

# *Offenbach*

## **The Princess of Trebizonde**

English Version by Donald Pippin

### **ACT I**

#### **NARRATOR**

The scene is one of sharply drawn contrast, the raw element of drama in the making: two rival booths. On the right, the entrance to the circus, an invitation to spectacle and excitement, dazzle and illusion, to a world of artistic enchantment, highlighted by the celebrated wax museum. On the left, a lottery booth, where the draw is soon to take place.

Without wishing to appear condescending toward more recent efforts along this line, one really has to point out that here is the way it should be done, The winner is to receive not a crude sum of money, but a genuine, certified chateau, with trimmings that provide the revenue to maintain it – gardens, stables, farms, estates, in short a miniature kingdom, for the price of one ticket.

Much as we would like to think that the lure of art would hold its own against such competition, the spectators vacillate, pulled in both directions. Esthetic pleasure or material gain – which will grab the crowd?

#### **TREMOLINI & CABRIOLO** *(from the circus booth)*

**Good people, step inside;  
The show's about to start.  
Your ticket will provide  
A wonder world of art.  
This way, this way ...**

#### **LOTTERY DIRECTOR**

**Who's to be the lucky winner?  
Try your chances, have a go.  
Not a dole and not a dinner,  
But a bonafied chateau.**

**Come, take a chance!  
Come, have a go!  
Yes, one ticket buys**

**A bonafied chateau.  
Come buy! Today's your lucky day.**

**Tonight we draw for the prize –  
'Tis a gift, not a loan.  
One small ticket buys  
A chateau to call your own.**

**LADIES** (*each one sings, with her own thoughts of winning*)

**A castle from a story book –  
Not just a castle in the air.  
A sweeping lawn, a running brook,  
A marble hall, a spiral stair.**

**At least a hundred rooms, I'm told,  
A neo-classical décor;  
A grand salon in white and gold –  
A panorama to explore!**

**Oh, how happy I should be  
Were the estate to go to me!  
From there, how simple to ensnare  
A lonely multi-millionaire.**

**MEN**

**Ooh la! A spicy treat,  
But keep your cool and relax.  
Better not turn on the heat,  
For these enchanters all are wax.**

**Prize of all, or so they say,  
A Princess from the Middle East.  
For the tiny sum you pay,  
Your eyes at least will have a feast.  
See the Princess from the Middle East  
If you want to give your eyes a feast.**

**TREMOLINI**

**A moment! I beg your attention!  
Fabulous tales I could convey.  
Instead, I shall but briefly mention  
The marvels that tonight are on display.**



Eve & Ad- am, for a start- er, read- y for the fa- tal bite;

**Joan of Arc is made a martyr  
In the panel on the right.**

**Lucky folk, we off here a  
Look at wise old Socrates;  
Turning to another era,  
Faust and Mephistopheles.**

**Something special for the ladies,  
Timeless in its poetry;  
Tuneful Orpheus in Hades  
Leading back Eurydice.**

**Connoisseurs have showered praises  
On the stunning Salome.  
Shorn of seven veils, she gazes  
Sternly at a covered tray.**

**On a scale from ten to zero,  
'Tis the latter that he earns.  
Hardly a hero, crazy Nero  
Fiddles while the city burns.**

**Leaving half of Europe littered,  
Shaggy Attila the Hun –  
Rugged, yes, but all considered  
Not the perfect gentleman.**

**Now we reach the star attraction,  
One we cannot go beyond.  
We present with satisfaction  
The Princess of Trebizonde!**

**Come, last chance to see  
A show that's hard to beat.  
Tonight, come on! And give  
Your eyes a special treat!**

**CROWD**

**A tug of war, I'm in a bind;  
To neither one can I say no.  
I want the show, yet I would kind  
Of like a shot at the chateau.**

*(all head into the lottery booth)*

**NARRATOR**

One day's box office gone up in smoke! Ah, well, one

doesn't go into show business expecting a smooth straight road with no ups and downs. Even opera companies hit an occasional bump. But the circus family, I'm afraid, is beginning to show the wear and tear. Clearly, they have seen better days.

**PAULA** (*interrupting*)

I hope that you are not conveying to the public the impression that we are ruffians. Wear and tear, indeed! I have a sister who is married to a nobleman!

**CABRIOLO**

Let's not get excited. She's my sister, too. She ran off with a nobleman. What does that prove?

**PAULA**

He gives her everything a girl could possibly desire.

**CABRIOLO**

How do you know that? We never heard from her again.

**PAULA**

Exactly! Were she in need of something we would be hearing from her constantly.

**REGINA**

Auntie! That was nearly twenty years ago! Let's let the man get on with it.

**NARRATOR**

Thank you. I had better start by introducing ...

**PAULA**

Not so fast, if you please! I believe that we are quite capable of handling the introductions ourselves.

**A star of the circus, brought in from the wild;  
In fact, I'm a fragile and delicate child.  
I play the sub-human, the primitive, yet  
I secretly fancy myself the soubrette.  
Possibly we are ...**

**REGINA**

**Basic'ly bizarre.**

**TREMOLINI**

**Anything for fun.  
Ever on the job.**

**REGINA**

**Pulling in the mob.**

**CABRIOLO**

**Living on the run.  
Never be it said ...**

**REGINA**

**Vaudeville is dead.**

**TREMOLINI**                    **Stick around and see.  
When you want to know ...**

**PAULA**                            **Where to find a show**

**CABRIOLO**                    **Take a tip from me.**

**TREMOLINI**                    **I juggle six mallets while everyone looks ...**

**CABRIOLO**                    **(When no one is looking I juggle the books.)**

**ALL FOUR**                    **Oh, come to the circus and take in the show.  
It's easy to enter, you pay as you go.**

**REGINA**                        **When I'm on the highwire the gentlemen gawk,  
Though all I am doing is taking a walk.**

**TREMOLINI**                    **As animal trainer, I'm least of the troop.  
It's me they keep forcing to jump through the hoop.  
I'm booster and barker and bouncer to boot ...**

**CABRIOLO**                    **(A banker and backer I'd like to recruit.)  
In brief, I am chiefly in charge of the ship.)**

**TREMOLINI**                    **(His only achievement is cracking the whip.)**

**PAULA**                            **What a show, full of action!**

**TREMOLINI**                    **Variety plus!**

**PAULA**                            **Guaranteed ...**

**REGINA**                        **Satisfaction!**

**CABRIOLO**                    **The reason is us.**

**TREMOLINI**                    **The reason is us.**

**REGINA**                        **The reason is us.**

**PAULA**                            **Oh! Though dainty of diet, I earn my reward.  
For daily refreshment I swallow a sword.**

**ALL FOUR**                    **We journey together  
North, south, west and east;  
It's up to you whether**

**For famine or feast.**

**But no use complaining –  
One moral we've drawn:  
Come freezing or raining,  
The show goes on!**

**NARRATOR**

My apologies! I seem to keep stepping on toes. I'm certainly not suggesting that there is anything dishonorable about poverty and struggle. But sometimes one can't help wondering, how long can they continue? How long can these *fine people* maintain the illusion of effortless buoyance and balance, of gossamer and glitter? How many times can you patch up the silk and sequins? Unless Lady Luck takes a U-turn, the glorious wax museum with the irresistible Princess of Trebizonde, the stunningly lifelike marvel guaranteed to win back the crowd. All is not black. (*offstage crash*)

**PAULA**

Dear God, what was that?

**TREMOLINI**

The roof collapsing?

**REGINA**

The walls caving in?

**CABRIOLO**

The fall of an empire?

**REGINA**

London Bridge?

**TREMOLINI**

Wall Street?

**PAULA**

Or worse?

**ZANETTA** (*rushing in, in tears*)

**Utter despair! Dire distress!  
Prepare for the worst of all possible blows!  
This is the end! Yes, the Princess!  
While dusting, I broke her royal nose.**

**Now but a gap, a mere hole in the center;  
Efforts of patching or mending her fail.  
How can we possibly present her?  
Glue is of not the slightest avail.**

**OTHERS**

**A bitter blow**

**ZANETTA**

**Bitter blow**

**OTHERS**

**Ruin, shame and distress!**

**ZANETTA**

**Ah! Ah! I knocked off the nose,  
The noted nose, the nicest of noses,  
The nose so noble!**

**I knocked off the nose,  
The noted nose,  
The nose of the fair Princess.**

**OTHERS**

**No, no, not the nose!**

**ZANETTA**

**Yes, and now you know –  
The nose of the Princess.**

**Suddenly snap! How could it happen?  
By my own hand, her charm destroyed!  
Barely a touch, barely a tap'n  
Now is there left a gaping void.**

**Gone is the sweep, the delicate arch!  
Without her the show will be forced to close.  
Public opinion is bound to be harsh.  
Now knowing the nauseous news of the nose.**

**OTHERS**

**A bitter blow**

**ZANETTA**

**Bitter blow**

**OTHERS**

**Ruin, shame and distress!**

**ZANETTA**

**Ah! Ah! I knocked off the nose,  
The noted nose, the nicest of noses,  
The nose so noble!**

**I knocked off the nose,  
The noted nose,  
The nose of the fair Princess.**

**OTHERS**

**No, no, not the nose!**

**ZANETTA**

**Yes, and now you know –  
The nose of the Princess.**

**NARRATOR** The producer's nightmare! Catastrophe on the eve of opening night! The star is indisposed. Would Venus herself, however willing to be seen in public without arms, dare go on without a nose? What to do? How to save the show?

**ZANETTA** I have it! An understudy! Someone to step into the role. Possibly to become an even greater star herself. It will not be the first time that, through emergency, a star is born.

**PAULA** I daresay I can study the role ...

**CABRIOLO** My daughter! Are you suggesting? ...

**ZANETTA** Who else has observed the Princess day after day? Attended her, cared for her, wrapped her up at night, unwrapped her in the morning? I know her from head to foot: the aristocratic bearing, the magnetism of her arched eyebrow, the sly *je ne sais quoi* of her left shoulder ...

**CABRIOLO** If ever talent were put to the test! Our fate, our future, our fortune rest upon your skill. Come, we must lend all possible assistance.

*(Tremolini detains Regina as Cabriolo and Paula leave with Zanetta)*

**TREMOLINI** A word, please! All this fuss about a broken nose! What is that, compared to a broken heart?

**REGINA** Not that old song again!

**TREMOLINI** You torture me, by going around with your nose up in the air.

**REGINA** Would you prefer that I keep it in my pocket?

**TREMOLINI** Oh, the pain of being in love with an artist! A tight-rope walker! A public spectacle, for every man to feast his eyes on!

**REGINA** And I hope I give them something worth watching.

**TREMOLINI**

My darling, I joined the circus to be near you. Why don't we run away together? I could find a respectable job, and you could be just mine.

**REGINA**

Abandon my father, my family! My dearest, I love you, as I have told you many times. But you know my answer. Take it or leave it.

**TREMOLINI**

If only your costume were not quite so revealing!

**REGINA**

**Fleet and fearless, I walk the wire;  
Weight and gravity cease to be.  
Slim and shapely, in scant attire,  
I am the sight they come to see.**

**Should you prefer it otherwise,  
You'd better learn now to close your eyes.  
Dare to be blind;  
Make up your mind.  
Love is a trust I shall repay.  
Otherwise, I  
Bid you goodbye.  
This is the end, I go my way.**

**Some would label me mad and moody,  
Flighty, whimsical, up and down.  
Not exactly a goody goody.  
Yet would I wear the bridal gown.**

**All that I am is here at stake ,  
Yes, including my heart – it's yours to take.  
Now as before,  
It's you I adore;  
That is the truth, I don't pretend.  
Here is my heart,  
All that I've got.  
If it won't do, that's it, my friend.**

**CABRIOLO** (*entering*)

Right this way, ladies and gentlemen! Showtime. Your one and only chance to see the magnificent, the incomparable, the adorable Princess of Trebizonde,

**CROWD** (*returning*)

**A chateau!  
What delight!  
We shall know  
By tonight.**

**We have still  
Time to kill.  
Let us go  
To the show.**

**TREMOLINI & CABRIOLO**

**A better show I'll bet  
You've never seen before.  
You still have time to get  
Your ticket at the door.**

**CROWD**

**Come, let us all go  
And see the show.**

*(The crowd exits into the circus tent.)*

**SPARADROP** *(entering breathlessly)*

Now where has that blasted boy disappeared to? And what will the old Prince, my employer, say if he discovers that his feather-brained son is no longer under my wing?

Just between us, the old man is a keg of dynamite, and he ought to be required by law to carry a sign that says "Danger!" Here's the situation: he says to me, Sparadrop (that's my name), my son's future is in your hands. Thanks to my efforts ((this is the old man talking) he is engaged to a wealthy Princess the ideal match, and it's up to you (meaning me) to see that it's not bungled. The girl's family is touchy – old school, blue blood, straitlaced, highly sensitive to the slightest whiff of scandal. One false step can be fatal. My son (*his* son, of course) must maintain his virgin innocence till after the wedding.

Well, what am I to do? Being solely responsible for the boy's education, I can vouch for the fact that his mind is a perfect blank. I managed that myself, by keeping him away from dangerously suggestive subjects like history, literature, art, science and philosophy. One could say that I've taught him all he knows, if he knew anything. And now he wanders off. Who knows what he might pick up on his own?

**RAFAEL** *(rushing in)*

So there you are, old Sparadrop!

**SPARADROP**

(Thank God, it's he. Looking as foolish as ever.)

**RAFAEL**

I've been hunting all over, How did you disappear so fast?

**SPARADROP**

Just the question I was about to ask you. And what is that in your hands? When we separated, I do not recall that you were carrying a birdcage ...

**RAFAEL**

With two little turtle doves. They seem to belong together.

**SPARADROP**

And how did you acquire them?

**RAFAEL**



**She carried two turtle doves,  
Charmingly billing and cooing.**

**I listened, and I picked up a thing of two  
About the sweet nothings that lovers coo.  
Ah! The doves I determined to buy  
To observe them all day,  
Tuned to their song of amorous play.**

**The girl briskly hurried on and,  
With no more than "Good-bye, sir,"  
Leaving me with two doves in my hand,  
Somewhat sadder, yet wiser.**

**For gazing at one, then the other dove,  
I soon gathered still more on the ways of love.  
Alas, love has wings, and can fly  
Ever off and away.  
Love has got wings to fly away.**

**NARATOR**

At the end of his song, Prince Rafael opens the cage and lets the two lovebirds fly away – a technical problem that we are still working on. As professor, tutor and guide, Sparadrop has been diligent, alert, careful, attentive – but no one is perfect. How else can we explain the major lapse that follows? Yielding to the Prince's entreaties, caving in - - what teacher or parent is not familiar with the sensation? –he allows him to pay a visit to the wax museum. One would expect better sense! The Prince enters the tent; he emerges a different person. He has seen the Princess of

Trebizonde. With the penetrating eye of youth, did he spot the warm spark, the breath of life, the heart beat, the vulnerability beneath the regal pose? Did Zanetta, perhaps involuntarily, give the show away? And does anyone notice what he drops into the ticket box on his way out?

The questions will have to wait. The good news is that the day has turned out to be exceptionally prosperous for the circus folk, and in fact the day is far from over.

**CROWD** (*emerging from the circus tent*)

**A clever and delightful show!  
So lavish, we could hardly quibble  
At twice the price or even triple.  
Yes, everybody ought to go!**

**ZANETTA**

**There came a charming man, unknown,  
So sweet, so young and unaffected,  
I blush to own I soon detected  
That he had eyes for me alone.**

**REGINA, PAULA, TREMOLINI & CABRIOLO**

**A pleasure now to count the take!  
Today's no downer but an upper.  
To celebrate, we'll go to supper,  
And tonight we order steak.**

**CROWD**

**To celebrate, they'll order steak.  
A clever and delightful show!  
So lavish, we could hardly quibble  
At twice the price or even triple.  
Yes, everybody ought to go!  
A must!**

**TREMOLINI**

**Take the count or count the take,  
The times begin to rally.**

**CABRIOLO**

**Hurry up, for heaven's sake!  
I want to know the tally.**

**ZANETTA**

**Two, three, four,  
Five and three, eight.  
Thirteen, fourteen,  
Fifteen to date!**

**CABRIOLO**

**Fifteen francs?**

**REGINA** Fifteen francs?

**ZANETTA** Plus ... a ticket, too.

**CABRIOLO** By rail?

**ZANETTA** No, by lottery.

**CABRIOLO** A shabby trick! I say, no thanks!

**TREMOLINI** What number do we get?

**CABRIOLO** Seven eleven!

**OTHERS** Seven eleven?

**CABRIOLO** What a fraud!  
Somebody's head I'd like to smash;  
This I do not consider cash.  
*(starts to tear up the ticket)*

**ZANETTA** The chateau! Hold on!  
To win the prize! Who knows? We might!  
And they will draw, I'm told, tonight.

**CABRIOLO** You hope to win the grand chateau?

**OTHERS** Until they draw, you never know.

**CABRIOLO** Just let me find the sneaky bum,  
The dog who dared to crash the gate.

**OTHERS** By now I fear it's far too late.

**ZANETTA** *(to herself)* I know the one, but I'll stay mum.

**LOTTERY DIRECTOR** The big moment we now await!  
Get ready for the final draw.  
On hand we have the magistrate  
To see that all's within the law.

**GIRLS** Hold your breath! So exciting!  
If it's me, I shall die!

**A GIRL** On my nails I am biting.



And go to bed in our chateau.

**CABRIOLO**

Now at last, I retire  
And become landed gentry.  
As wealthy, country squire  
I'll make my social entry.

**ZANETTA, REGINA, PAULA & TREMOLINI**

And we as well aspire  
To play the landed gentry.

**ZANETTA, REGINA, PAULA, TREMOLINI & CABRIOLO**

With a fortune heaven sent,  
We go for luxury and pleasure;  
First we fold the circus tent  
To lead a giddy life of leisure.

A fortune falling straight from heaven!  
Oh {lovely/lucky} seven and eleven!  
A day that calls for wild celebration  
For {they/we} are all set to go  
To receive the chateau  
And a long, very long vacation.

**CABRIOLO**

I shall be the country squire.

**OTHERS**

Country squire! Country squire!

**CABRIOLO**

Cut a dash in fine attire.

**OTHERS**

Fine attire! Fine attire!

**CABRIOLO**

Hire a butler straightaway.

**OTHERS**

Straightaway! Straightaway!

**CABRIOLO**

Even have three meals a day.

**OTHERS**

Three a day! Three a day!

**ZANETTA**

I'll buy the perfume I prefer,  
Select the clothes that make a stir;  
But better than what's on the shelf,  
I'll wed the man I choose myself.  
I'll choose a man to suit myself.

**REGINA** Coach and carriage I shall flaunt.

**OTHERS** We shall flaunt! We shall flaunt!

**REGINA** All the gorgeous gowns I want.

**OTHERS** All you want! All you want!

**REGINA** Sulk and sable, diamonds,too!

**OTHERS** Diamonds, too! Diamonds, too!

**REGINA** Foolish things till now taboo!

**OTHERS** Till now taboo!  
*(with adjusted pronouns)*  
With a fortune heaven sent,  
We go for luxury and pleasure;  
First we fold the circus tent  
To lead a giddy life of leisure.

A fortune falling straight from heaven!  
Oh {lovely/lucky} seven and eleven!  
A day that calls for wild celebration  
For {they/we} are all set to go  
To receive the chateau  
And a long, very long vacation.

**TREMOLINI** Goodbye, my friends. I must depart,  
My place, I fear, is not with you.  
I leave ...

**CABRIOLO** You are quitting?

**REGINA** My broken heart!

**ZANETTA** That will not do.

**CABRIOLO** You must stay with us. Have we not always shared?  
We shall continue to do so ... I'll make you my valet.

**REGINA** *(indignantly)* Really, father! We shall need a manager.

**TREMOLINI** Manager of a great estate! Now you're talking.

**REGINA** Let's be off!

**ALL** Away! Away! (*chorus exits*)

**CABRIOLO** A moment! Are we to leave our old home, the circus tent, scene of so many fond memories, without one parting tear?

**PAULA** Yes, a parting tear ... but no more than one!

**ZANETTA, REGINA, PAULA, TREMOLINI & CABRIOLO**  
Dear circus tent, our home and shelter,  
You've seen us hungry, sad and sore,  
The bitter days we'd freeze or swelter,  
The howling nights the rain would pour.

Farewell, O years we had to weather,  
Farewell, O crowds that we adore.  
O rugged times we endured together,  
Farewell for now and evermore. (*chorus reenters*)

**ALL** (*with adjusted pronouns*)

With a fortune heaven sent,  
We go for luxury and pleasure;  
First we fold the circus tent  
To lead a giddy life of leisure.

A fortune falling straight from heaven!  
Oh {lovely/lucky} seven and eleven!  
A day that calls for wild celebration  
For {they/we} are all set to go  
To receive the chateau  
And a long, very long vacation.

A fortune falling straight from heaven!  
Oh {lovely/lucky} seven and eleven!  
We go for luxury and pleasure,  
Off we go for ease and pleasure,  
Ready for a life of leisure.  
We go for luxury and pleasure  
To lead a giddy life of leisure.

## ACT II

**NARRATOR** So the circus family have won the chateau! They have become rich! They have entered a new life. Eye witnesses

like ourselves -- rich, idle, jaded, dulled by the easy life, bored by a surfeit of insipid luxuries – would be quick to advise them: refuse the gift! Leave well enough alone. Be happy with what you've got. We would point out the deeper satisfaction of poverty and self-denial, the stimulation of searching for the next meal, the camaraderie of five in a room. But alas, it seems that everybody has to find out the hard way. Here they are, seated on a terrace in front of their new palatial quarters, and what are they thinking about? The good old days ...

**TREMOLINI**

**Where are now the grand displays?  
Where the crowds that came to cheer?**

**CABRIOLO**

**Where's the laughter nowadays?  
Where are the shows of yesteryear?  
Then with a flick of the hand, we would domi-  
Nate the hushed audience, waiting for drama.**

**TREMOLINI & CABRIOLO**

**Ladies, gentlemen, attention!  
Nothing up the sleeve!  
All fair and square:  
Presto, the rabbit!**

**TREMOLINI, ZANETTA, REGINA & PAULA**

**Patter of our own invention,  
Bits of make-believe,  
Turns in the air,  
Easy by habit.  
O the happy days!**

**Artistry and beauty!  
Rowdy Punch and Judy!  
We were all the craze,  
Dear old happy days,  
The lively days so sweet to recall,  
Dear old happy days  
When we were loved by all.**

**The crowds in the square,  
The hats in the air,  
Those were the dear old happy days.  
The ooh's and the ah's,  
The roar of applause,  
Those were the good old happy days.**

**The dear happy days, happy days.**

**CABRIOLO**

**Ah. I'm thirsty.**

**ZANETTA, REGINA & PAULA**

**Have a drink!**

**CABRIOLO**

**A glass, if you please, of Champagne or Chablis.**

**TREMOLINI**

*Monsieur le Baron est servi.*

**REGINA**

**As of old, do demonstrate  
The way you would spin the plate.**

**TREMOLINI**

**Watch me closely and you can learn  
To make the platter turn and turn.  
Observe ...**

**Turn it, turn it to and fro  
Like a politician's word;  
Hear it purring sweet and low,  
Rapid as a humming bird.**

**ZANETTA & REGINA**

**Turn it, turn it, see it go  
Like old Saturn in the sky;  
Watch it darting to and fro,  
Lighter than a butterfly.**

**ALL**

**Turn it, turn it to and fro  
Like a politician's word;  
Hear it purring sweet and low,  
Rapid as a humming bird.**

**REGINA**

**Those were the good old days, in fact,  
Pleasure filled and action packed.**

**PAULA**

**Doing the work that we adored,  
Seldom sad and never bored.**

**ZANETTA**

**Every day a Mardi Gras –  
The crowds that cried Hurrah! Hurrah!**

**ZANETTA & REGINA**

**We were poor but rich in hope,  
When dancing on the old tightrope.**

**TREMOLINI & CABRIOLO**

**Every day a Mardi Gras!**

**ALL FIVE**

**Turn it, turn it, turn it, turn it, turn it, ah!  
Turn it, turn it to and fro  
Like a politician's word;  
Hear it purring sweet and low,  
Rapid as a humming bird.**

**Turn it, turn it, see it go  
Like old Saturn in the sky;  
Watch it darting to and fro,  
Lighter than a butterfly.**

**Delightful days, the days of old!  
Who cares if they were wet and cold?  
Ah! We then were riding high,  
We then were riding, riding high.**

**NARRATOR**

Not only are the circus family bored, but they who have flourished on the adoration of the crowd now find themselves snubbed by their next door neighbors, briefly visible as their hunting party crosses the park. It is old Prince Casimir and his entourage, which happens to include the young Prince who played such a crucial role in Scene I.

**PAULA**

Any excuse for the inevitable Hunting Chorus ...

**HUNTING CHORUS**

**Through woods and wilds  
The hunting horn has sounded.  
The hunted hart  
Have we surrounded.**

**The hunted hart  
We've cornered and surrounded.  
Pursue the game!  
Alert! About! Take aim!**

**With horse and hound we hunt the prey,  
The hunted hart surrounded.  
The noble beast we bring to bay;  
Jo-ho-to-ho!  
Through woods and wilds  
The hunting horn has sounded.**

**With horse and hound we hunt the prey,**

**The hunted hart surrounded.  
The noble beast we bring to bay;  
Jo-ho-to-ho!**

**CABRIOLO** A royal party! Hunting in our own fields, in our own forest.

**PAULA** It is my destiny to meet a Prince some day!

**CABRIOLO** What an honor! Words fail me! Suppose they return?  
Suppose they come to call? Children, we must get ready to  
receive! It would never do to look as if we were waiting.

**PAULA** Inside at once! We shall be summoned!  
*(All leave except Zanetta, who lingers. Prince Rafael returns.)*

**RAFAEL** I was right! She was not made of wax. My beautiful  
Princess of Trebizonde!

**ZANETTA** It's he! The young man who came to see the Princess and  
dropped the ticket into the lottery box. How embarrassing if  
he should recognize me! ...

**RAFAEL** **It is she! Am I awake?  
The girl I saw that set my heart afire.**

**ZANETTA** **No, no, sir! You mistake.  
And who are you, might I inquire?**

**RAFAEL** **I attended your show  
Not too long ago.**

**ZANETTA** **You could hardly expect  
Me to recollect.**

**RAFAEL** **You appeared a Princess  
In your loveliness.**

**ZANETTA** **You were then taken in  
By a mannequin.**

**RAFAEL** **You were gazing at me  
Warmly, lovingly.**

**ZANETTA** **You were charmed, it would seem,  
By a passing dream.**

**RAFAEL** Yes, it was you! No use to deny!  
For I can see with more than the eye.

**ZANETTA** Dreams have led you astray.  
Kindly go away. Ah, now go away!

**RAFAEL** My love, recall! Before I depart,  
Say the word ... open your heart.

**ZANETTA** Pardon me, sir. Though I try to remember,  
That day I've completely forgot.

**RAFAEL** Then I shall go. I sadly surrender,  
Since my darling remembers me not.

**ZANETTA** No, no, remain! I think ...Yes, I remember ...  
It all comes back ...Now I recall. Ah!  
You attended our show  
Not too long ago.

**RAFAEL** You could hardly expect  
Me to recollect.

**ZANETTA** You were gazing at me  
Warmly, lovingly.

**RAFAEL** You were then taken in,  
Maybe by a twin.

**ZANETTA** By the glow in your eyes  
Now I recognize ...

**RAFAEL** As for that, it would seem  
But a passing dream.

**ZANETTA** Yes, it was you! No use to deny!  
For I can see with more than the eye.

**RAFAEL** Ah, you win! I confess.  
It was I, oh yes,  
I, in love with the adorable fair Princess.

**BOTH** Finally clear,  
Yet all along I knew.  
Love, it was you  
That {found/drew} me here.

**RAFAEL**

**My soul is bursting into song,  
For I saw through you all along.  
Why wax? Was this not odd?**

**ZANETTA**

**What you saw was a façade.  
Void and vacant,  
I was but a figurine,  
Unawakened  
Till you came into the scene.**

**Cold and alien,  
Empty as a mannequin;  
My Pygmalian  
Came and put the spirit in.**

**Empty, void and vacant,  
Cold and unawakened  
Till that happy day  
You came my way.**

**RAFAEL**

**Angel that I awakened!  
O that happy day,  
That day I came your way.**

**Palpitating,  
Surely not a figurine,  
Merely awaiting  
My arrival on the scene.**

**I convey a  
Loving heart, O miracle!  
Galatea  
Stirs upon her pedestal.**

**ZANETTA**

**No more void and vacant,  
I am newly wakened  
Since that happy day  
You came my way.**

**RAFAEL**

**Angel I awakened  
On that happy day,  
I came your way.**

**ZANETTA**

**Ah! Awake, no longer a doll.**

**Ah! Alive, I breathe a new air.  
Ah! Oh, love, I offer my all!  
Ah! A heart I'm yearning to share.**

**RAFAEL**

**Ah! My work! No longer a doll.  
Ah! In love, I breathe a new air.  
Ah! Oh, love, I offer my all!  
Ah! A heart I'm yearning to share.**

**I was right! No doll but a woman.**

**ZANETTA**

**You alone have turned me human.  
I live because you care.  
I'm now awake, no longer a doll.  
I hear, I feel,  
No more a doll, I hear, I feel.**

**RAFAEL**

**Ah! No longer just a doll.  
Ah! So alive, so human, so real.  
No more a doll, so dear, so real.**

Yes, my love! I have found you, and I mean to keep you,  
despite all obstacles.

**ZANETTA**

But how?

**RAFAEL**

I don't yet know the answer. For the time being, we must  
say nothing.

**ZANETTA**

Not even to my father?

**RAFAEL**

Especially not to mine!

**ZANETTA**

Who is? ...

**RAFAEL**

Prince Casimir!

**ZANETTA**

You, a Prince! And you have no illusions about who I am?

**RAFAEL**

I know that you are the one I love. That's all that matters to  
me. I'll smuggle you into my father's court.

**ZANETTA**

Is it possible?

**RAFAEL**

We've accomplished one miracle already.

**ZANETTA**

Someone's coming.

**RAFAEL**

It's my father and my old tutor. They are on the lookout.  
Quick! Miracles take a little preparation. *(they run off)*

*(Casimir and Sparadrop enter from the opposite side.)*

**CASIMIR**

Thundering Jupiter! Where has that young scamp gone to?  
I tell you, were it anybody but a son of mine, I would break  
my stick across his back,

**SPARADROP**

Such marvelous energy! Such vitality!

**CASIMIR**

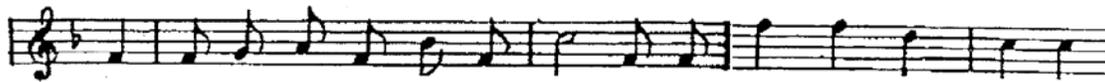
Character! That's what it boils down to.

**SPARADROP**

A man so well preserved!

**CASIMIR** *(flaring up)*

Well preserved! Ha! An antique, am I? A moth-eaten  
relic? A has-been?



What fol- de- rol do you im- ply? Oh, your nerve is col- los- sal!

Are you suggesting, sir, that I  
Am a crusty old fossil?

How many wrinkles do you see?  
Are my cheeks not still ruddy?  
What idiot would think of me  
As an old fuddy-duddy?

Oh, look again  
Before you say  
I'm just a man  
Of yesterday.

Still in the pink  
And feeling great,  
Who'd ever think  
Me sixty eight?

A dynamo,  
A man of clout!  
Yes, I can throw  
My weight about.

A thoroughbred

With steady gaze,  
My better days  
Lie well ahead.

At the height of my power,  
My seed in full flower,  
I am man of the hour, the hour, the hour.  
I am man of the hour!

Do you suggest that I'm a crank,  
That I've changed overnight?  
That I have overdrawn the bank  
And my bark has no bite?

No matter if I puff and pant,  
Am I not hail and hearty?  
No reason to believe I can't  
Be the life of the party.

Oh, look again  
Before you say  
I'm just a man  
Of yesterday.

Strong as a horse,  
Like Hercules,  
Except, of course,  
These wretched knees.

Sheer dynamite,  
Not very stout,  
Superb despite  
A touch of gout.

Well up to scratch  
And riding high,  
I still can catch  
A lady's eye.

At the height of my power,  
My seed in full flower,  
I am man of the hour, the hour, the hour.  
I am man of the hour!

**SPARADROP** Prince, you are a man of solid oak!

**CASIMIR** Are you calling me a blockhead? A puppet? No! Fire and steel, that's what I am. And that's what makes me uneasy about my son. A carbon copy of his father. Me all over again! The charm! The grace! The air!

**SPARADROP** A pearl! A genuine pearl! Any fool can tell where he came from.

**CASIMIR** Where he came from ? You take me for an oyster?

**SPARADROP** Oh, Prince, I meant merely ...

**CASIMIR** Never mind! I shall overlook the impertinence. Getting back to my son ... I worry about him. When I remember the wild escapades of my youth, I can't help thinking that if he resembles me, we're in for trouble. That most desirable marriage that I have set my heart on is in danger of going off the rails.

**SPARADROP** Oh, you were the very devil! The way you had with the women ...

**CASIMIR** You dare dredge up my past! Do you expect me to make you my confidant? To open up the youthful adventures that led me to defy my parents and marry against their wishes? Are you waiting for me to pour out my grief over the wife I lost when she gave birth to my son?

**SPARADROP** Certainly not, Prince. Never!

**CASIMIR** Enough! You would never understand. Of this I do not complain. It is precisely because of your limited intelligence that I have entrusted to you the education of my son. But it now appears that you have betrayed that trust.

**SPARADROP** Betrayed? How could you think for a minute? ...

**CASIMIR** Most disturbing signs. This sudden disappearing act, for example ...

**SPARADROP** Ah, here he comes now! Perhaps we shall find out more.

**RAFAEL** (*entering*) (I must have my Princess, and my plan is prepared. They believe me already such an idiot already, this should not surprise them.) Father, there you are! How I've been chasing you!

**CASIMIR** By running away from me? Such a chase could last a long time. And what is the meaning of this irregular behavior? Why did you leave the hunting party?

**RAFAEL** I couldn't help myself. I had to see her again.

**CASIMIR** See her again? See *whom* again?

**SPARADROP** Prince, explain yourself!

**RAFAEL** My goodness, father! There's no reason for alarm. I'll tell you everything.

**CASIMIR** I should expect nothing less.

*(Rafael smiles at him; little by little, the Prince also smiles. Sparadrop smiles in turn; the Prince gives him a severe look; the smile is quickly dropped.)*

**RAFAEL** Here's how it started. Six months ago, I saw a ravishingly beautiful Princess.

**CASIMIR** Sparadrop!

**SPARADROP** Impossible, sir! I've not let the boy out of my sight.

**RAFAEL** Exactly! It was you that led me to her.

**CASIMIR** What! You take my son to visit stray Princesses?

**SPARADROP** Oh, no, sir! I assure you!

**CASIMIR** Enough! Tell me more about this Princess. Of Tuscany? Bavaria? Brittany? ...

**RAFAEL** Of wax.

**CASIMIR** Of wax? This locality I've not heard of.

**RAFAEL** (*to Sparadrop*)

You remember? It was that afternoon at the circus. There I saw the Princess of Trebizonde, and I've dreamed of her ever since. O father! Let me have her! She moves ... her eyes turn ... she speaks ...

**Natural in her painted charms,  
Wonderful are her graces!  
On command, she raises her arms,  
Offering sweet embraces.**

**Have you a candy to give her?  
A dainty mouth she opens, so!  
Folding her hands, she'll then deliver  
Juliet's speech to Romeo.**

**Then will she call  
Papa, Mama! Papa, Mama!  
A fantastic doll!**

**From *Orpheus* and *La Belle Helene*  
She sings the tunes of Offenbach.  
Like a real *Parisienne*,  
She stays awake around the clock.**

**She has a further skill besides:  
Have you a stolen kiss in mind?  
Wagging a finger, off she glides.  
Thanks to a spring concealed behind.**

**Then will she call  
Papa, Mama! Papa, Mama!  
A fantastic doll!**

**NARRATOR**

Some parents might worry, others might get alarmed, at the passionate desire of their teenage son for a doll. Luckily, Prince Casimir is more broad-minded ...

**CASIMIR** (*to Sparadrop*)

In fact, it's just the thing! And just in time, too! This childish whim will keep the boy preoccupied until we can get that marriage contract signed. I'll humor him.

**SPARADROP**

Ah, sir, sheer genius!

**CASIMIR**

And since when do I require your approval? Well, son! So this mechanical Princess has struck your fancy? Ha ha ha! She sounds very charming indeed.

**RAFAEL** Oh, yes, father! I went back to see her the following day, and she was gone. The circus tent had folded. It is only today that I have found her again. Here of all places, in this very chateau.

**CASIMIR** The new occupants are operating a public museum?

**RAFAEL** I wouldn't know. But here she is, and I want her more than I've ever wanted anything in my life.

**CASIMIR** Of course, of course! Understandable!

**RAFAEL** Let me have her.

**CASIMIR** Easier said than done. We could run into resistance.

**RAFAEL** (*in a dream*) Oh, I don't think she'll resist.

**SPARADROP** That goes without saying. But the owners may not be so eager to part with such a prized possession, possibly an heirloom.

**CASIMIR** Refuse Prince Casimir? Disregard rank? Have they never heard of *oblige noblesse*?

**SPARADROP** Of course, knowing who you are ...

**CASIMIR** They will not know who I am! (If they did, the price would go soaring.) I shall remain incognito. Well, well! So if I get the pretty Princess for you, you will promise to be docile, obedient, and to stay out of mischief?

**RAFAEL** Oh, yes, Papa!

**CASIMIR** And you won't go taking her apart to see what makes her tick?

**RAFAEL** Oh, no, Papa! Believe me, I won't!

**CASIMIR** Then you shall have her. You can keep her in your bedroom.

**RAFAEL** Oh, father, thank you! I mean, wow!

**SPARADROP** Here come the owners of the chateau.

**CASIMIR** Remember, strictly incognito! Leave the bargaining to me.

**NARRATOR** The two worlds meet – the lowly and the mighty – each hoping to benefit from the other, each convinced that the other can give it exactly what it wants. When else do people get along so amicably?

**PAULA** We are charmed, gentlemen, by the honor of your visit.

**CASIMIR** It is my pleasure to address the new owner of the chateau?

**CABRIOLO** Delighted to welcome you. Our good fortune!

**PAULA** Our doors are always open to such distinguished callers.

**NARRATOR** It doesn't take long to get down to business. The negotiations go through various stages, shifting from social pleasantries to basic maneuvers – the jockeying for position, the drawing of swords, the preliminary scuffle, the thrust and parry, the first blood, the lunge. The counter-attack, the final rough and tumble free for all ...

**CASIMIR** It is obvious that you do not know who I am, Tell these barbarians that they are dealing with Prince Casimir!

**ALL** **The mighty peer, Prince Casimir?  
Prince Casimir in person here?**

**CASIMIR** **The fact apparently is clear:  
It's yours sincerely Casimir.  
So now my name has got about,  
I want my orders carried out.**

**CABRIOLO** **Of you we stand so much in awe,  
Your every wish and word is law.**

**CASIMIR** **Indeed, on you may I depend?**

**CABRIOLO** **Unto the end!**

**OTHERS** **Unto the end!  
Your orders proudly we'll attend.**

**CABRIOLO** **We shall attend.**

**OTHERS** **Unto the end!**

**A Prince so royal we revere;  
Long live the noble Casimir!**

**NARRATOR**

Prince Casimir's apprehension that knowledge of his identity would drive up the price of the Princess proves in fact justified. You have to hand it to these circus folk; they know how to strike a bargain ...

**CASIMIR** (*exhausted*)

Then it is finally agreed that in addition to the Princess, I am to take the rest of the collection, plus yourself and your entire family. That you are to receive titles of nobility and will reside in my palace, where your one duty will be to supervise the priceless collection.

**ALL**

Agreed! Agreed!

**CASIMIR**

When I want something, nothing stops me.

**CABRIOLO**

The Princess goes nowhere without us and the song that tells her story.

**CASIMIR**

That is the limit! I refuse to take the song!

**ZANETTA**

Ah, but without the song, one cannot possibly know the Princess!

**In Trebizonde, so I've heard tell.  
A fair Princess did once reside.  
She satisfied her husband well,  
A model wife he showed with pride.**

**When dandies tried to catch her eye.  
Without a wink she sashayed by.  
The polka and the fandango  
She kept for King Rhotamago.**

**OTHERS**

**A model, yes! The point we stress,  
A rare Princess! A Queen, no less.  
When dandies tried to catch her eye.  
Without a wink she sashayed by.**

**Come and see the Princess,  
The one and only ever shown,  
The Princess of Trebizonde.  
Zing boom! La la boom!**

**CHORUS**

**Come and see, one alone ever shown,  
The Princess of Trebizonde.  
Zing boom! La la boom!**

**ZANETTA**

**It happened at the winter ball;  
She met a Russian officer,  
And arm in arm, 'tis said by all,  
Till dawn they danced a *pas de deux*.**

**The jealous King to wrath was stirred;  
He soon began to see the light.  
His wife replied, "But how absurd!  
My dear, you know I'm cold at night."**

**OTHERS**

**She danced, oh yes! The point we stress,  
A rare Princess! A Queen, no less.  
The King was soon to see the light  
When she replied, "I'm cold at night."**

**Come and see the Princess,  
The one and only ever shown,  
The Princess of Trebizonde.  
Zing boom! La la boom!**

**CHORUS**

**Come and see, one alone ever shown,  
The Princess of Trebizonde.  
Zing boom! La la boom!**

**ZANETTA**

**The King then waved a magic wand;  
His wayward wife he turned to wax.  
No man nor match in Trebizonde  
Can now reheat that heart so lax.**

**The story proves a fact of old:  
To hold a wife forever true,  
To keep her warm when nights are cold.  
A magic wand alone will do.**

**OTHERS**

**To wax, oh yes! The point we stress  
Though nonetheless a rare Princess.  
To hold a wife that goes astray  
A magic wand can save the day.**

**Come and see the Princess,  
The one and only ever shown,  
The Princess of Trebizonde.**

**Zing boom! La la boom!**

**CHORUS**

**Come and see, one alone ever shown,  
The Princess of Trebizonde.  
Zing boom! La la boom!**

**CABRIOLO**

**We must run without delay  
To send the Princess on her way.  
Yes, off we go! Prestissimo!**

**ALL**

**Happy day! Hip hooray!  
Her Majesty will lead the way;  
All's working out, all's going right.  
The goal is now in sight.**

**And light of heart,  
Unto the palace we depart.  
Together we depart.  
On our way! Happy day!  
Let us be off,**

**A dream come true, we go with glee  
To revel with Her Majesty.  
The fair Princess, again to reign,  
Goes out to claim a new domain.**

**The royal air,  
The glowing cheek,  
The form so fair  
The eyes that speak!  
There's not a doll, brunette or blonde,  
To compare with Trebizonde.**

**Viva the Princess! Pearl of Trebizonde,  
And of the wider world beyond!  
Happy day! We're on the way!**

### **ACT III**

**NARRATOR**

Again the fortunes of the circus folk have taken a dizzying turn upwards. Can so rapid an ascent be accomplished without a fall? Cabriolo – I beg your pardon, *Count* Cabriolo – and his family are now comfortably settled in the magnificent palace of old Prince Casimir, presumably

to feed and water the precious waxwork collection, or whatever it is that one is supposed to do.

Ever-vigilant guards are posted on duty – a job notably deficient in excitement and variety. The dull routine is rendered even more stupefying by young Prince Rafael’s apparently absurd passion for the star of the collection. These guys – rugged, tough, worldly wise and cynical – have little sympathy for such whimsy, and lots of time on their hands to give voice to their disgruntlement.

**GUARDS**

**This we can handle on our backs!  
A job to guarantee a yawn.  
To guard a gallery of wax  
Requires little brain or brawn.  
The ladies laugh at our expense,  
For this career does not make sense.**

**FINOCHINI**

**Each day the same.**

**FRANCESCO**

**And so dull we could die.**

**FLAMINIO**

**For what, I’d like to know.  
A pack of fools!**

**RICCARDO**

**Our duty’s not to reason why.  
Oh, no! We just obey the rules.**

**GUARDS**

**Our duty’s not to reason why.  
Oh, no! We just obey the rules.**

**RICCARDO**

**Timid as a turtle dove,  
The Prince was also young and fair.  
One fine day he fell in love –  
Oh, would the story ended there!**

**FLAMINIO**

**His lady love is calm and quiet,  
A pretty thing about the house;  
Frugal both in dress and diet,  
As some would say, the perfect spouse.**

**FRANCESCO**

**And I predict a perfect marriage!  
No need fear the shopping bill.  
She’ll order neither coach nor carriage,  
And for Champagne her taste is nil.**

**GUARDS**

The story smacks  
Of more than wax.

Some would pay for such a show –  
A couple so bizarre to see!  
I would not presume to know  
When they'll produce a family.

**FINOCHINI**

Never known to lose her temper,  
Little prone to nag or scold;  
Be it August or December,  
She waxes neither hot nor cold.

**BROCOLI**

How well she keeps her fresh complexion!  
Not a wrinkle on her brow.  
Her figure will remain perfection  
Half a hundred years from now.

**BORGHETTO**

To her no woman can hold a candle --  
At least on this have all agreed.  
No danger here of deceit or scandal --  
Fidelity comes guaranteed.

**GUARDS**

The story smacks  
Of more than wax.

Some would pay for such a show –  
A couple so bizarre to see!  
I would not presume to know  
When they'll produce a family.

**RAFAEL**, *who has overheard part of the mockery*

They really take me for such a nitwit. What better way of  
throwing them off the scent?

**GUARDS** (*variously*)

Ah, you come to pay another visit to your sweetheart!  
Such a lady, a model of femininity!  
The epitome of virtue!  
An inspiration for the girl of today.  
So dependable! Such an even temper.  
And I've never once heard her talk back.

**RAFAEL**

Then you don't know what a sweet voice she has. Ha!  
Laugh if you like, but don't be too sure that I'm the fool  
you think I am. Look, now that we fellows are alone,

there's no need to pretend any longer. Yes, I'm in love, but not with any wax Princess. A thousand times no! That's just a decoy for my father's benefit. Let me tell you about ... Zanetta!

**A sheltered plant, cut off from air,  
In shadow I was kept.  
Of life and beauty unaware,  
My starving soul but slept.**

**Then I saw the sun!  
Scattering stars, the dawn unfurled.  
Joy as known to none  
Opened a new, wonderful world**

**So simple the mystery:  
I love her and she loves me.**

**A docile child, naïve and green,  
With games and dreams I played.  
The world beyond remained unseen  
A distant masquerade.**

**Then a sudden change!  
I am transformed within an hour.  
Wonderful and strange,  
I'm an adult, full of new power.**

**So simple the mystery:  
I love her and she loves me.**

**GUARDS**

What a change! You've become a different person.

**RAFAEL**

That's what I'm trying to tell you! I've become a man! And to celebrate my new independence, tonight I'm giving a supper party right here for my darling, and you are all to be my guests.

**GUARDS**

Now you're talking! But what about your father?

**RAFAEL**

Oh, don't worry about him. I can manage. Love stimulates the brain cells. The truth is, I found a fascinating guide book, tucked away in the attic. An old diary, kept by one of my disreputable ancestors –you can tell that he's the black sheep of the family. It contains nothing but wild, romantic

escapades, that give me all the ideas I need for getting around an unbending parent.

**A GUARD**

Watch out, Prince! Here's your father now!

**RAFAEL**

I'm off! Don't forget tonight!

*(He runs out, shielded and followed by the guards. Casimir and Sparadrop enter.)*

**SPARADROP**

I was sure we would find him here. Really, I don't know what to make of the boy. I'm at my wits end. Last night I went to his room, checking up as usual. He was already in bed, but asked me to read him a chapter from Plutarch.

**CASIMIR**

Plutarch! Aha!

**SPARADROP**

I went to your study to locate the volume.

**CASIMIR**

Stop! I can finish the story for you. You return with the book; you read. Your young pupil listens enthralled, spellbound, bewitched! At the end of an hour, convinced that he is finally asleep, you tiptoe out, only to discover that you have been performing for the benefit of two pillows propped up under the covers.

**SPARADROP**

Why, that's exactly what happened! How did you know?

**CASIMIR**

Something is in the air, something mysterious. I am at a loss to explain it. You are aware that once upon a time, I was rather a sly dog myself. Well, for the past six weeks, my son has been duplicating to the letter all the tricks I once inflicted on my old man. This proves the theory of heredity! Which makes me all the more alarmed about my son. What do you suppose he is up to now?

**SPARADROP**

Speak, Prince.

**CASIMIR**

He has ordered a lavish supper for tonight.

**SPARADROP**

So I have already found out from the kitchen. Would you care to hear the menu? Vichyssoise ...

**CASIMIR**

Stop! I know the rest. Vichyssoise, escargot, oysters, lobster, asparagus, truffles, *pate de foie gras*, fromage, Cognac, Champagne ...

**SPARADROP** Exactly! How did you know?

**CASIMIR** How could I forget the indigestion that followed? Ah, yes! It runs in the blood.

**SPARADROP** Uncanny!

**CASIMIR** That boy has some scheme afoot. He thinks to outmaneuver Prince Casimi! The novice takes on the master. We shall see who wins the final round. I shall catch him off guard. Yes, that little party he is planning for this evening might be just the thing. I like the idea. So much so that I shall attend it myself! As you see, the situation is under control. I have never felt in better form.

**PAGE** (*entering*) Count Cabriolo and family!

*(Magnificently attired, but in bizarre taste, the circus folk enter in grand formation and strike comically aristocratic poses.)*

**CASIMIR** My adoring subjects! An agreeable man, that Count Cabriolo. Though I must say, he has the most extraordinary luck in cutting the cards.

**OTHERS** **Grateful servants, lowly but loyal,  
We salute a ruler so royal.  
Give a hearty cheer!**

**For a Prince without peer,  
Hooray for noble Casimir!  
Again a loud and hearty cheer,  
Hooray for noble Casimir!**

**CASIMIR** **They bow to the great –  
They adore and revere me!  
On matters of weight  
They are gathered to hear me.**

**And I observe with some pride  
That I am more than a guide.  
For whether mild or outrageous,  
My mood is contagious.**

**When a Prince  
Absolute**

Plays a card  
The underdogs follow suit.



No need for me to wear a crown, for oth-ers quake if I but frown.

When I'm content  
And up to par,  
Lesser mortals  
Are.

**OTHERS**

No need for him  
To wear a crown, *etc.*

**CASIMIR**

I'm star of the show,  
And as always, the winner.  
My outlook I owe  
To an excellent dinner.

A choice bottle of wine,  
An imported cigar –  
No, I wouldn't trade mine  
For the life of the Czar.

All aglow,  
Full of zest,  
As I go,  
So go the rest.

No need for me  
To wear a crown,  
For others quake  
If I but frown.

When I'm content  
And up to par,  
Lesser mortals  
Are.

**OTHERS**

No need for him  
To wear a crown, *etc.*

**CASIMIR**

Well, well, ladies, gentlemen! I regret to say that I must leave you for a while. You must entertain yourselves without me, ha ha ha! I have made arrangements for

hunting. Horses are ready. Rafael, my son, you will join me. To the hunt!

**RAFAEL** (*aside to Zanetta*) Don't worry. I'll get out of it. We'll meet right here as soon as it gets dark.

**CASIMIR** (*aside to Sparadrop*) Ha ha! I remember the day my father wanted me to go hunting ... I had my own plans, a secret rendezvous ... so I invented a toothache! Oh, I was a young devil! (*to Rafael, severely*) See here, why the long face? Is something the matter?

**RAFAEL** Oh, father! The worst luck! You'll have to count me out. I can't go hunting with you.

**CASIMIR** And what is to prevent you?

**RAFAEL** This God-awful toothache!

**CASIMIR** Oh, this is too much! (What did I tell you? It runs in the blood!)

**Well-timed, this attack so acute!  
A toothache am I to believe?  
My son, let's get to the root:  
I see you've something up your sleeve.**

**RAFAEL** Ah! Ah!

**OTHERS** Poor, wretched youth!

**RAFAEL** Ah! Ah!

**OTHERS** Tortured by a tooth.

**RAFAEL** Ah! Ah! Ah!

**Lento** Ah! My swol-en jaw! Ah! **Plus vite** It's grown gi0 gan- tic!

**Sir, to tell the truth,  
I've got a throbbing tooth  
That drives me frantic.**

**Ah! My swollen jaw!  
Ah! My bloated cheek!  
What am I to do?  
Sheer agony to chew!  
Oh, oh! I can barely speak.**

**What a wretched plight!  
No relief in sight.  
How, oh how am I to bite?**

**Though not about  
To have it out,  
For time alone can heal.  
Ah! From bad to worse,  
What a cursed ordeal!**

**OTHERS**

**Ah, the pain and the suffering!  
A sore ordeal!**

**RAFAEL**

**Ah, this dratted tooth!  
It calls for quiet.  
Puckered by the pain,  
From hunting I'll refrain  
And stick to liquid diet.**

**Ah! My aching tooth!  
Ah! Confound it, curse it!  
Sir, you mustn't mind  
If I remain behind  
To stay at home and nurse it.**

**Better off alone,  
Leave me on my own,  
For time alone can heal.  
Ah! From bad to worse,  
What a cursed ordeal!**

**OTHERS**

**Ah, the pain and the suffering!  
A sore ordeal!**

**CASIMIR**

Well, my son, this is indeed unfortunate. But if you are in such agony, you had better lie down.

**RAFAEL**

Yes, father, I suppose I must.

**CASIMIR**

I shall hunt alone. (But I shall return.)

**RAFAEL & CHORUS**      **From bad to worse,  
Oh, what a sore ordeal!**  
*(All leave, except Paula and Sparadrop.)*

**NARRATOR**                      Operetta is a land where love sprouts in every nook and corner, like wild mushrooms.

**PAULA**                              Oh, professor! Is it wise? I wonder if I can trust myself. A naïve, inexperienced girl has to be on guard. A man of the world can sweep her off her feet in a minute. Oh, dear, I already feel quite giddy!

**SPARADROP**                      Meet me right here, as soon as it gets dark.

**PAULA**                              And in the dark, too! *(they run off, blowing kisses,)*

**NARRATOR**                      In concentrating on one pair of lovers, we have been guilty of overlooking another. Regina, the former tightrope walker, and Tremolini, the former juggler, chafing under the heavy hand of parental authority, decide on desperate measures.

Much as we would like to present our characters in the best possible light, I must confess that we would prefer heroes with a bit more dash. Adept though he maybe at spinning the plate, Tremolini falls short of the romantic ideal.  
*(Tremolini and Regina furtively enter)*

**TREMOLINI**                      **The hour has struck, the time for action!**

**REGINA**                              **The dark of night will lend protection.**

**TREMOLINI**                      **Oh, what to do?**

**REGINA**                              **We'll run away.**

**TREMOLINI**                      **But do I dare?**

**REGINA**                              **The risk we share.**

**TREMOLINI**                      **'Twere best to wait.**

**REGINA**                              **You hesitate?**

**BOTH**                                **{I/you} hesitate! {I/you} hesitate!**



**TREMOLINI**                    **Come!**

**REGINA**                        **Not yet ...**

**TREMOLINI**                    **Though I can offer only pennies,  
Follow me, my brave pioneer.  
For with an arm as strong as any's,  
I'll provide not wine, but beer.  
You dare? You dare?**

**REGINA**                        **Ah, darling! Tempt me not!**

**TREMOLINI**                    **You dare? You dare?**

**REGINA**                        **Love, you put me on the spot.**

**TREMOLINI**                    **Food of love I offer gladly;  
Dreams and hopes will fill our cup.  
Once in a while we'll quarrel madly  
For the pleasure of making up.  
You'll come? You'll come?**

**REGINA**                        **Oh, my darling! Why not wait?**

**TREMOLINI**                    **You'll come? You'll come?**

**REGINA**                        **Yet I hesitate ...**

**TREMOLINI**                    **Off and away!**

**REGINA** (*pulling herself together*)  
**Ready to start!**

**TREMOLINI**                    **Light of my heart!**

**REGINA**                        **Love of my life!**

**BOTH**                            **Away! Away!  
We're set to go,  
Off on our own  
For parts unknown.**

**Let us scurry, let us scamper,  
Not a moment left to spare!  
No more doubts can put a damper**

**On the destiny we share.**

**Let us scurry, let us scamper,  
Journey toward the rising sun;  
Not the time to fret and worry,  
Now it's time to run!**

**So hurry, honey! Hurry!  
Find a coach and four.  
We'll scurry, scamper, scurry  
Through an open door.  
Upon a coach and four  
The future we'll explore.  
Click! Clack! Click! Clack! Click! Clack!**

**TREMOLINI**

My darling! We'll start a new life. Go, pack a few things,  
and meet me right here as soon as it gets dark.

**REGINA**

Then off and away! *(They run off)*

**NARRATOR**

The lights gradually fade. In other words, it's getting dark.  
The guards are on parole. On *patrol!*

**GUARDS**

**Ever on our toes,  
We patrol the grounds;  
Never do we doze  
On our nightly rounds.**

**All eyes and ears, and always  
With dagger drawn,  
Here we roam the rooms and hallways  
From dark till dawn.**

**RICCARDO**

**We comb the corridors and nooks**

**FLAMINIO**

**In search of prowling thief or vandal.**

**FRANCESCO**

**Without the aid of torch or candle**

**FINOCHINI**

**We specialize in catching crooks**

**ALL FOUR**

**We comb the corridors and nooks  
For thieves and crooks.**

**GUARDS AND CHORUS** Ever on our toes,

**We patrol the grounds;  
Never do we doze  
On our nightly rounds.**

**All eyes and ears, and always  
With dagger drawn,  
Here we roam the rooms and hallways  
From dark till dawn.**

**Left right, left right,  
We march all night.**

**NARRATOR**

The room is now pitch dark. Not a candle, not even a taper in sight. You can barely see the hand in front of your face. The atmosphere is murky and mysterious, perfect for a secret rendezvous, but hazardous for what we have reason to believe will be a scene of heavy traffic.

*(Paula enters, feeling her way)*

**PAULA**

My goodness! It's like stepping into a cave. Black as midnight. Terribly romantic, but it might be even more so were my modesty a wee bit visible ... it's almost *too* exciting! My first rendezvous! An experience so often thrown away on thoughtless youth ... But where is he? I should not have arrived so punctually. Yes, that was a mistake. He should be doing the waiting, not I. This very minute, he should be on pins and needles, eager, agitated, impatient. He should be experiencing the thrill, the uneasiness of expectation, the delicious torment of wondering, where is she now? ... You don't suppose the idiot has stood me up? Monstrous! No, no, I hear a step ... Here comes the dear man now.

*(Regina enters, also feeling her way)*

**PAULA**

Hush! Don't stumble.

**REGINA**

Where are you, my darling?

**PAULA**

Over here, my sweet. And you?

**REGINA**

Near the door. Give me a hand.

**PAULA** Oh, dear professor! How late you are! Alone, in this dark room, I was beginning to get nervous ... What a soft, delicate hand, like a lady's ...

**REGINA** (*aside*) Heavens, my aunt! An unforeseen complication! She must not find me out.) (*lowering her voice*) Yes, my dear. My apologies ...

**PAULA** But here you are, so all's forgiven. Dear Sparadrop – such a sweet name – is this terribly bold of me? You don't think I'm one of these dreadful modern girls? ... My nieces ...

**REGINA** No, no, no! Certainly not that! (I'd better get out as fast as possible and head off Tremolini.)

(*Regina starts toward the door just as Zanetta enters and closes it.*)

**PAULA** My dear, you're not leaving?

**ZANETTA** Why, no, I'm just coming. Where are you?

**REGINA** (The duet has turned into a trio.)

**PAULA** I feel quite lost without your hand to hold on to. Even though I trust you entirely, you must understand a girl's naive reticence. I could never bring myself to say how exciting it is to be alone with you in a dark, deserted room.

**ZANETTA** Umh, uhm!

**PAULA** No, I would die sooner than breathe a word about the sweet turmoil that agitates my bosom.

**ZANETTA** (He has changed since this afternoon.)

**PAULA** Ah, you would never impose upon my innocent confusion ... even though I seem to be completely at your mercy ... you wouldn't dream of taking advantage.

**ZANETTA** (Good gracious, it's my aunt! But who does she think I am?)

**PAULA** We seem to have got disconnected. My dear, when I suggested that you would impose, I did not mean to be taken quite so literally ... You must not think me a silly

prude ... Under the circumstances, it's quite natural to take a girl's hand.

**ZANETTA** (This is most awkward.)

**PAULA** (*taking a hand on each side*)

Ah, there you are! Sir! Oh, dear! I wonder if I *am* quite myself!

(*Rafael, Tremolini and Speradrop enter separately. but simultaneously, each carrying a light.*)

**ALL** Good heavens! What's here? What's going on?

**PAULA** My nieces! How long have you been here? Oh my goodness! I trust that you girls were not listening.

**SPARADROP** Prince Rafael!

**TREMOLINI** Professor!

**RAFAEL** Ha ha! The joke is on us all. You are here, I am here, we all are here for the same purpose.

**SPARADROP** But Prince ... your infatuation with the Princess of Trebizonde?

**RAFAEL** My friend! It's time for you to wake up. Are you ready for a surprise? Meet the Princess!

**SPARADROP** Good Lord! Zanetta! What will your father say?

**TREMOLINI** To the devil with both fathers! It's time for us to start living our own lives.

**REGINA** There speaks my true love.

**TREMOLINI** A carriage is waiting outside, with room for six.

**ZANETTA** The fledglings get their wings ...

**RAFAEL** And fly off into the night.

**PAULA** It's like a story book!

**RAFAEL** But why the rush to reach the end of it? Let's enjoy every chapter. How about some supper?

**TREMOLINI** Supper! Where?

**OTHERS** Supper!

**TREMOLINI** A pity to elope on an empty stomach.

**RAFAEL** Pages, attend!

**GUARDS** On command, like a shot,  
We arrive on the spot.

**TREMOLINI** They've found us out, this is the end!

**SPARADROP** Before begun, we are undone!

**RAFAEL** Not foe, but friend.  
As guests they attend,  
Come by invitation  
For food and celebration.  
To all, the hand of welcome I extend.

**ALL** Around the table banqueting,  
Let us sup and sing.  
So gather round to sup and sing.

**CABRIOLO** (*bursting in*) What's going on? My sister! My daughters! Is this a pagan bacchanal? Prince!

**RAFAEL** Come! We appeal to your tender heart. (*indicating Paula and Sparadrop*) Is late blossoming love to be denied? They can fight their passion no longer.

**PAULA & SPARADROP** We are in love!

**RAFAEL** And they inspired the rest of us. I am in love with your daughter.

**CABRIOLO** Ha! Seducer! Scoundrel!

**RAFAEL** No, no! Husband – with your permission.

**CABRIOLO** What! Are you suggesting that a daughter like me is to be connected to a father like yours? (*amused*) Ho, ho, ho!

Wait till the old boy finds out! Speaking of whom ...

**RAFAEL** My father ...

**CABRIOLO** This may require some careful spadework. What if he charges in on us?

**RAFAEL** No danger! Pages are on the lookout, ready to give warning.

**CABRIOLO** Then what are we waiting for? Dive in!

**ALL** Lead on, lead on, lead on!

**ZANETTA** **If the menu fails to fill you ...**

**TREMOLINI** **If the wine inspires you not ...**

**RAFAEL** **Cast the blame upon my father,  
For I give the best he's got.**

**ALL** **Thanks we offer to your father  
For we get the best he's got.**

**ZANETTA & RAFAEL** **May the wedding bells ring!**

**OTHERS** **First we'll revel and sing.  
We'll feast, drink and sing.**

**RAFAEL** **Tenors and trebles,  
Altos and basses,  
Come, take your places;  
Pour out the wine!**

**Lovers united,  
Rovers and rebels,  
Friends are invited  
All down the line.**

**ZANETTA & RAFAEL** **You and you, come along!  
So brief the night,  
May it pass with a song  
Of sheer delight.  
Celebrate  
With a glass and a plate.**



Come on! Drink, eat and be merry. Friends of yours are friends of mine.  
Go high, floating light and airy,  
Glow in the glory of wine!

**ALL** Ah! Come on! Eat, drink and be merry! *Etc.*

**ZANETTA** As the wine sparkles  
Lift up your glasses;  
After youth passes,  
No turnabout.

Join in our revel,  
Rise to its rapture.  
None can recapture  
Fire once gone out.

**ZANETTA & RAFAEL** You and you, come along! *Etc.*

**ALL** Come on! Eat, drink and be merry! *Etc.*

**ZANETTA & REGINA** For entertainment we could do dramatics ...

**RAFAEL & SPARADROP** Improvisations comic and ironic ...

**TREMOLINI & CABRIOLO**  
Suppose we demonstrate some acrobatics ...

**RAFAEL & SPARADROP** Or why not form a Pocket Philharmonic?

**TREMOLINI & CABRIOLO**  
A rousing concert we'll present  
That's bound to be magnificent.

**OTHERS**  
A rousing concert we'll present  
That's bound to be magnificent.

**ALL** Now choose, now choose your instrument. Ah!  
Ta ta ra ta ta  
Zing boum zing boum

*(Rousing dance, each pantomiming to a musical instrument)*

**CASIMIR** (*from outside*)      Open! Open up! What's going on in there?  
Open, open! Why is the door locked?

**PAULA**      I do believe some timid soul wants to come in.

**CABRIOLO**      Somebody's making a nuisance of himself.

**CASIMIR**      Has everybody gone deaf? I say open up!

**SPARADROP**      My God! It's the boss!

**RAFAEL**      My father! Help me, I've got to hide!

**CABRIOLO**      I thought you said you weren't afraid of him.

**RAFAEL**      That was because I thought he was away.

**CABRIOLO**      Good reason.

**TREMOLINI**      We'd all better clear out.

**CABRIOLO**      Impossible! Wait! An idea! Ladies, Prince – quick, behind  
the curtain. You two, up here! And don't move!

*(Tremolini and Sparadrop leap upon a pedastal as  
Cabriolo goes to the door and opens it. Casimir barges in.)*

**CASIMIR**      Well, well! You took your time about opening the door.

**CABRIOLO**      Prince, how was I to know it was you?

**CASIMIR**      (I smell a feast.)

**CABRIOLO**      But how can this be? We saw you go off hunting.

**CASIMIR**      The explanation even you should be able to figure out.  
I went and came back. And might I ask *you* what are up to?

**CABRIOLO**      Ah, working, working late. Always adding to my precious  
collection.

**CASIMIR**      So I see. It seems to me that these two figures were not here  
this morning.

**CABRIOLO** Right you are, Prince. In fact, these are the very two pieces I was hoping to finish in time for your birthday.

**CASIMIR** But that's eleven months away.

**CABRIOLO** Never too early to get started.

**CASIMIR** And what do these two figures represent?

**CABRIOLO** Poetry and music.

**CASIMIR** Very well executed. This pose in particular. Huh! I could have sworn that Poetry was turned the other way.

**CABRIOLO** No, no, Prince. Obviously you were mistaken.  
*(to Tremolini)* Idiot!

**TREMOLINI** My foot went to sleep.

**CASIMIR** Hm! Did someone speak?

**CABRIOLO** Why, yes, Prince. I was just remarking ... *(Sparadrop sneezes)*

**CASIMIR** Music is apparently coming down with a cold.

**CABRIOLO** A special effect. Neo-realism we call it. It's done with springs.

**CASIMIR** Fascinating! You must show me how it works. Open them up!

**CABRIOLO** But Prince ...

**CASIMIR** Open them up, I say! I want to look inside. Never mind, I'll open them myself with my hunting knife.

*(General consternation; everyone comes out of hiding.)*

**ALL** *(variously)* Help! Stop! Wait! Save me! Spare me! Oh, Prince! Sir! Father!

**CASIMIR** So I have succeeded in exposing you! Did you take me for an idiot? A shame to break up such a pleasant party. Out! Everyone of you! You are to leave my house tonight.

**RAFAEL** Father! If she leaves, I leave.

**CASIMIR** What! My own son talks back to me!

**RAFAEL** Yes, and I have something to say. What right have you to be so lofty? And how can you forbid me to follow in your own footsteps? You yourself married a girl from the circus.

**CASIMIR** Hold your tongue! How did you? ... (*Rafael holds up a bundle of letters*) I see ... so you've found out ...

**RAFAEL** The celebrated Fifi la Flamme! She was my mother!

**PAULA** And my sister! Oh, God be thanked! (*throwing herself into Casimir's arms*) My long lost brother!

**CABRIOLO** My son-in-law!

**ZANETTA & REGINA** Uncle Casimir!

**PAULA** (*to Rafael*) My nephew!

**CASIMIR** Then it's true that all of you are nothing but acrobats.

**RAFAEL** Of course it's true! And you know very well, father, that you always had a weakness for acrobats. And I see it runs in the blood.

**PAULA** Brother! You are just in time to give your blessing to two adoring sweethearts.

**CASIMIR** Very well. You deserve each other.

**REGINA** Father ... I ask for the hand of Tremolini.

**CABRIOLO** And I daresay I will not have a moment's peace until you get it.

**CASIMIR** Go ahead, get married, the whole lot of you .... But I see no reason why we can't continue living here together. It seems that I'm part of the family. (*to Cabriolo*) Count, you old scoundrel! How will you and I spend the long winter evenings?

**CABRIOLO** We'll manage. I'll keep you company. And maybe I'll teach you how to cut the cards!

**ZANETTA**



I nev- er thought, I must con- fess, that I'd be- come the real Prin- cess,

**But as we draw the curtain down  
The circus girl puts on the crown.**

**A foolish tale, but tender, too;  
The final word we leave to you.  
Remember, please, for all our flaws,  
Our pleasure comes from your applause.**

**ALL**

**A foolish tale, but tender, too,  
The final word we leave to you.  
Remember, please, for all our flaws,  
Our pleasure comes from your applause.**

**Come and see the Princess,  
The one and only ever shown,  
The Princess of Trebizonde.  
Yes, everybody come!  
Zing boum! La la boum!**

**The End**



