

PART II

"THE LADY OR THE TIGER?"

Q84 house 1/2

Q85 house out

Q86

Q87 1st dancer

Q88 2nd dancer

At rise, the performer who has played "SNAKE" in "ADAM & EVE" enters DR alone, crosses to DRC and sings accompanying himself on a guitar:

BALLADEER

Q89

I'LL TELL YOU A TRUTH
THAT'S HARD TO SWALLOW
I'LL TELL YOU A TRUTH
OH, LISTEN WELL.
IF YOU ARE IN LOVE
WITH A LOVER WHO'S JEALOUS
THEN SOONER OR LATER
YOU'RE HEADED FOR HELL.

(Crosses to CS)

SO SAY GOOD BYE
AND DON'T YOU WAIT
BECAUSE TOMORROW
MAY BE TOO LATE
YES, LISTEN WELL
TO WHAT I SAY
TELL JEALOUS LOVERS
TO GO AWAY

I'LL TELL YOU A TALE
FOR YOU TO PONDER
I'LL TELL YOU A TALE
OH, LISTEN WELL

(Crosses to DL)

A CURIOUS TALE
IT TELLS OF A PRINCESS
AND IT TELLS OF HER LOVER
AND ALL THAT BEFELL.

Q90 Q91

(The orchestra begins to play
a savage rhythm)

Q92

It happened a long time ago in a far away kingdom, ruled by an absolute monarch, King Arik. This king had a daughter, the Princess Barbara, and a more hot-blooded, high-handed pair never lived.

Q93

(As the BALLADEER finishes, the lights suddenly come on full.
The BALLADEER exits DL as the
GUARDS appear snapping whips.

Subpage
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KING ARIK's procession is barbaric and splendid. His throne and the throne of PRINCESS BARBARA are quite impressive and quite high)

KING'S MEN

MAKE WAY!
HE COMES!
HIS ROYAL TALLNESS!
HIS HIGHEST HIGHNESS!
HIS WAY, WAY UPNESS!
HIS MOUNTAINSHIP!
MAKE WAY!
HE COMES!
KING ARIK!

(The KING's procession enters DR and move into position with the KING and MALE RETINUE DR and the PRINCESS BARBARA with HANDMAIDENS DL)

MAIDENS

MAKE WAY!
SHE COMES!
HER REGAL PROUDNESS!
HER FLASHING EYE-NESS!
HER SELF-INDULGENESS!
HER GODDESSNESS!
MAKE WAY!
SHE COMES!
PRINCESS BARBARA!

(As the procession ends and the PRINCESS' throne turns into position, the LIGHTS BLACKOUT. A spot picks up the BALLADEER)

BALLADEER

Now, this King was something of an idealist on the subject of justice, and so he invented a legal system which ... he believed ... absolutely guaranteed every prisoner a fair trial. It worked this way. All trials were held in a large arena. Q96

(Lighting makes the center of the stage an arena)

In this arena there were two doors. They stood side by side and looked exactly alike. Q97

(A wall with two rather large, primitive doors appears upstage)

KING ARIK's procession is barbaric and splendid. His throne and the throne of PRINCESS BARBARA are quite impressive and quite high)

KING'S MEN

WAKE WAY!
HE COMES!
HIS ROYAL TALLNESS!
HIS HIGHEST HIGHNESS!
HIS WAY, WAY UPNESS!
HIS ROYALSHIP!
WAKE WAY!
HE COMES!
KING ARIK!

(The KING's procession enters in and goes into position with the KING and KING ARIK in and the PRINCESS BARBARA with PRINCESS BARBARA)

BARBARA

WAKE WAY!
HE COMES!
HIS ROYAL TALLNESS!
HIS HIGHEST HIGHNESS!
HIS WAY, WAY UPNESS!
HIS ROYALSHIP!
WAKE WAY!
HE COMES!
KING ARIK!

(The KING's procession enters in and goes into position with the KING and KING ARIK in and the PRINCESS BARBARA with PRINCESS BARBARA)

BARBARA

Yes, this King was something of an idealist on the subject of justice, and so he invented a legal system which ... he believed ... absolutely guaranteed every prisoner a fair trial. It worked this way. All trials were held in a large arena. Q. Q.

(Lighting makes the center of the stage an arena)

In this arena there were two doors. They stood side by side and looked exactly alike. Q. Q.

(A wall with two rather large, primitive doors appears upstage)

BALLADEER (Continued)

The prisoner had his choice.

(The PRISONER is brought DC from the bleachers and looks apprehensively at the KING)

He could open either door ... but, he knew that behind one of them there was a ferocious, and ravenous ... tiger!

(The GUARDS hurl the PRISONER to the floor and return to their places on bleachers either side of the arena doors, where the COURT has taken places)

KING

PRIS'NER
CHOOSE!
IT'S YOUR CHANCE TO PROVE
YOUR INNOCENCE OR GUILT!

ALL

SALUTE!
YEH YEH MANN!
YEH YEH CALLU!
YEH YEH MANNA CALLU
YEH YEH!

(During the preceding chant, EVERYONE gives the PRISONER the ritual salute. THEY point one arm heavenward and the other earthward, symbolizing the alternate outcomes of the two choices. Then THEY put a hand over each eye, symbolizing the blindness of chance. When this ceremony is over, the PRISONER makes an elaborate bow to the KING and to the PRINCESS. Then HE faces upstage and goes to the two doors. HE can't decide which to choose. The CROWD reacts vocally as the PRISONER reaches for the door on their side of the arena. HE is confused and turns front in abject confusion. Finally in desperation HE chooses one door and opens it. The TIGER leaps at his throat. HE screams, HE tries to run, HE falls, kicks, and finally lies quiet)

CHORUS

(During the above)

AI, AI!
AI, AI!
THAT ONE SO YOUNG AND FAIR SHOULD DIE!
AI, EE!
AI, EE!
A TERRIFYING SIGHT TO SEE

(The PRISONER is dead)

BUT BETTER HIM THAN ME!
YEH!

(EVERYONE on stage freezes)

BALLADEER

However, suppose he had chosen the other door ...

(The underscoring of the previous scene is played backwards. The previous movements are played backwards up to the moment where the PRISONER makes his choice)

Why then a beautiful lady came out and he married her on the spot -- whether he wanted to or not.

(To the accompaniment of the CHORUS the PRISONER with his BEAUTIFUL LADY dance down to the KING, who marries them instantly)

CHORUS

AI, EE! AI, EE!
A GRATIFYING SIGHT TO SEE
AI, AI! AI, AI!

GIRLS

A WEDDING ALWAYS MAKES ME CRY!

MEN

BUT BETTER HE THAN I! YEH!

(The LIGHTS BLACK OUT)

BALLADEER

(In a Spot)

And this was the simple and beautiful system of justice in King Arik's Kingdom. If you happened to choose the lady, you were obviously innocent; if you happened to choose the tiger, you were just as obviously guilty. And no one could deny that it was a fair trial, because the choice lay in the prisoner's own hands.

(The PALACE set has come into view and the LIGHTS FADE UP)

BALLADEER (Continued)

Now. There was also in this Kingdom a soldier of exceptional bravery, and his name was Captain Sanjar!
(The BALLADEER exits DL.)

The COURT is in attendance around the thrones. A GUARD on top of the stairs CS which lead through the Palace Arch, salutes the KING)

GUARD

Your Mountainship, Captain Sanjar, of your Royal Camels has just returned from the battle-field.

BARBARA

(In great surprise)

Oh!

KING

(With a gesture)

In!

GUARD

In!

OFFSTAGE VOICE

In!

(Gong. SANJAR enters UC in primitive battle garb, helmet in hand. HE is tired and tattered)

SANJAR

(Kneels in salute at top of the stairs)

We won!

(The COURT cheers. SANJAR collapses and rolls down the stairs, unconscious)

KING

(Ignoring SANJAR, HE rises)
Victory is ours!

(There is a fanfare, the KING climbs down the throne)

We pray now. To the altar. Q103

(ALL rise and follow the KING out up the stairs)

ALL

VICTORY IS OURS
VICTORY IS OURS
VICTORY IS OURS ...

(The singing and the MUSIC fade as THEY ALL exit. BARBARA is last going out.)

NADJIRA has remained behind and now Xs D and kneels by the prone SANJAR. SHE takes out a kerchief and wipes SANJAR's brow tenderly.

GONG.

BARBARA returns through the feather curtain and sees NADJIRA embracing SANJAR)

BARBARA

Nadjira, pray go.

(NADJIRA does not move)

Nadjira, go pray. Get out.

(NADJIRA slowly rises, genuflects to the PRINCESS and exits, backwards, DR.)

BARBARA, left alone, checks through the curtain that no one is spying and Xs D to SANJAR. SHE kneels next to him and kisses his brow)

SANJAR

(Waking, HE rises to his knees and embraces BARBARA)

BARBARA!

BARBARA

SANJAR!
(Holding his face in her hands)
SANJAR!

SANJAR

BAR ...

BARBARA

Shh! Someone's coming!

(SHE leaps away from him to DLC)

SANJAR

(Assuming the "salute" position,
HE gives his report to the
PRINCESS. A GUARD, carrying an
urn, enters DR and Xs to exit DL)
... 3 killed, 17 wounded, but we slashed them to ribbons,
your Proudness. The next day ...

BARBARA

(Watching the GUARD)

They deserved every slash! Tell me more, Captain, more! Q104

(The GUARD exits, SHE turns
to him)

DO YOU LOVE ME?

(SHE Xs to him)

SANJAR

FOREVER!

BARBARA

DID YOU MISS ME?

SANJAR

DID I EVER!

(MUSIC to "FORBIDDEN LOVE" begins)

WHEN BATTLE HAD ALL BUT DRAINED ME
ONE VISION ALONE SUSTAINED ME
THE THOUGHT OF YOU
AND OUR FORBIDDEN LOVE

BARBARA

WHENEVER MY DAYS WERE HARRIED
AND FATHER WOULD SAY "GET MARRIED"
I THOUGHT OF YOU
AND OUR FORBIDDEN LOVE.

(THEY X away from each other,
checking to see if THEY are
alone)

SANJAR

(DL)

SO KISS ME, COME KISS ME
FOR WHO KNOWS WHEN
WE MAY KISS LIKE THIS
AGA --

Q105

BARBARA

(DR)

Shh! Someone's coming.

(TWO HANDMAIDENS enter DL and X
to exit UR. SANJAR is back in
his "Salute" position. BARBARA
is pacing about RS)

SANJAR

That day we killed all their camels, two corporals, and
I suffered a small wound in the head, your Proudness.

BARBARA

Don't bore me with your injuries, Captain. Describe the
slaughter. More details, I relish details!

(The GIRLS are gone, SHE turns
to SANJAR again, HE rises)

SANJAR

Barbara, this is torture!

BARBARA

I know.

SANJAR

Let's run away.

BARBARA

(Xing to CS)

Where?

SANJAR

I have this cousin who served with Julius Caesar, and
he told me about a place called Gaul.

BARBARA

(Looking around, distractedly)

What?

SANJAR

Gaul. Q106

(MUSIC to "GAUL" begins)

THEY TELL ME IT'S DIVIDED IN THREE PARTS
WE'LL PICK THE PART THAT'S CLOSEST TO OUR HEART:
(HE Xs to her and puts his
arms around her waist.

THEY gaze front)

IN GAUL
WE'D LIVE SO SIMPLY

SANJAR (Continued)

NO MORE FEATHERS AND FUSS
JUST THE CHILDREN AND US.

IN GAUL
WE'D HAVE A GARDEN
ON THE OUTSKIRTS OF TOWN
AND A HOUSE PAINTED BROWN --

BARBARA

Why brown?

(Xs to DR)

SANJAR

(Xs to DL)
NO MORE STOLEN KISSES

BARBARA

(Turns to him)
NO MORE STOLEN SIGHTS

SANJAR

(Turns to her, Xs in a step)
STOLEN NIGHTS

BARBARA

(A step to him)
STOLEN DAYS

SANJAR

(Xs to CS)
STOLEN BITES

BARBARA

(Xing to him)
SWOLLEN EYES

BOTH

(In embrace as before)
IN GAUL
WE'D BE SO HAPPY

BARBARA

OH, SANJAR, MY HAWK!

SANJAR

BARBARA, MY DOVE!

BOTH

WE'D BE TWO ORDINARY
PEOPLE IN LOVE ...
IN LOVE ...
IN GAUL ...

BARBARA

(Xing to DR)

It's impossible!

(Turns to him and sings)

YOU KNOW AS WELL AS I OUR PLACE IS HERE
MY PEOPLE NEED ME

SANJAR

(Bitterly, out front)

AND I HAVE MY CAREER.

BOTH

(Turning to each other and

Xing to CS. THEY hold hands)

THO' THIS IS OUR FATE WE'LL FIGHT IT

OUR PASSION WILL THRIVE DESPITE IT

AND THO' WE'RE AT ODDS

WITH ALL THE GODS ABOVE

WE'LL KEEP WELL HIDDEN

OUR FORBIDDEN LOVE! Q109

(THEY embrace.)

GONG.

KING ARIK enters at the top of the
stairs glaring down at them. TWO
GUARDS are behind him.

BARBARA Xs to DR, SANJAR kneels
in salute DLC)

KING

(On the steps)

BARBARA!

HOW COULD YOU!

BARBARA

I LOVE HIM!

KING

FORBIDDEN.

SANJAR

KING ARIK ...

KING

BE SILENT!

BARBARA

OH, DADDY!

KING

(Sings to the PRINCESS)

YOU KNOW AND I KNOW

THE SACRED COMMANDMENT: Q110

KING (Continued)

FOR A COMMON MAN
TO MAKE LOVE TO YOU
IS A SIN AGAINST
THE GODS!

(HE points to SANJAR)
Take him!

(The GUARDS XD and seize SANJAR.
THEY exit UC)

BARBARA
What are you going to do to him?

KING
He will have a fair trial. Q111
(HE exits UC)

BARBARA
(Left alone as the LIGHTS FADE
leaving her in a spot, SHE
faces front)

A trial! The tiger!
(Sings)

THOSE RAZOR TEETH
THOSE IRON CLAWS
HIS HANDSOME THROAT
BETWEEN THOSE JAWS
NOT MY SANJAR ...

LYING THERE!
DYING THERE!
I'LL STOP THAT ...
IF IT'S THE LAST THING ...

(Spoken)

But how? Others have tried. No one has ever been able
to discover, before the trial, which door hides the
tiger. Someone must know. But who? Q112

(The LIGHTS DL reveal the
BALLADEER, in Tigerkeeper hat
and whip, leaning on the portal)

The Royal Tiger Keeper, of course!
(SHE Xs slowly to him.)

HE kneels as SHE approaches)

You must help me! Q113

(The MUSIC to "FORBIDDEN FRUIT"
begins as the PALACE set flies
out. BARBARA removes jewelry
which SHE offers the BALLADEER
during the ensuing song)

BALLADEER

(Sings)
I MUST ADVISE YOUR PROUDNESS
THERE ARE THINGS IT IS BETTER
NOT TO KNOW ...

BARBARA
I don't need your advice!

BALLADEER
IF YOU INSIST, YOUR PROUDNESS
THEN OF COURSE I WILL TELL YOU EVEN SO ...

BARBARA
Good!

BALLADEER
YOU WILL NOT RECONSIDER?

BARBARA
No.

BALLADEER
YOU ARE CERTAIN YOU WANT THIS KNOWLEDGE?

BARBARA
Yes.

BALLADEER
THOUGH I WARN YOU AGAINST THIS KNOWLEDGE?

BARBARA
Which door?

BALLADEER
BE IT ON YOUR OWN HEAD!!
(HE rises, close to her)
WHAT'S FORBIDDEN TO KNOW
YOU SHALL KNOW
BE IT SO ...
(HE whispers in her ear
and exits DL)

Q114 BARBARA
I've got it! Oh, Sanjar, I've got it!
(SHE Xs to UC, turns,
facing front)

I'VE GOT WHAT YOU WANT
I'VE GOT WHAT YOU NEED
I KNOW HOW MUCH YOU WANT IT
YEH! YEH! SANJAR
(SHE Xs to DC)
I KNOW MY FATHER WOULD KILL ME
IF HE KNEW

BARBARA (Continued)

MY HEART WAS SET, ON GIVING
WHAT I'VE GOT TO YOU. YEH! YEH!

I KNOW WHAT I KNOW
YOU NEED WHAT I KNOW
WHAT'S MINE IS YOURS
YOU KNOW IT. YEH! YEH! SANJAR!
IF WE DON'T SHARE THIS SECRET
YOU JUST MIGHT DIE
SO I WILL GIVE IT TO YOU
AND WHEN I GIVE IT TO YOU
YOU'LL SHOUT FOR JOY
AND SO WILL I!!

(SHE Xs UC, turns, Xs to DC)
YES, I WILL GIVE IT TO YOU
AND WHEN I GIVE IT TO YOU
YOU'LL SHOUT FOR JOY
AND SO WILL I!! Q115

(SHE closes her cape, glowing in
victory and does not hear the
procession entering UL.

GUARDS are bearing a resplendent
NADJIRA on an open Palanquin.

BARBARA finally sees them and Xs
to behind the litter as it moves
slowly towards DR)

Nadjira?

(The Procession never stops --
NADJIRA is quietly singing "I'VE
GOT WHAT YOU WANT" in obvious
anticipation)

Nadjira? Guard!

(To the GUARD bringing up
the rear)

Guard! Where are you taking my servant?

GUARD

To the arena, your Proudfness. The King has chosen
Nadjira to wait behind the second door.

BARBARA

Nadjira! The other door! Of course!
(Calling after them as
THEY exit DR)

I forbid it! I forbid it! I forbid it! Q117

(THEY are gone. SHE Xs to DR
looking after them. The LIGHTS
change to a blue glow.

BARBARA slowly faces front.

The BALLADEER enters DL pushing
a tiger cage and grinning, HE
Xs to CS.

BARBARA looks at him, at the
litter off R. SHE Xs to CS.
When SHE meets the cage there
SHE suddenly whirls her cape
and sings:)

BARBARA (Continued)

Q118
TIGER, TIGER
PUT ON YOUR NAPKIN
SOMEONE IS COMING TO DINE
TIGER, TIGER
YOU DO THE CARVING
YOUR CLAWS ARE SHARPER THAN MINE
(Climbs onto cage)
SLASH HIM WITH YOUR TEETH
SMASH HIM WITH YOUR PAWS
BITE HIM AGAIN, BITE HIM AGAIN
HARDER! HARDER!
TEAR HIM INTO BITS!
RIP HIM INTO SHREDS!
SLICE HIM INTO RUBY RIBBONS!
TIGER, TIGER
I HOPE YOU'RE HUNGRY
(Gets off cage at DR)
I'LL CHEER YOU ON FROM THE STANDS

(Cage and KEEPER exit DR -- Q119
the LIGHTS FADE leaving
BARBARA in a spot)

SANJAR, SANJAR,
WHAT AM I SAYING?
I'D HAVE YOUR BLOOD ON MY HANDS!
YOUR DYING SCREAMS
HAUNTING MY DREAMS
AI!!
AI!! Q120
(Xs to DLC)

I DON'T WANT HIM DEAD
BETTER DEAD THAN WED
NOBODY ELSE, NOBODY ELSE
GETS YOU, SANJAR!
HOW CAN I DECIDE?
BURIAL OR BRIDE?
AI!! THE LADY OR THE TIGER? Q121

LADY? TIGER?
EACH WAY IS TORTURE
EACH WAY I'M STILL ON THE RACK

BARDARA (Continued)

SANJAR, SANJAR,
EACH WAY I LOSE YOU
EACH WAY IS HOPELESSLY BLACK.
HOW CAN I CHOOSE?
EACH WAY I LOSE?

(SHE begins to exit DL)
AI!! ... AI!! ... AI!! ... AI!! ...

(As BARBARA exits DL the music
blends into the Procession and
the COURT enters DR bearing the
Thrones into the Arena. BARBARA's
Throne is borne DL, the KING to
DR and SANJAR is led by TWO GUARDS
to CS)

Q122	MEN	LADIES
MAKE WAY!	MAKE WAY!	
HE COMES!	SHE COMES!	
HIS ROYAL TALLNESS!	HER REGAL PROUDNESS!	
HIS HIGHEST HIGHNESS!	HER FLASHING EYE-NESS!	
HIS WAY, WAY UPNESS!	HER SELF-INDULGE-NESS!	
HIS MOUNTAINSHIP!	HER GODDESSNESS!	
MAKE WAY!	MAKE WAY!	
HE COMES!	SHE COMES!	
KING ARIK!	PRINCESS BARBARA!	

(The ORCHESTRA vamps as the COURT
proceeds to their places in the
Arena Bleachers, leaving a lone
SANJAR on his knees DC. The
MUSIC continues now throughout)

KING
(Pointing Down from the Throne)
PRIS'NER, CHOOSE!
IT'S YOUR CHANCE TO PROVE YOUR INNOCENCE OR GUILT! Q125

(The COURT silently pantomimes
the ritual salute as the LIGHTS
FADE to BLACK with a Spot on
SANJAR)

SANJAR
Barbara, I know you know which door is which. I saw it
in your eyes. Give me a sign. A sign!!
(Sings)

WHICH DOOR SHOULD I CHOOSE?
LEFT? RIGHT? LEFT? RIGHT?
SHOW ME ... GUIDE ME ...
BARBARA, BARBARA,
I KNOW YOU ARE MY ONLY HOPE,

(The Spot leaves SANJAR and
picks up BARBARA on her Throne)

BARBARA

(Facing front)
WHICH DOOR SHOULD I CHOOSE?
LEFT? RIGHT? LEFT? RIGHT?
TORMENT! TORTURE!
THE LADY, THE TIGER?
SANJAR! SANJAR!
THIS CHOICE IS TEARING ME APART!
(SHE eats grapes.)

The Spot picks up the KING and
slowly the ENTIRE COURT as THEY
join the song)

KING/CHORUS

(In Canon)
WHICH DOOR WILL HE CHOOSE?
LEFT? RIGHT? LEFT? RIGHT?
DEAD MAN? WED MAN?
THE LADY, THE TIGER?
THIS DOOR? THAT DOOR?
WHICH DOOR WILL HE CHOOSE?
(The ENTIRE COURT does the
ritual incantation)
YEH, YEH, MANNA,
YEH, YEH, CALLU
YEH, YEH, MANNA CALLU
YEH, YEH Q126

(The LIGHTS BLACK OUT.)

Spots remain on BARBARA and SANJAR.
BARBARA's hands slowly uncover
her eyes. With agonizing delib-
erateness SHE reaches a decision
and finally points to a door UC.

The MUSIC builds in suspense as
SANJAR rises and after a long
look at BARBARA, HE Xs UC and
reaches for a door.

The entire action freezes)

BALLADEER

(Entering DR behind the KING's
Throne)
BEFORE WE GO ON
LET'S LOOK AT THE PROBLEM:
THE LADY, OR TIGER
WHICH WILL COME OUT?

BALLADEER (Continued)

THE DEEPER WE PROBE
THE HEART OF BARBARA
THE MORE WE DISCOVER
THE OUTCOME'S IN DOUBT.

Subpage 2

IF YOU HAVE LOVED
YOU UNDERSTAND
HOW LOVE AND HATE CAN
WALK HAND IN HAND
SO PLACE YOURSELF
IN BARBARA'S SHOES:
THE LADY OR THE TIGER
WHICH DID SHE CHOOSE?

(The BALLADEER exits DR --

leave
Q129

the freeze picture remains as
the Curtain slowly falls, with
only BARBARA in a Spot)

Q130

CURTAIN

Q131 + House