency wishes to know – are you lady who will be schoolmistress of royal children?

ANNA. Yes.

INTERPRETER. Have you friends in Bangkok?

ANNA. I know no one in Bangkok at all.

(Crawling back to the KRALAHOME the INTERPRETER pantomimes this [measure 4]. The KRALAHOME pantomimes further questions to the INTERPRETER [measure 7].)

INTERPRETER. Are you married, sir?

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 tries to signal a warning, but she turns to him impatiently.)

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

ANNA. *(Interrupting him.)* Well, he hasn't, Captain Orton.

(The INTERPRETER pantomimes her message to the KRALAHOME [measure 9]. The KRALAHOME gives the INTERPRETER a kick on the shoulder [measure 12] which sends him sprawling out of the way.)

LOUIS. *(To ANNA, pointing toward the KRALAHOME.)* I don't like that man!

KRALAHOME. In foreign country is best you like everyone – until you leave.

ANNA. *(Startled.)* Your Excellency. I had no idea you spoke English.

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 his 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.

KRALAHOME. King very busy now. New Year's celebrations just finishing. Fireworks every night. Cremation of late Queen just starting.

ANNA. 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. (*Firmly.*) 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. And I shall take nothing less than what I have been promised.

KRALAHOME. You will tell King this?

ANNA. I will tell King this.

(The faint suggestion of a smile curls the corner of the KRALAHOME's mouth.)

KRALAHOME. It will be very interesting meeting. You come now?

(ANNA does not answer.)

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

(He turns toward gangway and starts to go.)

ORTON. *(Going to ANNA, sympathetically.)* Ma'am, if you wish to stay on my ship and return to Singapore...

ANNA. No, thank you, Captain Orton.

(To KRALAHOME.)

Your Excellency – 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 5: ["EXIT (I WHISTLE A HAPPY TUNE)"]

(The KRALAHOME smiles and exits over the ship's rail. ANNA turns to ORTON.)

Goodbye, Captain Orton, and thank you very much for everything.

(Turning to LOUIS, prompting him.)

Louis!

LOUIS. *(Shaking hands.)* Goodbye, Captain.

(ANNA and LOUIS begin to exit.)

ORTON. Good-bye, laddy.

(As they turn from the captain, ANNA and LOUIS are confronted by the INTERPRETER and the SIAMESE GUARDS standing in a line, their arms folded, their faces stern. ANNA and LOUIS pause, then raise their chins and whistle "a happy tune" as they walk by the men and start to climb the gangway. The music rises as the scene ends.)

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