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THE WEAVERS

A Musical Play in One Act

Based on Hans Christian Andersen's

"The Emperor's New Clothes"

Book, Music & Lyrics by

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Opening Act Theatre Company

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Author's Note

Please note that every part in "The Weavers" can be portrayed by either a boy or a girl. At Opening Act we strongly believe in casting according to ability, and not letting other external factors (race, gender, appearance, etc) have undue influence.

The default gender for most roles is female, but if a boy is playing the part, simply change the character name to the male version and use male pronouns when referring to him.

Cast of Characters

Coco: Emperor of Sartoria

THE CABINET

Lady Lewker: Minister of Money
Lord Winston: Minister of War
Lady Tort: Minister of Law
Lady Ronweigh: Minister of Fashion
Lady Tudor: Minister of Education
Lady Alexandra: Minister of Trade
Lady Wendelberry: Minister of Agriculture
Lord Colloquy: Minister of Diplomacy

THE PERSONAL STAFF

Nadia Nelka: The Royal Advisor
Hanna: The Royal Maid
Felipe: The Royal Chef
Lori: The Royal Plumber
Chantelle: The Royal Chauffer
Gannon: The Royal Guardian
Paloma: The Royal Groundskeeper
Delaney: The Royal Scribe
Olga: The Royal Nurse

THE WEAVERS

Ponzi: President of the Weavers
Valfierno: Vice President of the Weavers
Semion: Weaver
Elbark: Weaver
Abignale: Weaver
Karski: Weaver
Jazmin: Weaver
Fedora: Weaver

THE CITIZENS

Quinn: Peddler
Imogene: Quinn's Child and Apprentice
Geoff: Grocer
Kayla: Baker

THE POLICE

Yolanda: Sheriff
Odessa: Deputy
Ulrich: Deputy

THE COURT

<u>Xandra</u> :	Countess of Lagerfeld
<u>Xerxes</u> :	Earl of Lagerfeld
<u>Abilene</u> :	Duchess of Santa Laurel
<u>Ahmed</u> :	Duke of Santa Laurel
<u>Zelda</u> :	Baroness of Hardie
<u>Zeno</u> :	Baron of Hardie
<u>Lamar</u> :	Prince of Prada
<u>Lilibeth</u> :	Princess of Prada
<u>Sedona</u> :	Duchess of Burberry
<u>Sherwood</u> :	Duke of Burberry
<u>Madonna</u> :	Baroness of Valentino
<u>Manfred</u> :	Baron of Valentino

Scene

The Royal Palace of Sartoria, a street outside the palace

Time

A time in the past when, unlike today, people were gullible.

Songs

	Song Title	Sung by..	Script Page#	Vocal Track#	Instrumental Track #
1.	We Are The Weavers - Prologue	The Weavers	1	1	14
2.	I Love Clothes	Coco, Lady Ronweigh, The Court, Company	2	2	15
3.	We Can't Possibly Do It	The Weavers, Company	6	3	16
4.	Fools and Their Money Part 1	The Weavers	12	4	17
5.	Fools And Their Money Part 2	Chantelle, Gannon, Lori, Hanna, Felipe, The Personal Staff, Valfierno, The Weavers, Company	13	5	18
6.	Fools And Their Money Part 3	Lady Ronweigh, Lord Winston, Lady Tudor, The Cabinet	17	6	19
7.	Fools And Their Money Part 4	Ponzi, The Weavers, The Cabinet, Lady Ronweigh, Lord Winston, Lady Tudor, Lady Lewker, Lady Tort, Company	20	7	20
8.	Fools And Their Money Part 5	The Weavers (minus Karski)	26	8	21
9.	Lonesome Road	Nadia, Karski, Geoff, Kayla, Company	28	9	22
10.	I Am Their Emperor	Coco, Company	33	10	23
11.	The Parade Part 1		36		24
12.	The Parade Part 2	Company	38	11	25
13.	Permission To Be Brave	Coco, Nadia, Karski, Lady Ronweigh, Imogene, Cabinet, Company	42	12	26
14.	We Are The Weavers - Epilogue	The Weavers (minus Karski)	47	13	27

How to read this Script

Lines

The words under the names in the middle of the page in CAPITAL LETTERS are spoken by that character. If you are playing that part, those are your **lines**. When you are in a play, you need to memorize your lines. There is no way to do this other than hard work. One way to make it more fun is when you are saying the words over and over again to get them to stick in your head, try saying them in silly voices or with different accents. Doing this can also help your acting because you may discover an interesting way to say the line.

Please say the lines exactly the way they are written. When performing plays, it is usually considered disrespectful to change the words or make up your own.

Cues

The line before your line is called a **cue**. You need to memorize this as well, not because you are going to say it in the play, but because you need to know what to listen for so you can say your line at the right moment. In a play, you usually don't want pauses in between lines. Learn your cues really well so that you can speak instantly after the person before you is finished.

Stage Directions

There are many sentences inside parentheses. (This sentence is inside parentheses.) These are **Stage Directions**. These words are not spoken by the actors on stage. They are there to help everyone know where to go and what to do while they are talking or singing or listening. Sometimes directors will decide they need you to do something different than what the Stage Directions say. This is okay.

Sometimes Stage Directions will tell the actors what emotion they should have when saying a line. Experienced actors who have been in many plays usually ignore these kinds of Stage Directions, but less experienced actors find them very useful. It is okay to follow these kinds of Stage Directions, but it is also okay to make your own choices as long as your choices make sense for your character and the scene.

Setting & At Rise

At the beginning of every scene are SETTING and AT RISE. SETTING explains what the stage is supposed to look like. Some plays have different **sets** that change from scene to scene and some only have one set that is used for the whole play. Though the script might describe the set a certain way, your directors might decide to make the scenery different than what it says in the script. This is okay.

AT RISE explains what is going on when the scene begins.

Page Numbers

At the top right corner of every page are two numbers, like this:

1 - 5

The first number is the SCENE number, the second number is the PAGE number. So the above example would be from Scene 1, page 5.

Songs

At the beginning of every song, you will see the song title and song number, like this:

We Can't Possibly Do It

3

On the right is a circle that has the Vocal Track number listed. There are two versions of every song. The Vocal Track number is the version of the song that has Fergus McGillicuddy demonstrating how to sing the song. The Instrumental Track just has the music, with no voices.

We find that when you are learning the song, it is useful to practice singing along to Fergus, but once you have it down, it is useful to practice without him.

A musical **Staff** means it is time to sing. Here is an example of a staff:

59 **WEAVERS:**

A musical staff in treble clef with a key signature of one sharp (F#). The staff contains four measures of music. The first measure starts with a box containing '1:19'. The notes are: quarter note G4, quarter note A4, eighth note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. The second measure has a quarter rest, followed by a quarter note G4, quarter note A4, eighth note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. The third measure has a quarter rest, followed by a quarter note G4, quarter note A4, eighth note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. The fourth measure has a quarter rest, followed by a quarter note G4, quarter note A4, eighth note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. Below the staff, the lyrics are: 'On-ly the wise can see it, _ On-ly the wise can see it, _'.

The name of who is singing is usually on the top of the staff at the beginning of the measure.

WEAVERS:

A musical staff in treble clef with a key signature of one sharp (F#). The staff is empty, with a large '0' written at the beginning of the first measure.

If it says "WEAVERS", that means everyone who is a Weaver is supposed to sing, and people who aren't Weavers don't sing. If it says COMPANY, that means everyone in the play. If it says CHORUS, that usually means everyone except the person who is singing a solo in that song.

You will also see little numbers at the beginning of every staff on the left side of the page.

A musical staff in treble clef with a key signature of one sharp (F#). The staff is empty. A small number '59' is written above the staff, with an arrow pointing to it. A box containing '19' is written at the beginning of the first measure.

These little numbers are **measure numbers**. They are a useful way for everyone to know what part of the song you are singing. If the Music Director says "We are starting at measure #59 of "We Can't Possibly Do It" on page 8, you can find that quickly and be ready to sing, "Only the wise can see it."

Also, on the left side of all the musical staves is a time.

1:19

This will help you to find a moment in the middle of the song that you need to practice. Measure #59 starts 1 minute and 19 seconds into the song.

RULES

This is an Opening Act Theatre Company play. At Opening Act we have some rules that help us to have good shows and good experiences. Please remember that this is a group project and we all need to care about each other and make good choices not just for ourselves, but for everyone involved in our play.

- Follow Directions
- Listen
- Keep Your Body to Yourself
- Use Kind Words
- Actors never tell other actors what to do
- Respect The Work
- Play Right
- Do Your Best

Prologue

SETTING: The curtain is closed.

AT RISE: PONZI & VALFIERNO lead on the rest of the WEAVERS in front of the curtain.

We Are The Weavers - Prologue

①

$\text{♩} = 120$
6 WEAVERS:

The musical score is written on a single treble clef staff in 4/4 time with a key signature of two flats (Bb and Eb). The tempo is marked as quarter note = 120. The score consists of three lines of music. The first line starts at measure 6 and ends at measure 9. The second line starts at measure 10 and ends at measure 13. The third line starts at measure 14 and ends at measure 17. The lyrics are: 'We are the Weavers, always out there, trying to trick you out of what's fair. Keep your eyes open. Even the smartest can be deceived by a good con-artist. Fools. We love fools, and their money!' There are time markers in boxes: [0:11] at the start of the first line, [0:19] at the start of the second line, and [0:28] at the start of the third line. A circled '1' is in the top right, and a circled '2' is above the end of the third line.

[0:11] We are the Weavers, always out there, trying to trick you

[0:19] out of what's fair. Keep your eyes open. Even the smartest can be deceived by a

[0:28] good con-artist. Fools. We love fools, and their money!

(The WEAVERS exit)

(End of Scene)

ACTOR TIP:

The WEAVERS should always have a secret smile. As you sing to the audience, think, "I know something you don't know..."

Scene 1

SETTING: The Grand Ballroom of the Imperial Palace of Sartoria. There is a catwalk on the stage that projects out into the house. On one side of the stage is a raised throne, positioned so that the person sitting in it can see what happens on the catwalk and can also be seen by the audience.

AT RISE: Well-dressed people are standing on either side of the catwalk, eager for the show to start. LADY RONWEIGH enters and addresses the audience.

LADY RONWEIGH

Ladies and Gentlemen, thank you for attending Emperor Coco's ninth annual Fashion Extravaganza!

(The crowd cheers.)

Today we will see some of the finest examples of what Sartoria's designers have to offer. Now, please give it up for the person who makes this all possible: her Imperial Majesty, Emperor Coco!

(The COMPANY all kneel as COCO, accompanied by NADIA, enters. She shakes hands and waves.)

ACTOR TIP:
LADY RONWEIGH needs to speak loudly and talk to the entire audience, including the back row. If you begin the play confidently, the audience will be ready to enjoy it.

I Love Clothes



$\text{♩} = 120$
 $\frac{2}{4}$ **COCO:**

0:03 Some peo-ple go for base-ball. Some peo-ple go for bal-let.

0:11 Some peo-ple go for jew-el-ry that sticks right through your nose.

10
0:18 
 I'm not one of those. I love clothes. I love clothes!

17
0:31 
 No-thing in the world can give me such a thrill. No-thing e-ver will...

20
0:36 
 All this time. it's still just clothes. Just clothes. We love **CHORUS:**

26
0:49 
COCO: clothes. I love clothes! **CHORUS:** We love clothes! **COCO:** I love clothes!

29
0:55 
COMPANY: No-thing in the world can give us such a thrill. No-thing e-ver will...

32
1:01 
COCO: All this time it's still just clothes. **CHORUS:** Just clothes! **COCO:** Just clothes. Just clothes!...

36
1:10 
LADY RONWEIGH: — Check it out eve-ry - bo - dy, you've got to know that

38
1:13 
 last year's looks just got to go! Eve-ry - thing you're wear-ing, in a lit-tle while_ will

40
1:17 
CHORUS: be com-plete-ly out of style! **LADY RONWEIGH:** On the cat-walk, Stop the clock! **CHORUS:** Cat-walk, State of shock! **LADY RONWEIGH:**

43 **CHORUS:** **LADY RONWEIGH:**
1:23 Cat - walk, You can-not mock! Su-per sty-ling all the way down the block.

45 **CHORUS:**
1:27 You'll be smil-ing eve-ry day 'cause we rock! Su-per sty-ling all the way down the block.

47 **COCO:** **CHORUS:** **NADIA:**
1:31 You'll be smil-ing eve-ry day 'cause we rock! Cat-walk! What? Cat-walk! What?

50 **CHORUS:** **COCO + NADIA:** **CHORUS:** **COMPANY:**
1:36 Cat - walk! What? Cat - walk! Yeah!

52 **23**
1:41

(As the music plays, the COURT take turns strutting down the catwalk. Each outfit the COURT members are wearing is more outrageously fabulous than the last. The Fashion Show ends with Coco walking the catwalk and taking a bow.)

ACTOR TIP:
Fashion show MODELS need to stand tall and be very proud of their outfits and themselves. The more fun you have strutting on the catwalk, the better your play will be.

75 **COMPANY:** **COCO + NADIA:** **COMPANY:**
2:27 On the cat - walk, Stop the clock! Cat - walk, State of shock!

78 **COMPANY:** **COCO + NADIA:**
2:33 Cat - walk, You can-not mock! Su-per sty-ling all the way down the block.

80
2:37

You'll be smil - ing eve - ry day 'cause we rock!

81
2:39

CHORUS:

Su - per sty - ling all the way down the block.

82
2:41

You'll be smil-ing eve - ry day 'cause we rock!

(The COMPANY form small groups and have silent conversations. COCO & NADIA come together downstage)

ACTOR TIP:
NADIA and COCO need to talk to each other in a way that lets the audience know they are best friends.

COCO

I think it went well. Well, done, Nadia.

NADIA

Thank you, Emperor.

COCO

Really, "Emperor?"

NADIA

What? We're in front of the courtiers and designers and everyone. What about protocol? If they hear me using your name, they will think they can also.

COCO

No, they won't. They all know how important you are. Anyone foolish enough to assume they have the same privilege as Emperor Coco's Number One Advisor is in for a rude awakening.

NADIA

Alright.

COCO

Alright what?

ACTOR TIP:
Start saying your line as soon as the person who says your cue is finished talking. There should usually be no pauses between lines.

NADIA

Alright, Emperor.

COCO

(laughing)

Oh, Nadia. What would I do without you?

NADIA

Oh, I imagine you'd manage.

COCO

No, I wouldn't.

(THE WEAVERS enter, led by PONZI and VALFIERNO. They are dressed like super cool, stylish hipsters. VALFIERNO hands a card to LADY RONWEIGH.)

ACTOR TIP:
As the WEAVERS enter, they should look around at the other characters with a facial expression that says, "You wish you were as cool as I am, but you're not. And even if you were, I wouldn't care."

LADY RONWEIGH

(Reading off the card)

Your Majesty, please allow me to present the renowned Ponzi and Valfierno of Mountebank, and their Gold Star, "A" Number One Weavers!

(PONZI whispers in LADY RONWEIGH's ear)

They want everyone to understand that they are definitely NOT here on business, but instead are on holiday and wish to rest.

We Can't Possibly Do It

3

$\text{♩} = 166$
2

WEAVERS:

The musical score is written in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. It consists of three staves of music. The first staff starts at measure 1 and ends at measure 6. The second staff starts at measure 7 and ends at measure 10. The third staff starts at measure 11 and ends at measure 14. The lyrics are: "We can't pos-sib-ly do it. We can't pos-sib-ly do it, We can't pos-sib-ly do it! We can't pos-sib-ly do it. We are on va-ca-tion with no mo-ti-va-tion for at-tire cre-a-tion and or al-ter-a-tion."

0:04 We can't pos-sib-ly do it. We can't pos-sib-ly do it,

0:08 We can't pos-sib-ly do it! We can't pos-sib-ly do it. We are

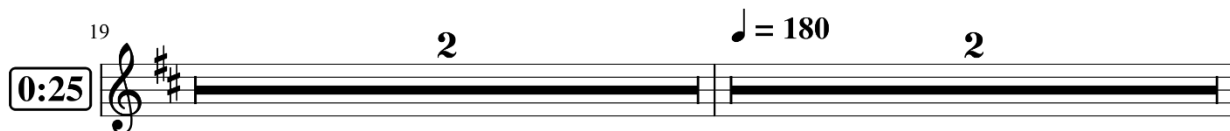
0:14 on va-ca-tion with no mo-ti-va-tion for at-tire cre-a-tion and or al-ter-a-tion.

15
0:19



We can't___ poss - i - bly do it. We're too tired.

19
0:25



$\text{♩} = 180$

LADY TUDOR

What is it that you do that you can't... do?

23
0:31

PONZI: **WEAVERS:**



We make clothes. We make clothes! No-thing in the world.

28
0:38



___ is like our rare de - sign... No-thing so fine...

33
0:44

WEAVERS:



Class - y peo - ple pine for our clothes!___

PONZI & VALFIERNO:



I can tell you're en - thu - si - as -

38
0:52

WEAVERS:



Our clothes!___

PONZI & VALFIERNO:



- tic! What we turn out is tru - ly fan - tas - tic!

LORD COLLOQUY

What kind of clothes do you make?

45 **WEAVERS:**

1:01 We have an es-pec-ial-ly un - com-mon cloth in - ven-ted by an an - cient

48

1:04 Vi-si-goth. Though scores have tried, it's mys-ti-fied the fi - nest minds of sci -

52

1:09 - ence. Its prop-er-ties will al-ways please so - phis-ti-ca-ted cli-ents. **2**

59 **WEAVERS:**

1:19 On-ly the wise can see it, - On-ly the wise can see it, -

63

1:27 Put it on, you'll a - gree it's the fi - nest gar-ment you've e - ver worn.

67

1:35 On-ly the great can feel it, - On-ly the great can feel it, -

71

1:44 Put it on you will squeal, "It's just ma - gic; rare as a u - ni - corn!"

75 **COMPANY:**

1:51 On-ly the wise can see it, - On-ly the wise can see it, -

79

1:59 Put it on, you'll a - gree it's the fi - nest gar-ment you've e - ver worn.

83

2:07 On-ly the great can feel it, - On-ly the great can feel it, -



Put it on you will squeal, "It's just ma - gic; rare as a u - ni - corn!"

NADIA

You make clothing that only wise, great people can see and feel.

PONZI

That's correct.

VALFIERNO

We're very successful.

PONZI

Very, very successful.

ELBARK

So successful.

NADIA

I've never heard of such a thing.

PONZI

That's very sad.

VALFIERNO

Very, very sad.

SEMION

Sad.

(PONZI and VALFIERNO
walk away.)

COCO

I want it.

NADIA

Your majesty?

COCO

This cloth. This magic cloth. I want a gown made out of it.

NADIA

As your advisor, I have to advise that you reconsider.

ACTOR TIP:

The *WEAVERS* should include the whole room in this conversation, not just *NADIA*. They are putting on a show for everyone.

ACTOR TIP:

The other characters on stage should be very interested in the *WEAVERS*, maybe even having silent, pretend conversations with each other, talking about how fascinating they are.

1-10

COCO

Why?

NADIA

Don't they seem a little...

COCO

What?

NADIA

Suspicious?

COCO

They're very successful.

NADIA

I know they said that, but where's the proof? I can say the moon is full of monkeys, but it doesn't make it true.

COCO

Nadia, who is the Emperor?

NADIA

You are.

COCO

That's right. I want a gown made from that fabric. Make it happen.

NADIA

As you wish.

(NADIA approaches PONZI and VALFIERNO)

The Emperor would like to hire you.

PONZI

Oh, we can't possibly-

NADIA

You can cut the flim-flam. She's already taken the bait. How much do you want?

PONZI

Twenty thousand.

NADIA

Alright. You'll be paid when the work is finished.

ACTOR TIP:
This conversation is just between NADIA & COCO, but you need to remember to speak loud enough so the audience can understand you.

PONZI

Sounds good.

NADIA

I have my eye on you. Don't think I don't. You'd better deliver.

PONZI

Pleasure doing business with you.

(NADIA exits)

PONZI

(to the COMPANY)

Ladies and gentleman, against my better judgement, we have just agreed to make Emperor Coco the finest gown she has ever worn. All of you will see it and be amazed. Or maybe you won't see it, and that'll be sad. How sad for you, to not be able to see the finest cloth in the world.

VALFIERNO

Very sad.

PONZI

Very, very sad. See you soon!

ACTOR TIP:

PONZI is always sure of herself. Occasionally the other WEAVERS worry about NADIA catching on that they are liars, but PONZI never worries.

That's why she's the boss.

ACTOR TIP:

PONZI should say the last part of this line as if she feels sorry for the people who can't see the magic cloth. It almost makes her cry. Almost.

(Blackout)

(End of Scene)

Scene 2

SETTING:

The stage is divided into two halves. On one side is the The Workshop. There are various blocks arranged to look like tables and chairs. There is an ironing board, a dress-form, and a loom. The other side of the stage is the Throne Room. There is a throne in a prominent position.

AT RISE:

The WEAVERS have begun "work" on COCO's new gown. Each of the WEAVERS is busy miming some sort of dress-making activity. Perhaps there are some accessories, like scissors, ribbon or thread that are real, but everything else is imaginary. There is no fabric.

Fools and Their Money - Part 1

④

$\text{♩} = 140$
2 WEAVERS:

The musical score is written in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. It consists of four staves of music with lyrics underneath. The first staff starts at 0:02 and ends at 0:08. The second staff starts at 0:08 and ends at 0:12. The third staff starts at 0:12 and ends at 0:20. The fourth staff starts at 0:20 and ends at 0:27. The score includes a tempo marking of quarter note = 140, a time signature of 4/4, and a rehearsal mark of 2. The lyrics are: 'Fools and their mo - ney are soon par - ted, fools and their mo - ney are soon par - ted. Fools and their mo - ney are soon par - ted, fools and their mo - ney are soon par - ted, fools and their mo - ney are soon par - ted. Fools! we love fools and their mo - ney!'.

0:02 Fools and their mo - ney are soon par - ted, fools and their mo - ney

0:08 are soon par - ted. Fools and their mo - ney are soon par - ted,

0:12 fools and their mo - ney are soon par - ted. Fools! we love fools

0:20 and their mo - ney!

(In the Throne Room,
COCO is sitting on her
throne, feeling
impatient. NADIA stands
next to her.)

COCO

I want to know how they are doing in that workshop. When will
my gown be ready? Bring in my household staff.

(The PERSONAL STAFF
enter. They are in
their uniforms.)

COCO

Staff, I wish for you to observe what those Weavers are up to,
then come back and report to me.

PERSONAL STAFF

Yes, your Majesty.

(The PERSONAL STAFF walk
in a line around to the
lip of the stage and
sing to the audience.)

Fools and Their Money - Part 2

5

$\text{♩} = 140$

CHANTELLE: **GANNON:**

0:01 I'm just an or-di-na-ry chauff-fer. I'm just an or-di-na-ry guard.

6 **LORI:** **STAFF:**

0:08 I'm just an or-di-na-ry plumb-er Why must eve-ry-thing be so hard?

10 **HANNA:** **FELIPE:**

0:15 What if I can - not see it? What if I am not wise?

14 **STAFF:**

0:22 I'll be terr-ib-ly em - bar-rassed if my or-di-na-ry eyes see no - thing!

19
0:30

So, I'll say that I see some-thing. I must pro-tect my name. Don't wan-na

24
0:38

seem like some dumb thing. I can-not live in shame. Yes, I'll

28
0:45

say that I see some-thing. I must pro-ect my name. Don't wan-na

32
0:52

seem like some dumb thing. I can-not, will not, must not live in shame.

(The PERSONAL STAFF
cross to The Workshop.)

VALFIERNO

Come in, please! As one working person to another, it is a pleasure to show off what we are creating!

42
1:09

VALFIERNO:
Take a look, you can see all our per - son - nel

45
1:15

WEAVERS:
hard at work. You'll a - gree that we're all do-ing well!

(The PERSONAL STAFF do
not see the magic cloth.
They react.)

50
1:22

CHANTELLE:
I do not see the gown they're ma - king.

GANNON:
I do not see the gown they're ma - king.

54 **LORI:** **HANNA:**

1:29

Am I a fool? my knees are shak-ing. I've al-ways known, but it's heart-break-ing.

58 **STAFF:**

1:37

Fool! I'm a fool.. ri-di - cule. is not fun-ny..

(To PONZI)

65 **STAFF:**

1:48

I've ne-ver seen some-thing so mar - ve - lous. I've ne-ver seen some-thing so

69

1:56

fine. I've ne-ver seen some-thing so cu - ri - ous. Oh, how I wish it were

(The PERSONAL STAFF
cross back to the Throne
Room)

73 **COMPANY:**

2:03

mine. They've ne-ver seen some-thing so mar - ve - lous. They've ne-ver

76

2:08

seen some-thing so fine. They've ne-ver seen some-thing so cu - ri - ous,

80

2:14

23

Oh, how I wish it were mine!

COCO

Excellent! So? Tell me more! What does it look like?

(The STAFF look at each other, then back at COCO)

Marvelous!
CHANTELLE

Uh huh... What color is it?
COCO

A really *fine* color.
GANNON

It's so pretty?
LORI

Yeah, you know? It's totally... good.
FELIPE

It's like, marvelous!
DELANEY

Totally. It's marvelously good!
PALOMA

It's all fancy, and stuff?
HANNA

I didn't see anything. I'm sorry.
CHANTELLE

(The other STAFF members' eyes bug out for a second, then they look at CHANTELLE with pity. HANNA pats her on the shoulder.)

Thank you. You're dismissed.
COCO
(Disappointed and a little irritated)
(the PERSONAL STAFF exit.)

Clearly they lack the language skills to describe what they have seen.

ACTOR TIP:

The STAFF should show how nervous they are, not wanting to lie to the EMPEROR, but not wanting to admit they didn't see the magic cloth. Remember you are making up these lies as you are saying them. Make your smile much bigger than normal and speak with much more enthusiasm than you would in real life. The more nervous you seem, the funnier this moment will be.

NADIA

Or they are afraid to tell you they didn't see anything.

COCO

They wouldn't lie to me. I just need to send more highly educated people to take a look. Where is my cabinet?

(the CABINET step
forward)

You are all my wisest ministers. I wish for you to observe what those Weavers are up to, then come back and report to me.

CABINET

Yes, your majesty!

(The CABINET sing to the
audience)

Fools and Their Money - Part 3

6

$\text{♩} = 140$
2

LADY RONWEIGH: I am the min-i-ster of Fash-ion. **LORD WINSTON:** I am the Mi-ni-ster of War.

0:03

7 **LADY TUDOR:** I am in charge of e-du - ca-tion. **CABINET:** We're per - cep-tive and fur-ther-more,

0:09

11 We can-not wait to see it be-cause we know we're wise.

0:16

15 We will cri-ti-cally ex - a - mine with our know-ledge-a - ble eyes

0:23 49

(As the CABINET exits,
the lights come up on
the WEAVERS in The
Workshop)

KARSKI

Hey, boss,

ACTOR TIP:
The CABINET should be
very snooty as they
sing - showing the
audience how proud
they are.

PONZI

What is now Karksi?

KARSKI

You don't gotta say it like that. I just have a question.

PONZI

Every time you got a question, I get a headache.

KARSKI

I'm just wondering, what's gonna happen to the staff when the truth comes out?

VALFIERNO

Who cares? We'll be long gone by then.

KARSKI

It's just... We're con men!

FEDORA

I'm a con woman.

ABIGNALE

I'm a con artist!

PONZI

Karski, let me ask you something. Do you know the meaning of life?

KARSKI

Sharing your life with the people you love?

PONZI

No! Love? Love is a myth made up by greeting card companies. No, Karski, what gives life meaning is being a winner.

KARSKI

A winner.

PONZI

That's right. I'm a winner. Do any of you know who is important to me?

ABIGNALE

Valfierno?

ACTOR TIP:
This "con artist" line will likely get a laugh if you say it loudly, directly to the audience. PONZI should wait for the laugh to finish before saying her next line.

PONZI

No. No offense.

VALFIERNO

None taken.

PONZI

Guess again.

KARSKI

The gang?

PONZI

Me! ME! I'm the most important person to ME! I don't care about any of you! No offense.

WEAVERS (except KARSKI)

None taken.

KARSKI

Then why should we do what you say?

PONZI

Because, my sensitive little pastry puff, you care about YOU! And you know YOU can help YOU if you follow ME! Because I am a genius!

KARSKI

I took this job because I thought we'd be sticking it to snooty kings and queens.

VALFIERNO

Is that not what we do?

KARSKI

But we're also ruining the lives of ordinary people. I don't want to do that anymore.

PONZI

Alright, you're fired. Get her out of here!

(As the WEAVERS grab KARSKI and take her off one side of the stage, the CABINET enters The Workshop from the other side.)

ACTOR TIP:

The WEAVERS say this cheerfully, with one voice. The more sincere you are in not taking offense, the more funny this moment will be.

PONZI

Come in, please! As one sophisticated person to another, it is a pleasure to show off what we are creating!

Fools and Their Money -Part 4

7

$\text{♩} = 140$

4 **PONZI:**

0:06 Take a look, you can see all our per - son - nel

8 **WEAVERS:**

0:11 hard at work. You'll a - gree that we're all do - ing well!

(The PERSONAL STAFF do not see the magic cloth. They react.)

14 **CABINET:**

0:21 There is no - thing. there.____ No - thing there but_ air.____ I can

20

0:31 stand and stare un - til eve - ry - thing's a blur, but the facts make me de - clare I am

23


0:36 tot - al - ly sure there is no - thing. there.____ No - thing there but_ air.____


27 **SOLO # 1:** **SOLO # 2**


0:44 — But what will hap - pen if I say I do not see the gar - ment? Will


30 **SOLO # 3:**

0:49 I be - come the tar - get of cruel and cra - ven com - ment? What if

32
0:52  I'm the on - ly one to con - fess what I don't see?

34 **CABINET:**  $\text{♩} = 160$
0:55 Will they go a-long, or will they gang up on me?

38 **SOLO # 4**  1:01
Tel-ling the truth is an un-safe prac-tice, sel-dom worth the blow-back in

44  1:08
my line of work. Just point-ing out an ob-vi-ous fact is fuel for your

51 **CABINET:**  1:16
en-e-mies to go ber - zerk. Tel-ling the truth is an un-safe prac-tice,

58  1:24
sel-dom worth the blow-back in my line of work. Just point-ing out an

64 $\text{♩} = 116$  1:30
ob - vi - ous fact is fuel for your en - e - mies to go ber - zerk.

70 **SOLO # 5**  1:39
I did not_ get_ this_ job by chance; I

72 **SOLO # 6**  1:42
know full_ well_ how smart I_ am_ This hoax ex - posed_ in just one_ glance_ The

74 **SOLO # 7**  1:46
ma-gic_ cloth's_ a crook-ed_ scam_ My col-leagues_ are_ all smart like me. They

76 **CABINET:**
 1:50 know the truth. as well as I. If I confess what I don't see,

78
 1:54 eve - ry one of them will lie!

80 **CABINET:**
 2:00 If I leave my-self o-pen. to at - tack, all these doub-le cross - ers will

84
 2:06 stab me in the back.. If I leave my-self o-pen. to at - tack,

87
 2:13 all these doub-le cross - ers will stab me in the back!

89 **CABINET:** ♩ = 190
 2:17 Tel-ling the truth is an un-safe prac-tice, sel-dom worth the

95
 2:23 blow-back in my line of work. Just point-ing out an ob-vi-ous fact is

102
 2:30 fuel for your en - e-mies to go ber - zerk.

106 ♩ = 140 **LADY RONWEIGH** **LORD WINSTON:** **LADY RONWEIGH:**
 2:35 Do you see it? Yes, of course. Don't you? Yes, I do, and it's

109 **LADY TUDOR:** **LADY LEWKER:** **LADY TORT**
 2:39 love - ly! Yes, it is. Don't you a-gree? Yes, I do. It's gor-geous! It is

112 **CABINET:**

2:44 real-ly su - perb! I've ne-ver seen some-thing so mar - ve - lous. I've ne-ver

115

2:49 seen some-thing so fine. I've ne-ver seen some-thing so cu - ri - ous.

(the CABINET cross back
to the Throne Room.)

119 **COMPANY:**

2:56 Oh, how I wish it were mine. They've ne-ver seen some-thing so

122

3:01 mar - ve - lous. They've ne-ver seen some-thing so fine. They've ne-ver

125

3:07 seen some-thing so cu - ri - ous, Oh, how I wish it were mine!

40

COCO

I'm delighted! Describe it to me.

LORD RONWEIGH

Your majesty, the truth is, it is so sublime,

LADY LEWKER

So exquisite,

LORD WINSTON

So ethereal,

LADY WENDELBERRY

So transcendent,

LADY ALEXANDRA

So superlative,

ACTOR TIP:

*The CABINET are using
big words to cover up
their ignorance.*

*You should pretend to
be sophisticated and
full of pride.*

LADY TUDOR

That words cannot do it justice.

LADY TORT

We are so overwhelmed; we have lost the capacity to speak.

COCO

I see. Nadia?

NADIA

Yes?

COCO

I know you will not fail me. Go.

(NADIA crosses to The
Workshop.)

NADIA

It is as I thought.

PONZI

What's that?

NADIA

There is nothing here. You are all frauds.

(VALFIERNO & the WEAVERS
are worried, but PONZI
is cool as a cucumber)

PONZI

Perhaps you are not wise or great enough to see it.

NADIA.

I don't think so.

(NADIA returns to COCO.)

NADIA

There's nothing there.

COCO

What?

NADIA

It's a hoax.

COCO

It's a hoax. Nadia, I have always considered you the wisest person I know. It seems I was mistaken.

NADIA

What?

COCO

You are only the most arrogant person I know. You think that just because you can't see it, it must not exist.

NADIA

No! I-

COCO

Would my staff lie to me? Would my cabinet lie to me?

NADIA

They were saying what they thought you wanted to hear!

COCO

Is no one safe from your backstabbing? Anything to keep your job! You're the only person in this entire palace who is telling the truth! Everyone else is lying! Is that it?

NADIA

Coco-

COCO

How dare you use my name? You will call me Emperor! Guard!

GANNON

Yes, Emperor!

COCO

Get rid of this riff-raff!

(GANNON takes NADIA by the arm and escorts her off stage.)

Fools and Their Money - Part 5

8

$\text{♩} = 140$
4 WEAVERS:

0:06 Fools and their mo - ney are soon par - ted, fools and their mo - ney

8
0:08 are soon par - ted. Fools and their mo - ney are soon par - ted,

11
0:16 fools and their mo - ney are soon par - ted. Fools! _____ we love fools _____

16
0:24 _____ and their mo - ney! _____

(End of Scene)

(Blackout)

Scene 3

SETTING: A Street outside the Palace.
Upstage there are walls that look like huge blocks of stone.

AT RISE: GEOFF, KAYLA, SHANNON, DORA, BERYL, & EVA (a.k.a. the CITIZENS) walk past, in a hurry to get their business done. Also, at a couple of points in the scene, Deputies ODESSA AND URSULA pass by, walking their beat. KARKSI enters, looking for a way into the palace. NADIA enters from the other side, wearing a long cloak and looking sad.

KARSKI

Hey, pardon me, but don't you work for the emperor?

NADIA

I did. Hey! You are one of those Weavers!

KARSKI

Yes, well, not anymore.

NADIA

What? Did you strike out on your own? Going to bilk some old ladies out of their life savings?

KARSKI

No! I- I grew a conscience so they fired me. What are you doing out here?

NADIA

Unfortunately for me, I, too have a conscience.

KARSKI

Look at us.

NADIA

We're quite the pair.

Lonesome Road

9

$\text{♩} = 120$

KARSKI:

0:03 If you brush your teeth with onions and gar-lic, you're

5

0:06 **NADIA:**

gon-na be lone - ly.____ If you take a bath in

8

0:13

sour__ milk and sew-age, you're gon-na be lone - ly.____

KARSKI

That's gross.

NADIA

Right?

11

0:19 **KARSKI:**

If you march in - to the sym-pho-ny scream-ing, "I hate me-lo-dy, and

15

0:25 **NADIA:** **NADIA + KARSKI**

don't much care for har - mo - ny!" You'll be lone-ly. But the

18

0:31

lone-li-est you'll e-ver be is fol-low-ing the path of in - te - gri - ty. It's a

23

0:41

lone - some road doi-ng the right thing. It's a lone - some song the

29 **COMPANY:**
0:52 vir-tu-ous sing. It's a lone - some road do-ng the right thing.

34
1:03 It's a lone - some song the vir-tu-ous sing.

39 **GEOFF:**
1:12 Some-times it does-n't seem worth it when your friends are mad at you,-


42 **KAYLA:**
1:19 — It might make you weep, but you reach down deep and


45 **COMPANY:**
1:24 find you can be true. — It's a lone - some road do-ng the right thing.

50
1:34 It's a lone - some song the vir-tu-ous sing. It's a lone - some road

57
1:49 doi-ng the right thing. It's a lone - some song the
NADIA:
 Walk-ing down a lone - some road.

61 **COMPANY:**
1:57 vir-tu-ous sing. It might make you weep, for the
KARSKI:
 Sing-ing a lone - some song. —

64

2:03 road is steep But if you just keep on reach-ing down deep,_____ you'll

68

2:11 find you can be true!_____

NADIA

It's not so lonely if you've got somebody on your side.

KARSKI

That's true. Friends?

NADIA

Sure.

(They shake hands.
 ODESSA the DEPUTY slowly swaggers by, thumbs in her belt. KARSKI quickly kneels and pretends to tie her shoe, averting her face from ODESSA)

ACTOR TIP:
 As a professional Criminal, KARSKI's immediate response to seeing any police is to try not to get noticed by them for any reason.

NADIA

What was that?

KARSKI

Nothin'. Now, if we can get in to see the emperor, I can tell her she's being bamboozled!

NADIA

She might listen to you, but she also might just say you're trying to get back at them for firing you.

KARSKI

I'll take my chances. How will we get her attention?

(QUINN and IMOGENE enter, pushing a cart with noisemakers on it.)

QUINN

Whistles, jingle bells, maracas!

IMOGENE
Noise makers of all kinds!

QUINN
Get them while you can!

KARSKI
This is just what we need!

NADIA
What?

KARSKI
How much for a couple of whistles?

NADIA
Oh!

IMOGENE
You look desperate. Are you desperate?

NADIA
Excuse me?

IMOGENE
How come you're fancy and you're not? You don't match. Why don't you match?

KARSKI
We just need a couple of whistles. How much?

QUINN
That depends. How desperate are you?

KARSKI
All I have is three pieces of silver.

QUINN
What do you know? We're running a special. One whistle for three pieces of silver!

IMOGENE
(to KARSKI)
And you smell.
(to NADIA)
You smell nice,
(to KARSKI)

ACTOR TIP:
IMOGENE should be smart, loud, and obnoxious. KARSKI instantly dislikes IMOGENE, and tries to ignore her, but finally can't help arguing with her. QUINN is also clever, eager to make as much money as possible.

3-32

but you stink.

KARSKI

You're rude.

IMOGENE

I'm honest.

KARSKI

Same thing.

IMOGENE

No, it isn't.

QUINN

Here's your whistle!

(KARSKI pays QUINN)

KARSKI

Thank you.

(QUINN and IMOGENE exit
with their cart)

NADIA

Let's head to the Palace gates. We can blow the whistle there
and get someone's attention.

(NADIA and KARSKI exit)

(End of Scene)

(Blackout)

Scene 4

SETTING: The Workshop.

AT RISE: COCO enters the Workshop. The WEAVERS are there. VALFIERNO holds a hanger upon which hangs the imaginary gown.

VALFIERNO

Ah, Emperor Coco. Here is your gown. Please try it on and see how it fits!

I Am Their Emperor

10

$\text{♩} = 80$
4 WEAVERS:



0:11 On-ly the wise can see it, On-ly the wise can see it...

9



0:23 Put it on you'll agree it's the finest garment you've ever worn

(as COCO stares at the empty hanger, she is filled with doubt. The lights shift to focus on COCO. The rest of the COMPANY faces upstage.)

ACTOR TIP:
This song is COCO's chance to show her vulnerability. She should open up to the audience, sharing her feelings.

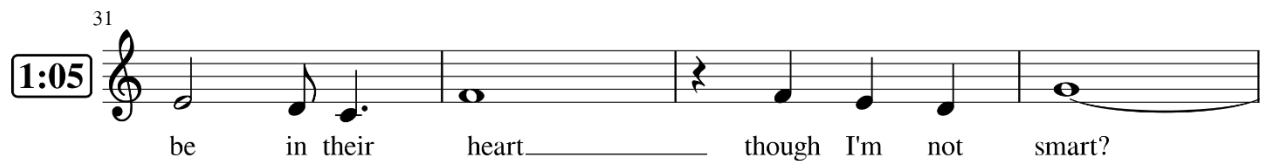
$\text{♩} = 145$
3 COCO:




0:38 I do not see this magic cloth. What does this mean? What would they say if they knew? What would they do?

23

27
 1:00  My peo-ple look up to me. What would they say? would I still

31
 1:05  be in their heart _____ though I'm not smart?


35
 1:13  I am their em - per - or ___ and if they in - fer ___ I'm un -

38
 1:18  fit to guide the na - tion, hu-mi-li - a - tion _____ would

43
 1:26  crush me!_ I am their em - per - or ___ and I must be sure_ that they

47
 1:33  know that I ___ can lead them. be-cause I need them. to need me_

53
 1:43  I have a de - ci - sion to make. I don't know which road I should take.

57
 1:50  Do I go with what I ___ know or what I ___ see?

62
 1:57  Yes, Na-di-a would not back down, but eve-ry-one else saw the gown.

66
 2:04  When they all con - firm how ___ can I dis-a - gree?

70 **CHORUS:**
 2:09 You are their em - per - or___ and if they in - fer___ you're un -

73
 2:14 fit to guide the na - tion,. hu-mi-li - a - tion_____ will crush you!

79
 2:25 You are their em - per - or___ and you must be sure___ that they

82
 2:30 know that you_ can lead them. be-cause you need them!

86 **COCO:**
 2:37 I need them to need me._ please need me._ please

91
 2:45 need me!___ **4**

COCO

It's beautiful. I love it! Lady Ronweigh, I want a parade in honor of my new gown! Let my people know!

LADY RONWEIGH

Yes, Emperor!

End of Scene)

(Blackout)

ACTOR TIP:

Now COCO is done being vulnerable. She is back to putting on her "Emperor" face, powerful and strong.

Scene 5

SETTING: The Palace Gates.

AT RISE: NADIA and KARSKI run on stage.
"The Parade Part 1" underscores the dialogue.

NADIA

The parade is starting. If I know Coco, she will want to show off her new outfit! We have to stop her before it's too late!

(NADIA blows the whistle. URSULA and ODESSA rush on from either side of the stage and grab NADIA and KARSKI. A moment later, SHERRIF YOLANDA strolls on. She is not in a hurry.)

ACTOR TIP:
URSULA and ODESSA should be aggressive and have an angry energy. YOLANDA should be more relaxed and speak slowly, like she has all the time in the world. YOLANDA should also have the attitude that she knows everything.

URSULA

You're under arrest!

KARSKI

For what?

ODESSA

Disturbing the peace!

YOLANDA

What's going on here, deputies?

URSULA

We have a couple of noise makers, Sherriff!

YOLANDA

Ah, I suppose you thought it would be funny to spoil the Emperor's parade?

NADIA

No, we need to get her attention! She's about to make a terrible mistake!

YOLANDA

The only one making a terrible mistake around here is you.

ODESSA

We don't tolerate whistle blowers around here!

YOLANDA

Lock 'em up, deputy.

KARSKI

No, you have to believe us! The Weavers are crooks! There is no magical cloth! Everyone is about to see the Emperor with no clothes on!

URSULA

Not wise enough to see it, eh? Can't admit your own shortcomings?

(The POLICE and NADIA and KARSKI stay where they are as the Parade comes through the house up onto the stage, led by the COURT, in their fancy outfits, then the CABINET. Following them is EMPEROR COCO, in boxer shorts with big hearts on them and a tank top. She is barefoot. She is waving and smiling proudly. The rest of the COMPANY is on stage, watching the parade. QUINN and IMOGENE take a spot center stage, watching the Parade.

ACTOR TIP:

Any time an actor is touching another actor - like police grabbing someone - they need to talk with the person they are touching and make sure that person is comfortable with how they are being touched. You also need to barely touch the person. You can make it look like you are being rough without actually being rough.

The actor being grabbed can jerk their own body to help with the illusion, but you must not jerk their body.

It is also important to keep checking in, making sure they are still ok, and if they are not, adjusting the scene so that they are comfortable.

The Parade - Part 2

11

$\text{♩} = 100$
5

CHORUS:

0:12 I've ne-ver seen some-thing so mar - ve - lous. I've ne-ver

9
0:18 seen some-thing so fine. (*And I still have-n't*) seen some-thing so cu - ri - ous.

13
0:28 Oh, how I wish it were mine. (*I don't see it!*) Oh, how I wish it were mine. (*I don't see it!*)

17
0:38 I've ne-ver seen some-thing so mar - ve - lous. I've ne-ver seen some-thing so

21
0:47 fine. (*And I still have-n't*) seen some-thing so cu - ri - ous. Oh, how I wish it were

25
0:56 mine. (*I don't see it!*) Oh, how I wish it were mine. (*I don't see it!*) 3

(The Parade stops with
COCO standing center
stage)

IMOGENE

(Yelling)


She's got no clothes on!

(COCO covers her body
with her hands. She is
mortified.)


ACTOR TIP:

As the CHORUS sings,
you should have a big
smile and head held
high, but then when
you sing, "I don't
see it", you stop
smiling, look at an
audience member, and
sing like you are
sharing an
embarrassing secret.
Then, you go back to
smiling, head held
high.

31 **SOLOIST #1** **SOLOIST #2** **SOLOIST #3** **SOLOIST #4**

1:11  What she say? What she say? What she say? What she say?

33 **COMPANY:**

1:16  What did she say?

36 $\text{♩} = 130$

1:23  I know that I see no-thing, but you see no-thing too? I

41 **1:31**  guess I was just bluf-fing. The truth was too ta-boo. The


45 **1:38**  em-per-or has no clothes! We all can say it now.

49 **1:46**  say what eve-ry one knows I re-fuse to bow!

54 $\text{♩} = 130$

1:55  On-ly the wise can see it... Ha, ha, ha! On-ly the wise can

57 **2:00**  see it... Ha, ha, ha! Put it on you'll a-gree it's the fi- nest

60 **2:06**  gar-ment you've e-ver worn! Ha, ha, ha!

(the COMPANY laughs as NADIA crosses to COCO and puts her cloak on COCO's shoulders.)

ACTOR TIP:

Do not get carried away with the laughing. You should laugh for just a few seconds and then stop so that the audience can hear COCO's next line.

COCO

Nadia, I'm so sorry. You were right and I didn't listen. Why are you helping me after the way I treated you?

NADIA

Because I'm your friend. I care about you, even when you are a fool.

COCO

Thank you. I don't deserve you.

NADIA

No, you don't. Good thing life isn't fair.

COCO

Good thing. We need to arrest those Weavers! There's one right there!

NADIA

No. Karski is ok. She's been trying to stop them. That's why they fired her.

COCO

Sherriff!

YOLANDA

Yes, Emperor!

COCO

Go to the palace and arrest those Weavers!

YOLANDA

Yes, Emperor!

(YOLANDA, ODESSA, and URSULA all run off stage.)

KARSKI

(to NADIA)

They'll be long gone by now. They most likely slipped out the back with the money the second they got paid.

(kneeling before COCO)

I am sorry for my part in all of this your majesty. I swear I will spend the rest of my life in your service. If you will have me.

COCO

Nadia?

(NADIA nods.)

Very well. Karski, I hereby appoint you Minister of Confidence. It will be your job to oversee people doing business in our country and make sure they are always being honest.

(COCO turn to IMOGENE)

What is your name, child?

IMOGENE

Imogene.

COCO

Imogene, I want to thank you. You told the truth when no one else would. Thank you for setting a good example for the rest of us.

IMOGENE

Those boxer shorts look ridiculous!

COCO

You're right, Imogene, that's true, but what you just said was hurtful. It hurt my feelings. It is good to tell the truth, but it is also good to think of how our words make others feel. That's called tact.

IMOGENE

Tact?

COCO

Tact. We can work on it together.

(COCO and IMOGENE hug.
The POLICE run back on.)

YOLANDA

They're gone! The Weavers have gotten away!

ACTOR TIP:

The actor playing COCO can get a big laugh if she says, "That's called tact." loudly, directly to the audience.

(The COMPANY gasps)

IMOGENE

What? But they are the villains. The villains are not supposed get away with it!

NADIA

They aren't supposed to, but sometimes they do.

KARSKI

The Weavers get away with it more often than most. They're really tricky.

COCO

They would not have to get away with anything if we hadn't fallen for their lies in the first place. My people, it is on us to make sure this never happens again.

Permisson To Be Brave

12

$\text{♩} = 136$

2 **coco:**

0:04 Eve-ry mi-nute on this plan-et peo-ple fall for beau-ti-ful lies.

0:10 No de-ny-in', once we buy in, we can blind-fold our own eyes.

0:17 **NADIA:** Ev-i-dence is not e-nough to then con-vince us we could be wrong.

0:24 We get stub-born, say, "I won't learn and you can-not make me go a-long!"

0:31 **KARSKI:** Truth_ is not what we wish to be. Truth is what's re - al_.

23
0:38

We__ must de - clare the things we see, not just what we feel.____

28 **NADIA + COCO + KARSKI**
0:47

You____ don't need per - mis - sion to be brave. You can stand tall

31
0:53

and de-mand all peo - ple tell the truth of what they see.

34
0:57

We can per - se - vere____ Liv - ing with - out fear.

39 **CABINET MEMBER:**
1:07

I was fright-ened that it might end; My ca-reer_ in the tow-er.

43
1:14

What was truth-ful was-n't use-ful. What I val-ued: pow-er!

47
1:21

So I pressed for what was best for my am-bi-tion, not the na-tion.

51
1:28

If we all lost ho-nor, the cost would be the loss of civ-i-li-za-tion!

55 **CABINET:**
1:35

This__ child did what we dared not do. She said what we__ knew..

59
1:42

Her__ can - dor gave us all our cue to de-clare what's true!____

64 **COMPANY:**


1:51  I _____ don't need per - mis - sion to be brave. I can stand tall

67 **1:56**  and de-mand all peo - ple tell the truth of what they see.

70 **2:01**  We will per - se - vere _____ Liv - ing with - out fear.

75 **2:10** **STAFF MEMBER # 1:** **STAFF MEMBER # 2:**  Con-se-quen-ces can be se-vere. sin - gle voic-es might dis - ap-pear.


79 **2:17** **IMOGEN:**  Join to - ge - ther in speak - ing out!

81 **2:21** **PERSONAL STAFF + IMOGEN:**  We can't be si - lenced when we all shout! _____

85 **2:28** **COMPANY:**  I _____ don't need per - mis - sion to be brave. I can stand tall

88 **2:33**  and de-mand all peo - ple tell the truth of what they see.

91 **2:38**  We will per - se - vere _____ Liv - ing with - out fear.

96 **2:47** **SOLOIST # 1:**  That's what makes eve - ry - thing worth _____ it _____ when you

98 **2:50** **SOLOIST # 2:**
 care for your neigh - bor's good. It is - n't just you,

101 **2:55**
 mud - dl - in' through. We got sis - ter and bro - ther - hood!

104 **3:01** **COMPANY:**
 It's not a lone - some road do - ing the right. thing.

108 **3:09**
 If it's an hon - est song that eve - ry-one sings.

112 **3:16**
 It's not a lone - some road do - ing the right. thing.

116 **3:23**
 If it's an hon - est song that eve - ry-one sings!

121 **3:31**
 I don't need per - mis - sion to be brave. I can stand tall

124 **3:37**
 and de-mand all peo - ple tell the truth of what they see.

127 **3:42**
 We will per - se - vere Liv - ing with - out fear.

132 **3:51**
 We will per - se - vere

135

3:56

A musical score for a single line of music. It begins with a treble clef, a key signature of one sharp (F#), and a time signature of 3:56. The music consists of five measures. The first measure contains a quarter note on G4. The second measure contains a quarter note on A4. The third measure contains a quarter note on B4. The fourth measure contains a half note on C5. The fifth measure contains a half note on C5. The lyrics 'Liv - ing with - out fear!' are written below the notes. The word 'fear!' is followed by a horizontal line. The piece ends with a double bar line.

Liv - ing with - out fear!_____

(End of Scene)

(Curtain)

Scene 6

SETTING: An alley somewhere near the Palace.

AT RISE: KARSKI & VALFIERNO lead on the rest of the WEAVERS. They are all carrying sacks that have dollar signs on them.

We Are The Weavers - Epilogue

13

$\text{♩} = 120$
6

0:10 We are the Wea - vers, al - ways out there, try - ing to trick you

10
0:16 out of what's fair. Keep your eyes o - pen. E - ven the smart - est

13
0:23 can be de - cieved by a good con - art - ist. Fools. We love fools,

18
0:33 and their mo - ney!

2

(Blackout)

(End of play)

Alteration - To alter something is to change it. When a person buys nice clothes, they usually need a tailor to make alterations so the clothes fit just right.

Attire - Clothing

Bamboozled - Confused and tricked out of your money by someone using lies and distraction.

Berzerk - In ancient times, certain warriors would get so wild and violent that they could not be stopped. They were called "Berzerkers". In this context, it is a metaphor for people who become so angry and unreasonable that you can no longer have a conversation.

Bilk - Using lies to cheat people.

Blowback - Negative consequences. If a soldier in a war blows something up and then that soldier gets hurt by the explosion, that's blowback. In politics, the negative consequences might not be as violent as an explosion in war, but the idea is the same.

Bluffing - Pretending that you are something you are not. This word is often used in playing cards. When someone pretends to have a good card when they really don't, they are bluffing.

Candor - Direct, honest communication. When someone says something true that someone else does not want to hear, that person is speaking with candor.

Capacity - Ability. The capacity of a container refers to how much stuff you can fit inside it. LADY TORT is saying their brains are so full of awe, there is no room left for other words.

Catwalk - In a real fashion show, the audience sits in chairs on either side of a narrow platform. The models walk on that platform to show off the clothes. That platform is called a catwalk. The word comes from the days of sailing ships, when sailors would have to walk on narrow platforms that were up high. In order to not fall, they had to walk carefully, like a cat.

Con Man/Woman/Artist - Someone whose job is tricking people into giving them money in exchange for nothing. "Con" is short for the word confidence. A "Confidence Man" uses lies and

manipulation to make you have confidence that they are trustworthy.

Conscience - The voice inside your heart that tells you right from wrong. When people do things that are wrong, you might say that they lack a conscience, or maybe not listening to their conscience.

Courtiers - In places that have royalty, the place where the rich, powerful people who are close to the ruler gather to be with the ruler is called "The Court". Courtiers is another word for those people that gather around a ruler at court.

Craven - Cowardly. Someone who is craven lacks the courage to stand up against any threat. If you had a guard dog that rolled over and showed its belly when a robber broke into your house, you could call that dog craven. When the soloist asks, "Will I be target of cruel and craven comment?" she means the people who would attack her would be too cowardly to speak directly to her, but instead say mean things behind her back.

Cue - The line before your line is called a cue. Imogene gives the citizens the cue to tell the truth.

Curious - The usual meaning of this word is wanting to learn. In this case, though, it means something that is unusual and surprising.

Deceived - To deceive means to lie. If you are deceived by a con artist, it means you believe their lies are true.

Dress-Form - A pretend body on a stand used to fit the clothes on while a tailor is building garments.

Ethereal - Something from out of this world, almost unreal.

Exquisite - Excellent, extremely fine, without anything wrong with it.

Flim-Flam - Silly lies, trickery.

Garment - Clothing.

Hoax - A complicated phony act to trick someone.

Humiliation - Overwhelming embarrassment.

Infer - Make a conclusion based on clues. If I know you were playing basketball, and you are very happy when I see you immediately after the game, I can **infer** that your team won.

Integrity - Knowing right from wrong and refusing to do wrong, even if would benefit you to do wrong.

Mortified - Completely embarrassed. The kind of embarrassed where you want to crawl under your blankets and never look at another person ever again.

Muddlin' - abbreviated version of "muddling" It means to clumsily make your way through something. To try to get from here to there even though you don't really know where you are.

Mystified - Confused. A person who is mystified looks at something and doesn't know what they are looking at or what to do about it.

Perceptive - Able to notice things and understand them.

Persevere - Keep going, never give up.

Personnel - The people who work together at a job.

Protocol - The correct way a system is supposed to work. The protocol at Coco's court is that everyone is expected to treat her with extra respect. Protocol usually involves knowing the exact right words to say and the order of who is in charge of whom.

Riff-Raff - Someone with a bad reputation who is gross, undesirable, not welcome. Riff-raff is also another word for garbage.

Scores - A long time ago, people used to use the word "score" to mean the number twenty. When Abraham Lincoln said, "Four Score and Seven years ago," he meant, "87 years ago". Today, sometimes we used the word "scores" to mean "Many".

Seldom - Not often, rarely.

Sophisticated - Knowing the difference between high quality and low quality; having experience, taste, and wisdom.

Sublime - Truly wonderful, the best that could ever be.

Superlative - Better than anything else. "Superlative" is also an adjective that describes how great something is. All the words the CABINET use are "superlatives". It's kind of like LADY ALEXANDRA is admitting that their descriptions are empty and meaningless, like if I said, "This play is full of words that are wordy."

Swaggers - To swagger is to walk with pride, at a medium pace, taking up a lot of space.

Taboo - Not allowed because it is wrong or inappropriate. This word came to the English language from the language of Tonga, an island nation in the South Pacific.

Taken the bait - Enticed, interested, ready to make a deal. When you are fishing and the fish gets caught on your hook, it has taken the bait.

Transcendent - Rising above all others.

Virtuous - People who make good choices, do what is right. Virtuous people resist temptation to do wrong.

Visigoth - A tribe of people who lived in Europe a long time ago, during the time of the Roman Empire.

Whistle Blowers - KARSKI and NADIA get arrested for blowing actual whistles, trying to warn everyone about lies and crime. This reflects something that sometimes happens in real life. When we talk about someone who speaks out about a powerful individual, company, or government official doing something they shouldn't, they are called a "whistle blower".

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