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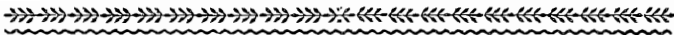
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Dramatic Publishing



A MUSICAL PLAY

THE EMPEROR'S NEW CLOTHES

Music by
ALLAN JAY FRIEDMAN

Lyrics by
PAUL FRANCIS WEBSTER

Book by
RUTH PERRY, based on
ARNOLD and LOIS PEYSER'S adaptation

Based on HANS CHRISTIAN ANDERSON'S
"The Emperor's New Clothes"



THE DRAMATIC PUBLISHING COMPANY



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(THE EMPEROR'S NEW CLOTHES)

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THE EMPEROR'S NEW CLOTHES

A Musical Play

For Nine Men and Seven Women

CHARACTERS

SENTRY	.....	<i>at the palace gates</i>
BECKY	}	..... <i>two young girls</i>
VICKI		
EMPEROR	)	..... <i>of Libertania</i>
EMPRESS		
PRINCESS	.....	<i>their daughter</i>
MILLIE	.....	<i>her lady-in-waiting</i>
PRINCE	.....	<i>of Transylvania</i>
DUDLEY	.....	<i>his servant</i>
DORCAS	.....	<i>a court lady</i>
JANE	.....	<i>her attendant</i>
RANGER	.....	<i>of the Royal Forest</i>
BOY	.....	<i>a young lad</i>
CONSTABLE	.....	<i>a security officer</i>
LORD MAL	}	..... <i>officials of the Emperor</i>
LORD OLD		
JAN	)	..... <i>extras</i>
AIDE		
COURT JESTER		
KEY MASTER		
STEWARD		
PAGE		
GUARD		
HERALD		

Attendants, servants, pages, ladies and gentlemen of
the court

PLACE: *The Kingdom of Libertania.*

TIME: *Long ago.*

SYNOPSIS OF SCENES AND SONGS

ACT ONE

Scene One: Outside the Castle Gate.

"Love Will Find a Way".....Princess

Scene Two: A glade in the Forest.

"Love Will Find a Way"..... Prince

"The Constable's Lament".....Constable

Scene Three: Lord Mal's quarters.

"The Poor Taste To Be Poor".....Lord Mal
and Constable

Scene Four: Emperor's Throne Room.

"I Like the Way I Look!".....Emperor

Scene Five: Alcove of Princess's room.

"I'm a Lady-in-Waiting".....Millie

Scene Six: The royal dungeon.

"Stiff Lip! Chin up! Stout Heart!"..... Prince

"Love Will Find a Way"..... Prince and
Princess

Scene Seven: Emperor's private quarters.

"The Emperor's Clothes"....Prince and Dudley

"Methinks".....Lord Mal

ACT TWO

Scene One: The Weavers' anteroom.

Scene Two: The loom room.

"Stiff lip! Chin Up! Stout Heart!"..... Prince
and Dudley

Scene Three: The Emperor's private chambers.

Scene Four: The loom room.

"Nothing Can Be Something"..... Prince
"I Like the Way I Look" (Reprise) Dudley
"Your Face"..... Prince and Princess

Scene Five: The Throne Room.

"The Emperor's Clothes" (Reprise)..... Prince,
Dudley and Ensemble
"Your Face"..... Prince,
Princess and Ensemble

NOTES ON CHARACTERS
AND COSTUMES

BECKY: Becky, the daughter of the royal laundress, is about sixteen and very pretty. She wears simple but pretty dresses, except for the Emperor's birthday ball, when she appears in a harlequin costume with cap and bells (or whatever costume the director decides to use).

VICKI: Vicki is Becky's younger sister. She is about ten years old and very earnest. She dresses similarly to Becky throughout.

EMPEROR: The Emperor of Libertania wears fine clothes decorated with frills. In the early scenes, he is elaborately dressed, but less sumptuously than during the levee (Act One, Scene Seven), which is a court scene. In the Birthday Ball scene, he appears barefooted and wearing only red underpants and a thin white undershirt decorated with the royal insignia in red. In all scenes he wears a crown and carries his scepter.

EMPRESS: The Empress wears fine clothes, except in Act Two, Scene Four, when she appears in a light flowered muslin robe (worn over the court dress in which she appears in the next scene), bedroom slippers, and a ruffled muslin night cap. In Scene Five, she wears a court dress.

PRINCESS: The Princess wears clothes suitable to her station in life, except in Act One, Scene Six when she wears one of Becky's dresses. In Act Two, Scene Four and thereafter, she is elaborately dressed in a beautiful court dress.

MILLIE: The Princess' lady-in-waiting is about seventeen years old, pretty, and loyal. She wears clothes similar to the Princess but simpler and suited to her lower rank. In Act One, Scene Six, she also

wears one of Becky's dresses; and in Act Two, Scenes Four and Five, an elaborate court dress.

PRINCE MICHAEL: The Prince is a handsome young man. Except for a brief interval in Act One, Scene Two, (the Mirror scene) he is dressed in a rough jacket such as a woodsman or hunter would wear, until Act Two, Scene Two, when he is provided with more suitable attire for his role as a royal weaver. For the Mirror scene he wears a smartly braided jacket.

LORD MAL: Lord Mal is tall, evil-looking, and sports a mustache. He dresses in fine clothes and wears a long sword or cutlass. In the Birthday Ball scene, he is very elegantly dressed.

ATTENDANTS to Lord Mal: Lord Mal's attendants are dressed rather like pirates, with whips or cutlasses stuck in their belts.

LORD OLD: The faithful old councilor is dressed always in a plain long black gown like a scholar's robe. He wears "Ben Franklin" spectacles, through which he peers nearsightedly.

JESTER: The court jester wears a colorful costume, with cap and bells.

PROPERTIES

ACT ONE

- Scene 1: Bench, stool, potted plants.
- Scene 2: Large branches of evergreens or other foliage, smaller potted plants, driftwood, flowers, stump, stones, twigs, etc.
- Scene 3: None.
- Scenes 4 and 7: Large armchair (throne) on platform, scarlet or gold cushion (optional), smaller armchair, small gilt chair, standing full-length mirror, banner or banners bearing royal coat-of-arms, bench.
- Scene 5: Gilt chair and dressing table, plain low chair, draped window, dressing gown on gilt chair; mirror, comb and brush on dressing table; small stand with workbasket on it; thimble, needle, thread and unfinished needlework in workbasket.
- Scene 6: Straw on floor (on tarpaulin), high barred window, stools.

ACT TWO:

- Scene 1: None.
- Scenes 2 and 4: Loom and bench, cutting table, shears, benches, crown jewels in glass case, bedroll containing mirror; tailor's dummy on roller skates (offstage).
- Scene 3: Gilt chairs, large standing mirror.
- Scene 5: Same as Act One, Scenes 4 and 7. Add decorated card table holding huge birthday cake, bench, chairs.

PERSONAL

ACT ONE

SENTRY: Staff, laundry bag decorated with gold crown.

PRINCESS: Bag containing needlework, bag containing sandwiches, tiny lace handkerchief.

DUDLEY: Bedroll containing sandwiches and a box which holds wrapped magic mirrors.

PRINCE: Huntsman's pouch containing Mirror of Truth.

DORCAS: Bag containing small mirror.

TWO ASSISTANTS: Staves, handcuffs or rope, knapsack containing white judge's wig and various hats.

LORD MAL: Long sword or cutlass.

LORD MAL'S ATTENDANTS: Whips, cutlasses or knives; chair.

CONSTABLE: Bags of gold.

LORD OLD: Scrolls.

ATTENDANT: Hand mirror.

BECKY and VICKY: Two simple but pretty dresses.

AIDE: Small glass of wine and rose on a tray.

MILLIE: Fan.

EMPEROR: Bag of jewels.

ACT TWO

SERVANTS: Four chairs, large covered serving dish, folded pantaloons and jacket, two enormous ornamented pillows, two ordinary-size pillows.

KEYMASTER: Large, ornate key on ribbon.

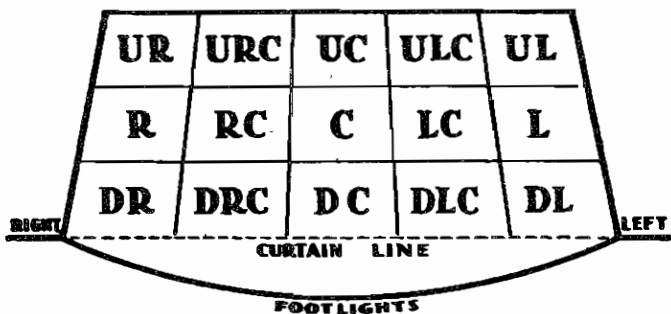
LORD OLD: Spectacles, large handkerchief, scroll.

DUDLEY: Basket, knife.

EMPRESS: Needlepoint, sewing bag, small lace handkerchief in bag.

EMPEROR: Comb, small hand mirror.
STEWARD: Staff of office.
PRINCE: Bag of jewels.
JESTER: Bauble, kerchief.
LORD MAL: Sword.
ELDERLY LADY: Fan.
PAGES: Black robes of state and heavy chain;
elaborate white and gold robe, decoration of
gold feathers.
HERALD: Red banner with word WAR on it.

CHART OF STAGE POSITIONS



STAGE POSITIONS

Upstage means away from the footlights, *downstage* means toward the footlights, and *right* and *left* are used with reference to the actor as he faces the audience. R means *right*, L means *left*, U means *up*, D means *down*, C means *center*, and these abbreviations are used in combination, as: UR for *up right*, RC for *right center*, DLC for *down left center*, etc. A territory designated on the stage refers to a general area, rather than to a given point.

NOTE: Before starting rehearsals, chalk off your stage or rehearsal space as indicated above in the *Chart of Stage Positions*. Then teach your actors the meanings and positions of these fundamental terms of stage movement by having them walk from one position to another until they are familiar with them. The use of these abbreviated terms in directing the play saves time, speeds up rehearsals, and reduces the amount of explanation the director has to give to his actors.

ACT ONE

Scene One

(The play opens before the curtain. There is an effect of a postern door into the castle at R stage. A small bench and a small wooden stool stand near it. At L stage, and suggested by a few potted plants, there is a garden entrance. A SENTRY is walking guard duty back and forth across stage. He carries a staff and paces smartly from the postern door to the garden entrance. BECKY, followed by VICKY, enters from the garden. BECKY is about sixteen and very pretty. VICKY is about ten and very earnest.)

BECKY (hissing it out).
Vicki, go home!

VICKI (standing up for her rights).
Mama said I could come. I'm to help bring the laundry.

BECKY (scorning such "help").
I don't need your help and I don't want you always tagging after me.

VICKY
Mama said ----

(At this point the SENTRY slams down his staff, turns, and sees them.)

SENTRY

Here! Here!

(Holds his staff crosswise, barring their way.)

The castle grounds are private.

BECKY (curtsying)

I came for the royal laundry, if you please, sir.

VICKI (also curtsying)

And I'm her sister. I'm to help.

BECKY

Shush!

SENTRY

Uh - well--I'll see if the laundry's ready.

(He raps lightly on the door, listens a moment. No response. He grounds his staff and steps inside.)

BECKY (fiercely)

Why do you always talk so much? You never know when to shut up!

VICKI (meekly)

I only said----

BECKY (cutting in)

And you're always saying--

(Mimics her.)

"Mama said."

VICKI (ready to weep)

Well, you're always scolding me and Mama did say----

BECKY

Around this castle the only thing that counts is

what the Emperor says. I found that out fast enough. And now, if you'll kindly go home.

VICKI (backing up)
But Mama-----

BECKY (advancing on her with hands like claws)
Go home, or I'll----

(SENTRY re-enters with a dark blue laundry bag decorated with a stylized gold crown.)

SENTRY
The laundry.
(Puts down the bag.)

BECKY (taking it)
Thank you.
(She and VICKI start to leave. Off-stage there is a fanfare of trumpets.)

SENTRY
The Emperor! Stand back.
(Motions them back. BECKY and VICKI hastily obey.)

(The royal party enters. The party consists of the EMPEROR, the EMPRESS, and the PRINCESS.)

SENTRY (bashing down his staff)
The Emperor, the Empress, the Princess Royal!
(BECKY and VICKI drop deep curtsies.)

EMPEROR (pausing and surveying them)
Whom have we here?

BECKY
We came for the royal laundry, Sire.

EMPEROR

The laundry--ah, yes.

(To the EMPRESS.)

Speak to them, my dear. It was unsatisfactory last week.

(The EMPEROR continues, and exits off stage R. He hums the music of "I Like The Way I Look.")

BECKY (very worried)

What was wrong?

EMPRESS

I'm sorry to mention it, but it's so important! You recall the deep lace frills on the Emperor's shirt cuffs?

(BECKY and VICKI nod in anxious concern.)

Well, usually they are fluffed out like this. (Demonstrates with her hand bouffant frills.)

Last week they were like this. (Demonstrates limp frills.)

BECKY

Excuse it, please. I'll tell my mother. (EMPRESS nods and starts to exit.)

VICKI (brightly)

It was all the fault of our cat, your Highness.

EMPRESS (pausing)

You said--

(She can hardly believe it.)

--a cat?

(BECKY makes frantic gestures to VICKI to shush, but VICKI plunges ahead.)

VICKI

Our cat just loves the laundry basket. It's where she always has her kittens and she likes to sleep there, too.

EMPRESS (the enormity of it)

You mean your cat slept on the Emperor's clothes?

BECKY (in anguish)

It won't ever happen again, ma'am.

PRINCESS

-Mother, surely it's not that important.

EMPRESS (coldly)

It's very important. Dressing the part of an Emperor is hard, time-consuming work.

PRINCESS (she's heard that often enough)

I know.

(To BECKY.)

Did you bring my dresses?

BECKY

We left them with the housekeeper.

(Dreamily.)

We love to do them. They're so beautiful!

PRINCESS (surprised and pleased)

Why, thank you, dear.

BECKY (shyly)

I always picture you dancing in them--usually in the moonlight--with some handsome young prince.

PRINCESS (smiling)

I picture myself that way, too--only, of course there isn't any prince.

BECKY

There isn't? I sometimes thought Prince Michael of Transylvania--his country is right next to ours----

PRINCESS

But we're not on friendly terms with Transylvania.

(Sighs.)

These old misunderstandings!

EMPRESS

The Emperor means to end all that--as soon as he has time. Besides it's rumored that Prince Michael was interested in a lady of his father's court. Later he simply dropped her.

PRINCESS

Well . . . ?

EMPRESS

That shows Prince Michael is fickle.

PRINCESS

Or perhaps it only shows she wasn't his type.

BECKY

If you don't dance with young princes, then whom do you dance with?

PRINCESS

Why, usually with my father's councilors. They ask me out of politeness, though dancing tires them very much.

VICKI (blurting it out)

Dancing with them must tire you very much, too!

PRINCESS

No--not too much. Because I have a secret that I try to remember at such times.

VICKI (eagerly)

A secret? Oh, please tell us!

EMPRESS

Melissa, don't delay too long. Remember your needlework.

PRINCESS

Yes, Mother. I have it with me.

EMPRESS (to BECKY and VICKI)

And remember the Emperor's frills.

BECKY and VICKI (bobbing curtsies)

Yes, your Highness.

(EMPRESS exits.)

VICKI (eagerly)

You said a secret? I love secrets!

BECKY (aghast at such boldness)

Vicki, you musn't ask!

PRINCESS

But it's fun to share a secret. Come here and I'll tell you.

(She takes VICKI's hand and leads her to bench. PRINCESS sits on bench and motions VICKI to draw up a stool and motions BECKY to join them. BECKY hesitates and then runs to kneel at other knee of PRINCESS. Both look up raptly into face of PRINCESS.)

PRINCESS (beaming)

I'll tell you the secret just as my dear old nurse told it to me, long ago. She said, always remember when you are lonely or sad--

(Quotes impressively.)

"Love will find a way."

VICKI (disappointed)

Just "love will find a way"?

BECKY (dreamily)

Love will find a way----

PRINCESS

Those words mean so much!

(SONG: "LOVE WILL FIND A WAY")

PRINCESS

Love will find a way - so they say
Some enchanted day - so they say
And I'll discover, my April lover
Is waiting just this side of May
And when he comes along - so I've heard
He'll be big and strong - so I've heard
And, oh so handsome, I'd gladly ransom
My eager heart without a word.
Then why am I such a sad-at-heart
Never glad-at-heart, pity me.
Oh where, oh where is my handsome one?
Where is he? Where is he? Where is he?
Love will find a way - so they say -
But when that day will be, they don't say,
And so I'll sigh, love, and wait for my love,
They say - love will find a way!

PRINCESS (rising, smiling)
So now you know the secret!

VICKI
We promise we won't tell!
(She and BECKY curtsy and pick up
the laundry bag.)

BECKY
Never!

(PRINCESS nods slightly, and
BECKY and VICKI go out.
PRINCESS takes a piece of
needlework from her bag and
begins to work it, humming
the music of "Love Will Find
a Way." SENTRY continues
pacing.)

(There is a patter of running feet off R and a pretty
seventeen-year-old [MILLIE] enters in great
excitement.)

SENTRY (bashing down his staff)
Lady Millie, Lady-in-waiting to the Princess
Royal.

PRINCESS
What is it, my darling lady-in-waiting?

MILLIE
Wonderful, exciting news, my Princess!

There is a rumor-----
(Pauses, breathless.)

PRINCESS
Please go on!

MILLIE (getting her breath)
A rumor that two handsome young men have
been seen in the Royal Forest.

PRINCESS
Is the rumor from a good source?

MILLIE
The best!

PRINCESS
Tell me . . .

MILLIE (crossing DR)
The Constable told the arrow-maker, who
told the butcher, who told the candlestick man,
who told his wife, who told the page, who told
the gilder, who told the Empress, who told
me to warn you to come straight inside the
castle.

PRINCESS (rising)
But who saw them first?

MILLIE

Oh, some dumb kid, who told the Forest Ranger. They're hunting for them now. You're not to leave the castle until they've been found and are safely in the dungeon. So come along.

PRINCESS (going with MILLIE)

Not leave the castle? We'll see about that!

BLACKOUT

ACT ONE

Scene Two

(The curtains open on a glade in the forest, not far from the Emperor's Castle. A rustic effect may be achieved by setting up large branches of evergreens or other foliage to give the effect of trees, and smaller potted branches to simulate undergrowth. Some odd pieces of driftwood or old fallen branches and a stump or two add to the effect, as does an occasional potted flower. The time is late afternoon and the sky beyond the trees still shows light. The RANGER enters with a small BOY as guide.)

BOY

Here's the place.

RANGER (skeptically)

Two men, acting like spies, you said--just how does a spy act?

BOY (aware that he is being baited, but sticking to his story)

I told you. They kept looking around in a suspicious way.

RANGER (stumbling over a stump)

We'd better keep looking around, too, or we'll break a leg!

BOY

One of them had a bundle on his back.