

Ouachita Baptist University

Scholarly Commons @ Ouachita

Honors Theses

Carl Goodson Honors Program

2007

Mime: The Musical

Aaron House

Ouachita Baptist University

Matt Landers

Ouachita Baptist University

Follow this and additional works at: https://scholarlycommons.obu.edu/honors_theses



Part of the [Creative Writing Commons](#), [Music Commons](#), and the [Theatre and Performance Studies Commons](#)

Recommended Citation

House, Aaron and Landers, Matt, "Mime: The Musical" (2007). *Honors Theses*. 41.
https://scholarlycommons.obu.edu/honors_theses/41

This Thesis is brought to you for free and open access by the Carl Goodson Honors Program at Scholarly Commons @ Ouachita. It has been accepted for inclusion in Honors Theses by an authorized administrator of Scholarly Commons @ Ouachita. For more information, please contact mortensona@obu.edu.

SENIOR THESIS APPROVAL

This Honors thesis entitled

Mime: The Musical

written by

Aaron House

and submitted in partial fulfillment of the
requirements for completion of the
Carl Goodson Honors Program
meets the criteria for acceptance
and has been approved by the undersigned readers.

(Name) thesis director

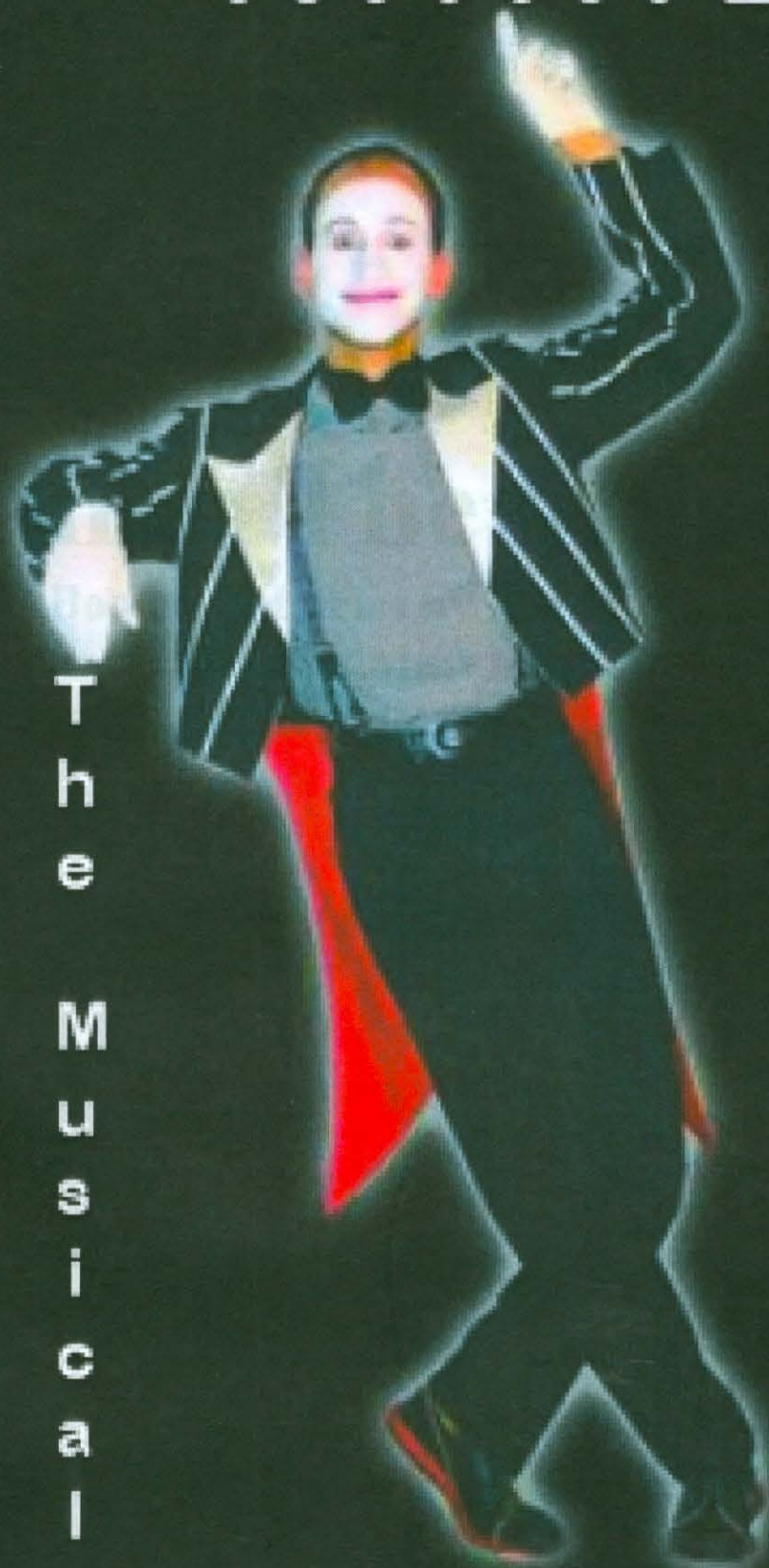
(Name) second reader

(Name) third reader

honors program director

April 15, 2017

MIME



— s o c i e t y —

Mime: The Musical

Book and Lyrics by Aaron House

Music by Matt Landers

Premise

Listening is the key to harmony. Those who do not listen to others provoke disorder, chaos, and war; but a listening ear brings peace, love, and happiness.

Cast of Characters

Siga – A rebellious mime prince, who believes in talking and especially singing.

Rayma – The beautiful princess of Speak City.

King – The old fashioned king of Speak City

Queen – The King's nagging wife.

Advisor – The King's evil advisor, who wants to marry Rayma.

G1 – One of the King's guards.

G2 – Another Guard

G3 – One of the King's goofy spies.

G4 – An equally goofy spy.

Time and Place Setting – The play is set in Speak City. In a fairytale time period of the past, when Mimes inhabited a portion of the earth.

Mime Scenes & Musical Numbers

- Scene 1 – A field outside Speak City
 - “Mimes” (Opening Song – Sung by Full Chorus)
 - “I Believe in Singing” (Sung by Siga and Rayma)
- Scene 2 – The King’s throne room
 - “Fear of the Invisible” (Sung by the King)
- Scene 3 – A balcony in the palace
 - “Different” (Sung by Rayma)
- Scene 4 – Mimeland
 - “Silence is Golden” (Sung by the two goofy Spies)
- Scene 5 – The King’s throne room
 - “Fear of the Invisible Reprise” (Sung by the King)
- Scene 6 – The castle dungeon
 - “Inside this Box” (Sung by Siga)
 - “Protection” (Sung by Siga and Rayma)
- Scene 7 – Just outside the palace in Speak City
 - “Silence is Golden Reprise”(Sung by Full Chorus)

Mime: The Musical

Scene 1

(Overture plays. When the curtain rises, we find ourselves in Speak City. The Speaks begin singing the opening song – “Mimes”.)

Song – “Mimes”

Speaks: Did you hear? The Mimes are on the warpath.
Did you hear? They’re coming to destroy us all.
Did you hear? They’ll kill us in a blood bath,
Unless we stop talking once and for all.

Mimes! They move things with their minds.
Mimes! They see what we cannot: the invisible.
Mimes! They can see the words you speak
Mimes! They can see the thoughts you think.
Mimes! They see your emotions before you know what they are.
Mimes! I’ll bet they can even see God!

They don’t need to speak to each other
They just read each other’s thoughts
And thus they have perfect communication

Their battle plans are perfect and flawless
They move as one person
When you swing your sword, they swing first.
They can see every move you make before you make it.
You cannot defeat them. They can read your thoughts.

Rayma:

Silence. I wish there was just silence.
With everyone talking I can’t even hear myself think.
No one here likes to hear anything but their own voice.

(We see Rayma leave Speak City, and we find her in a field. Siga is asleep in the field. Rayma is walking in the fields singing)

Rayma: *(Sings)* How can they know what mimes are like? Have they ever met one? How can they claim to know what mimes are like? Have they ever seen one? Have they ever met one? Have they ever... *(She stumbles upon Siga, who wakes up very disoriented. Siga is obviously a mime. He is dressed in black and white clothing and has on white face. As Rayma speaks, she gives him a big arching wave as if he is deaf and she has to make it obvious what she is saying.)* Hello.

Siga: Hello.

Rayma: (*Screams*) Aaahhh! A talking mime!

Siga: Whoa, whoa, whoa, whoa. Easy there. It's ok. I'm not going to hurt you.

Rayma: Your not?

Siga: Hm, let me think...no, wasn't planning on it.

Rayma: How are you able to talk?

Siga: All mimes can talk. Most of them don't though. It's part of the Mime law.

Rayma: Oh, should you be talking to me then?

Siga: Just so long as the mimes don't find out, I'm good.

Rayma: Quite the rebel, aren't you?

Siga: I guess you could say that. You see, I believe that talking is not only appropriate for every day life, but also necessary for the well being of the individual.

Rayma: And a philosopher too.

Siga: I'd like to think so.

Rayma: I hate philosophers. They talk too much. They're always so busy talking about their own ideas that they never stop and listen to anyone else.

Siga: Oh, I see.

Rayma: I'm sorry, it's just that everyone in Speak City is always talking. I come out here to escape the noise.

Siga: Really? I came out here to find some noise. So you come out here so that you don't have to listen to every one else's opinions?

Rayma: Yes, and so that I can see the beautiful things in nature. I love beautiful things. Don't you?

Siga: I could take 'em or leave 'em.

Rayma: What do you like most?

Siga: To sing.

Rayma: A strange pastime for a mime.

Siga: Yes, well. It seems we were both born in the wrong town.

Rayma: Both of us? Why was I born in the wrong town.

Siga: Mimeland is very beautiful, and you did say you like beautiful things.

Rayma: Beautiful? Isn't it invisible?

Siga: Only parts of it. We have to have *some* privacy you know. That's what makes it so beautiful though. Many of the buildings seem to be floating in the air because the first several floors are invisible.

Rayma: It sounds heavenly.

Siga: It is. *(They look deeply into one another's eyes and then break away a little embarrassed)*

Siga: In Mimeland, you don't ever have to listen to anyone else's ideas.

Rayma: You're right. I probably would like that.

Siga: Instead, they are forced upon you.

Rayma: Forced?

Siga: Yeah, no one's allowed to speak, so nothing ever changes. If someone is miserable, no one ever knows, because no one will ever say anything about it.

Rayma: You don't like being a mime do you?

Siga: To be a mime is to hate life. To stop loving everyone you know and truly care about. To be silent, dumb, mute. It's like wanting to scream inside, but nothing comes out. You force it in even though you don't want to. Why? Because it's a part of life. It's what you do. It's what you've been told to do your entire life. Well, I'm through. I've been miserable for far too long. I'm going to start living. I'm going to start loving. To be what I was created to be.

Rayma: And what is that?

Siga: I'm not quite sure yet, but I've got to find out somehow. And if I stay where I am, I'll never find out who I am. Do you have any idea what I'm talking about?

Rayma: Yes. I know exactly what you're talking about. I've been there too.

Siga: So what did you do? How did you find yourself?

Rayma: *(The music intro for I Believe in Singing begins to play under her monologue)*
Well, I would go out into the fields and sing at the top of my lungs until I could sing no more. Then I would lie there, out of breath and just stare at the sky. I did absolutely nothing for what seemed like hours. I felt like I wanted to be anywhere in the world but where I was. I never wanted to see another human being again in my life.

Song – “I Believe in Singing”

Intro/Verse

Siga: One day I left town, just to wonder around
To get away from home.
That's when I heard a voice, so soft and sweet
Just like a cool breeze.

Chorus

I believe in singing
I will not keep silent
There's a song inside me
And I cannot hide it now

Bridge

This is not what I call life
Giving the whole world the silent treatment
Singing helps us realize
Communication is the key to love

Chorus

I believe in singing
I will not keep silent
There's a song inside me
And I cannot hide it now.
I believe in singing
I will not keep silent
There's a song inside me
And I cannot hide it now.

Verse/Ending

I have learned in my short life,
Not everything is black and white.
Not everything is wrong or right.
I don't want to be trapped inside a box for my whole life.
I believe in singing.
I believe in singing.
I believe in love.

Siga: I used to come out here all the time. That is, before I was put in military school.

Rayma: I hear they've been attacking some of the talking cities recently. Why?

Siga: Attack is a strong word.

Rayma: Then what have they been doing?

Siga: I guess you could say they've been campaigning.

Rayma: Campaigning?

Siga: Yeah, they keep trying to get people to come visit Mimeland. But no one will come because they don't want to have to stop talking while they're there. Nearly all trade has ceased between the mimes and the humans. They feel isolated and ignored.

Rayma: Why don't they just let people talk when they come to Mimeland?

Siga: They believe that all talking is evil and that everyone should be completely silent.

Rayma: Why that's silly.

Siga: Well, you see, they used to have a real problem with talking. In fact, the mimes used to be the loudest and fastest talkers in the country. They talked so much that it became an epidemic. None of the mimes took the time to stop and listen to any of the other mimes. Everyone just talked over one another until one day it got so

loud that the other cities began to complain about the noise. So the king declared an eternal holiday from talking, and the city has been silent ever since.

Rayma: Wow. I think our city needs to try that.

Siga: Well, it may sound good at first. But now, the Mimes are completely ignored by all the other cities.

Rayma: That's terrible.

Siga: I know. So now, the mimes figure that the only way to get people to pay any attention to them again is if they convince other people to become mimes themselves. They go into a city, and since they can't talk, they put up posters about how great it is to be a mime. Like: "Always putting your foot in your mouth? Try MIME." or "Be pro-choice. Don't use your voice." "Does your wife talk too much? Call 1-800-MIME" "You'll never have to yell at your spouse again!" "Do you hate the sound of your voice? You can get rid of it forever with MIME." They leave the signs up for a few weeks. And then, if nobody pays attention to the signs, they start putting up more signs. Only this time the signs say that all people who do not become a mime willfully within the next 30 days would be forced to at the end of the month, or be killed by the invisible sword of the mimes.

Rayma: That's awful! You can't just go around forcing people to adopt your way of life.

Siga: It's the only way that they can get people to listen to them.

Rayma: So, how many cities are they going to take over?

Siga: As many as it takes to get people to notice them again.

Rayma: But now nobody wants to associate with the mimes for fear of getting overtaken by them. They're hurting themselves.

Siga: I know. We've got to do something, before they take over every city in the country, and everyone is forced to become a mime for all eternity.

Rayma: I hear they are headed here next. Our whole town is in an uproar.

Siga: Here!? I've got to get out of here. If they find me, they'll put me back in the army for sure. I just got away from there. I don't want to go back.

Rayma: Come with me. You can take refuge in my city. I will look after you.

Siga: I don't think that would be a good idea.

Rayma: Why not?

Siga: First of all, if I, a mime, walked into your city, it would probably freak some people out. Second of all, the freaked out people might have violent feelings toward me. It's too dangerous.

Rayma: They're afraid of you that's all. If they got to know you, they might just like you.

Siga: Are you sure?

Rayma: I give you my word. You will be safe.

(They both sing the reprise of "I Believe in Singing" and run offstage together..)

Scene 2

(We are in the king's throne room. The situation seems to be a bit tense. Everyone but the king is a bit nervous about the impending threat of the Mimes)

King: What did you find?

Advisor: It seems the Mimes have been successful in their conquest of all the neighboring kingdoms. They have forced their captives to become mimes by threatening them with their invisible weapons.

King: Invisible weapons, eh?

Advisor: Well, they are mimes, my lord. And the people believe them. The people are converting to the mime way of life by the hundreds. They are headed to Speak City next.

King: So they haven't actually attacked anyone yet?

Advisor: No, my king. The people cower in fear at the sight... or thought... or uh, threat of these so called invisible weapons that the mimes claim to possess.

King: *(Speaking to guard who is standing near the throne)* G2, shut the gate to the city and don't let anyone come in or go out. *(G2 exits)* I don't want any mimes coming here. Speak city is a place of freedom. I'll not have the mimes imposing their ideas on my people.

Advisor: I've heard that these strange people can fly and accomplish all manner of impossible tasks with their invisible machinery. I would not be so confident in a simple wall, my lord. They may also carry invisible ramps and ladders that we would be unable to see.

King: If they scale the wall, we will fight them.

Advisor: By the time they scale the wall, it may be too late.

King: Are you afraid of them? Of the "invisible powers that be"?

Advisor: My lord, I think that we should consider all...

King: Answer me! Are you afraid?

Advisor: They have overtaken Rant City, the strongest city in the country, my lordship.

King: Answer!

Advisor: Yes... yes, I fear them.

Song – "The Fear of the Invisible"

King: We've nothing to fear but fear itself.
Start fearing fear. Stop fearing stealth.

What mama can't see can't hurt her,
And what you cannot see cannot hurt you.

An invisible object is a negative being
Is there such thing as a negative king?
Negatives cannot be proven, for sure.
They do not exist. Thus we are secure.
(Or - To believe in them would be quite immature)

Negative beings and negative seeings
Both add up to foolish believings
Listen to me. I have some misgivings
About these posterous (ludicrous) fictitious non-beings

The fear of the invisible is something we must all overcome
It's just like being afraid of the dark.

Once the light comes on and we can see clearly, then we are no longer afraid.

Well, let me help you my friend, Advisor.

To "turn on the light" and stop being afraid of the invisible.

God is invisible and does not exist.

Thus, we can conclude that neither does this.

(At the end of the song, G2 enters)

G2: My lord, I have news for you. A mime has breeched the city wall. My men captured him. We await your command. *(Advisor exchanges a glance with the king.)*

King: Impossible. You closed the gate?

G2: Yes, your majesty.

King: Bring him in.

(G3 and G4 enter. G3 holding Siga. G4 holding Rayma.)

Advisor: *(Referring to Rayma)* Our mime friend seems to have brought with him a pretty piece of luggage.

King: My daughter what are you doing with this mime fellow?

Rayma: I demand that I be released. I will not talk to you in this state. I have done nothing wrong.

King: Nothing wrong? Do you not know that the mimes aim to destroy our kind this very moment? And here you are running around with an enemy of your people. Release her. *(G4 does so)* You would be wise to choose your friends more carefully.

Rayma: He is not our enemy, father. He came to help you. If you'll just listen to him...

King: Silence! What do you have to say for yourself? *(Siga does not answer)*

Advisor: He's a mime your majesty. He can not speak.

King: *(To Rayma)* What good is a mime with an important message if he can't even deliver it!

Advisor: My king, with all due respect, none of the mimes talk.

King: Don't you think I know that?

Siga: *(To Advisor)* With all due respect, you're wrong. *(All gasp in shock and amazement except the King and Rayma)*

Advisor: *(Screams like a little girl)* Aaahh, it's a talking mime!

King: Well, well, well, what have we here. A mime that talks.

Siga: The mimes are coming. They'll be here by tomorrow.

King: You're a little late kid. That was yesterday's news. If you had really wanted to be the first to tell us, you wouldn't have been hanging around with my daughter all day. *(To G3)* Take him away.

Siga: Wait! I can tell you how to defeat them.

King: Is that so?

Siga: Yes, all you have to do is listen to what they have to say and they'll leave you alone.

King: Why would I do a thing like that?

Siga: Because if you don't listen to what they have to say, you'll need a lot more than a wall to keep them out of your city.

King: Is that so? Well, you can rest assured that I have a very capable army and will not hesitate to use it.

Siga: I don't think you understand what you're up against. They have the power of the invisible on their side. If you don't listen to them...

King: I do not believe in such foolishness. I am not so easily deceived.

Siga: Then you are a fool!

Advisor: Your majesty, I...

King: *(To Advisor)* Silence! *(To Siga)* I am not the one in jester's clothing. Next time you think about calling someone a fool, make sure you're not the one in shackles. Guards, put him in the glass box. *(G2, G3, and G4 grab Siga and drag him out)*

Rayma: Father, please, don't. Father, listen to him.

King: Stop groveling. At once, I say! Stop. It is not proper for a princess to grovel. *(Queen enters and sees this rather jarring sight.)*

Queen: What's going on here? *(Rayma runs offstage in tears. Advisor goes after her.)* What was that all about?

King: Just a bit of youthful attraction shattered.

Queen: What did you do? Did your little Advisor come around asking for her hand again?

King: No, not this time. This is a new one. She seems to have become attracted to a mime.

Queen: A mime!? Why that's awful. Why ever would she go off and do something like that?

King: What do you mean? She's a flighty girl. She flits from man to man.

Queen: But a mute?

King: Not this one.

Queen: No? Didn't you say he was a mime?

King: He seems to be a bit of a rebel and a traitor. He's forsaken his own people and is trying to give away their secrets to us.

Queen: Well, where is he?

King: I locked him up in a glass box.

Queen: And you said he's helping you?

King: Well, I wouldn't say he's necessarily, uh...

Queen: He came to help you and you locked him up? Did you even listen to what he had to say?

King: Yes, I heard him quite well. He called me a fool.

Queen: I wonder why. Perhaps, because you weren't listening?

King: I refuse to have my actions questioned.

Queen: (*Demanding*) You will take him out at once.

King: ...but he...

Queen: I don't care what he called you. Have some decency and listen to what the boy has to say.

King: Yes, my queen.

Queen: And you *will* listen to him.

King: (*Mumbles*) Yes, my queen.

Queen: What was that?

King: OK, honey.

Queen: Thank you, dearie. (*She exits and the King sighs. Blackout.*)

Scene 3

(Siga has come out to a balcony/overlook in the palace to think. He is not in the best of moods and he's trying to sort things out.)

Siga: Thanks for lying to me.

Rayma: What are you talking about?

Siga: I should have known it was all a ploy to capture me.

Rayma: It was not! I'm sorry for the way my father treated you. I thought he would listen to you.

Siga: Only mimes know how to listen to people. That's where I messed up. I should never have listened to you. Listening is a weakness of mine.

Rayma: I was impressed at the way you stood up to my father. You weren't intimidated by the fact, that he was the king. I didn't know you were so brave.

Siga: Yeah, well, I didn't know that you were the king's daughter.

Rayma: And that's a bad thing?

Siga: *(That's not what he meant)* No. *(Struggles for words)* Look, you don't get it do you?

Rayma: I guess not.

Siga: I could have been killed!

Rayma: But you weren't. *(Pause)* So did he finally listen to you?

Siga: That depends on your definition of listen. He acted like he listened, and then he sent a couple of blockheads to Mimeland to go "check it all out". He just doesn't get it.

Rayma: I guess you're used to the mime kind of listen, which is not responding verbally at all.

Siga: Look, I don't need your sarcasm right now. If you're gonna be like this just go away.

Rayma: *(Sings)* We're as different as different can be it seems

But right now I am out of my mind just to help you succeed.

If we can put away our differences and listen to each other

Then we might just find ourselves one step closer to harmony.

We operate differently here in the town of the talking

Most of us have a real problem with listening

We're too busy watching our own ideas glistening

We could learn a thing or two from the Mimes.

Be patient with father. He's not trying to be mean.
He just doesn't know how to stop talking
And to just listen...
Just listen to me, Siga.
Listen to me.

The Mimes are a great and advanced kind of people.
To give of themselves and not talk at all.
They've learned a lesson that they want to share,
That they need to share. It's that people are dying just to be heard.
Mimes have a talent. The talent of listening.
We have a talent. The talent of talking.
When will we use it for good, not for evil.
When will we find a middle ground.
When will we finally know that it's not about talking.
And it's not about listening. It's about loving and being loved in return.

I know we are different. And I know I confuse you.
But don't you think we could try...
Don't you think we could possibly...
It's just that Siga I...

(Advisor enters, Rayma sees him and stops singing.)

Advisor: Well, well, well. What have we here?

Siga: Rayma and I were just having a little chat.

Advisor: Sounded to me like Rayma was the one doing the chatting.

Rayma: Advisor, would you please leave us alone for a moment.

Advisor: I'm afraid I can't do that. You see, I've come to escort Siga back to his glass box where he belongs.

Siga: But the king let me out for questioning.

Advisor: Yes, and the king got his answers. Back to the box you go. *(He shackles his wrists.)* King's orders.

Rayma: You can't do this!

Advisor: Of course I can. Who's going to stop me? You I suppose?

Rayma: Yes.

Advisor: *(Laughs)* My dear, dear princess. There is only one way that you could make me change my mind, and it's a price you would be too prideful to pay.

Rayma: And what would that be?

Advisor: Don't play games with me, Rayma. Say you'll marry me, and the boy goes free.

Rayma: I would rather die.

Advisor: Just as I thought. It's the glass box for mime boy. Come on. *(Advisor and Siga exit)*

Scene 4

(G3 & G4 are in Mimeland. They are dressed in black and white attire and are in white face.)

G4: Ok, whatever we do, we have to stick together. And, G3, try not to be conspicuous.

G3: Ok, I got it. *(They both crouch down low and begin to sneak around the city, very conspicuously. After only a couple steps with G4 in front and G3 following close behind, several mimes enter the stage. The mimes are playing catch with an invisible ball [or if there are enough mimes, they can be doing any number of interesting mimed things: tug-o-war, jump rope, bicycling]. The mimes see G3 and G4, indicate that they want them to join in, and throw them the invisible ball. G4 and G3 are momentarily frightened and both go running. G4 runs offstage left and G3 stays onstage but covers on the floor, covering his head in his arms.)*

G3: *(Not knowing which way G4 went, G3 begins waving to someone offstage right and yelling loudly to them)* Hey! Hey! Over here!

G4: *(G4 has entered from stage left and quickly goes to G3)* Shhh. Stop that. What do you think you are doing? Are you trying to get us both killed?

G3: I think I know that guy over there.

G4: How many guys do you know that go around in white face?

G3: Two. Me and G4. *(Turns and tries again)* Hey!

G4: G3, I'm right here!

G3: Oh right, so you are. I wonder who that guy was. I could have sworn he looked just like you.

G4: *(Slaps his own forehead and buries his face in his hand in frustration at G3's stupidity.)* Look, we have *one* task: find an invisible sword and bring it back to the king.

G3: That's *two*.

G4: Would you just cut it out?!

G3: I'm just saying.

G4: We can't do this unless we blend in. So start blending.

Song – “Silence is Golden”

(Big dance number – Silence is Golden. G3 and G4 begin playing with the mimes and then begin to infiltrate the other mimes. The mimes teach G3 and G4 how to communicate in mime language. G3 and G4 start off learning with difficulty, but eventually they catch on and have a great time dancing with the mimes.)

G3 & G4: *(Instrumental plays tune to each line before G3 and G4 sing it. This is the mimes teaching the spies mime language.)*

Chorus:

(Bum bum) Silence

(Buh dum bum) Is Golden

Just stop talking and start listening. Wait, I think your ears are glistening.

Silence

Is Golden

When you listen you begin to love. / Listening is how you learn to love.

Scene 5

(Once again we are in the throne room. The king is on the throne. There is a loud knock on the throne room door)

King: Enter! *(G3 and G4 enter the throne room. They have returned from their journey, and are still in their mime attire. G3 and G4 enter, unsheathe an invisible sword [we hear a “shing” sound effect when this happens] and carry it laid out in front of them.. They present the sword, each with both hands on the sword, and walk in unison. They kneel before the king with arms extended. They place the sword on the ground in front of the king. The King obviously cannot see the sword. He is a bit perplexed.)*

King: Welcome back, loyal members of the guard. What did you find?

G4: This!

King: What? I see nothing.

G4: THIS! Right here. The invisible sword you asked for.

King: Ah, I see. I mean, I don't see. Hehe. *(Hesitant)* Can I touch it?

G4: Of course. *(The king moves to do so)* Don't touch the blade! The handle is over there.

King: Yes, of course. What was I thinking? *(Tries again very timidly. Suddenly he rears back. He has been pricked by the edge of the sword.)* Ouch!

G4: Sharp isn't it?

King: That's very fascinating. Get it out of the way before someone kills themselves. (*G3 sheathes the sword and places it to the side of the throne.*) Now, I want to hear everything. How do they make the invisible weapons? What did you find out? (*G3 leaves the sword, gets up, and does two bell kicks and mimes fireworks with his hands.*) You found dancing and fireworks? (*G3 shakes his head in frustration and tries again*) Stop this nonsense and speak to me. You forget your place.

G4: (*Putting down the sword.*) You'll have to forgive him, your majesty. He cannot speak.

King: Can a man forget to speak in only three days? Or did the mimes take his voice as ransom for the sword?

G4: Neither, my lord. For it was necessary that he lose his voice to find the sword. For only the mimes can see the invisible. So he ate of their mystical invisible food, and is yet to speak a word since.

King: And he was gracious enough to take the blow upon himself?

G4: Not so, my lord. We farckled for it, and he lost.

King: And the unseen food took away his voice.

G4: Yes, he is one of them now.

King: (*To G3*) That was very brave of you, G3. You have done well. G4, can you interpret what he says for me?

G4: With pleasure, my lord. (*During the following part, G3 mimes while G4 interprets.*) When we arrived at the mime camp, we saw all sorts of invisible things. The mimes were very nice, and they taught us how to speak the language of the Mimes. As you can see, G3 has become quite fluent. After that, they gave us some invisible food, and we bought the invisible sword from them.

King: And you found out how they are made?

G4: Well, not exactly. I believe it has something to do with them not ever talking. So, unless you ever want to stop talking...

King: That's ridiculous. Surely not.

G4: But we did find out that their prince ran away a week ago and is yet to be found. They asked us if we had seen him. We told them no, but we did have a mime visitor come the other day. That's when they started to mime really fast to one another, and I couldn't catch what they were saying.

King: The mime prince ran away did he?

G4: Yes.

King: G2! (*G2 enters*) Bring me the mime!

G4: And as we were talking, or rather, miming with them, we told them all about...

King: Silence! Where is the weapon?

G4: (*Goes to where he laid it down.*) It's over there, my king. Where I left it.

King: Bring it here!

G4: *(He reaches down to pick it up, but it's not there. He feels around on the floor without any luck.)* Well, it was here... a second ago. *(G3 gets on the floor to look with him.)*

King: What do you mean it was there a second ago?

G4: The sword...

King: I saw no sword.

G4: Of course not. It's invisible.

King: Where is it?

G4: I can't find it.

King: Well, look harder then. Quickly.

G4: I can't. It's not here. I'm afraid it's... lost.

King: Lost! *(G2 enters promptly with Siga)*

G2: *(Motioning to Siga)* Here is the mime as you requested.

King: Thank you. G2, take these gentlemen to the dungeon and lock them up in glass boxes.

G2: Yes, my king.

G4: No, wait. Just one more minute to look. I can find it I assure you. You touched it yourself. Believe me. It's here somewhere. Please, your majesty. *(G2 exits with G3 and G4)*

King: Invisible weapons indeed. I will not be blinded by these foolish games.

Siga: What do you want with me?

King: I've just received news that the mime prince has run away. Do you know anything about this? *(Siga does not answer)* Because if you do, I might have something in store for you.

Siga: What would that be?

King: Well, it wouldn't be very fair of me to tell you first now would it? But since I'm a nice guy, I'll give you a hint. It might have something to do with getting out of that glass box of yours.

Siga: You'll let me go if I tell you who the mime prince is?

King: And where he is.

Siga: It is I.

King: *(Laughs)* Is that so? You?

Siga: Yes.

King: How do I know that you're telling me the truth? You could just be trying to strike fear in my heart. I've told you before, I don't fall for fear tactics.

Siga: My full name is Siga Kinisi. I am the son of King Kinisi. I ran away because I could no longer accept the ways of my own people.

King: It's an honor to meet you face-to-face Prince Kinisi. G2! *(G2 enters promptly)*
Take him back to his box.

Siga: But you promised to let me go!

King: I promised nothing. I said it might have something to do with getting you out of your box. And it does! Tomorrow you will be released and given over to the executioner to be executed in full view of Speak City and the entire mime army.
(King laughs sardonically as G2 takes Siga away.)

Scene 6

(We find ourselves now in the castle prison. We see three large glass boxes with Siga in the middle one and G3 and G4 on either side of him. Siga sings, "Inside this Box". At the end of the song, Rayma enters covered in some sort of peasants cloak over her royal garb. She has come to see Siga)

Siga: Rayma?

Rayma: Shhh! Don't let them hear you.

Siga: What are you doing here?

Rayma: I had to see you.

Siga: But if they find out...

Rayma: They won't find out. I have to tell you something.

Siga: I know. I have something to tell you to.

Rayma: What I meant to say earlier. Before Advisor came...

Siga: They're going to kill me.

Rayma: How do you know?

Siga: Because your father told me.

Rayma: Siga, I love you. I wish this glass didn't keep us apart. I want to hold you, Siga. Mother says father is protecting me from you. But I don't want to be protected. I want to be with you.

Siga: I know. And I with you.

Rayma: *(Sings a love song entitled "Protection")*

(The Advisor enters the jail, startling Rayma and Siga)

Advisor: Hello there young lady. I've been looking everywhere for you, Rayma. I believe dungeon visitation hours are over.

Rayma: Hello, Advisor.

Advisor: Isn't that sweet. You've come to see little lover boy in prison, haven't you?
Well, take a good look at him, because he won't be here after tomorrow.

Rayma: You're going to let him go?

Advisor: No. The king is going to have him killed.

Rayma: On what charges?

Advisor: He's a mime. Need there be any other charge?

Rayma: He's done nothing wrong.

Advisor: It's not that he's done something wrong. It's that he's going to help us do something right.

Rayma: I find that very hard to believe.

Advisor: *(During the following monologue, Rayma slyly takes the keys from the Advisor's belt as he is looking the other direction.)* Yes, you see it's perfect. The king kills our little mime friend in full view of Speak City and the entire mime army in order to gain the people's trust and to show his infinite power over the mimes and over the so called invisible powers that be. The mimes get angry that the king has killed their prince and attack the city. Our superior army routes them, and we imprison the survivors. Peace ensues, and the mimes become our slaves. I ask the king for your hand in marriage. The king says yes, and we are married. Then the king mysteriously dies. I become king and you my dear, become my queen!

Rayma: *(Slaps him)* You disgust me.

Advisor: *(Laughs sardonically)* I know. See you in the morning, pokie-face. *(Advisor is pleased with himself and exits, not realizing that Rayma has taken the keys from his belt.)*

Rayma: *(Calls after him)* My name is Rayma. *(Rayma unlocks Siga's glass box with the keys she stole from the Advisor)*

Rayma: What would you do without me?

Siga: Never be heard by anyone. Come on, let's get going.

Rayma: Don't I get a little thank you kiss?

Siga: If you insist... *(He kisses her. During the kiss, G3 and G4, wake up.)*

G4: Whoa, whoa, whoa, keep the mushy stuff out of the jail. There's other people in here, you know. Show some respect. *(G3 nods in agreement)*

Siga: Sorry, guys. I didn't know you were awake.

G4: Actually, I don't think I am. I *must* be dreaming. Because if I was awake, you would be inside your box like me, instead of outside your box with kissy-face.

Rayma: The name's Rayma, thank you very much.

Siga: Come on Rayma, we don't have time for this. We have to stop the mimes and humans from slaughtering each other.

Rayma: Whoa, not so fast. If the king sees you out of your box, you're dead for sure. We have to be sneaky.

G4: Hey, we're spies. We're pretty sneaky. If you want, you could let us out and we could help you. *(G3 nods in agreement)*

Rayma: Actually, that's not a half bad idea.

Siga: How do we know we can trust you?

G4: I give you my word.

Siga: And G3? *(G3 does some long, complicated mimed response.)* Good enough. Alright, Rayma, let 'em out. *(She unlocks the boxes, and they climb out)* Alright everybody, gather 'round. We've got a war to stop. *(They come together in a huddle to plan. Blackout.)*

Scene 7

(The king and the advisor are on a platform together in the middle of the city.)

King: Friends, Speaks, Countrymen. I know that there has been much fear among you concerning the Mimes. I would have you fear no more. For we are stronger than the mimes, and I, your king, will lead you to victory over them. *(Cheers)* I have a dream to strengthen your faith in Speak City, I present before you today: a mime, who I myself have captured and put into my own invisible cage, Siga Kinisi, the Prince of the Mimes! *(Cheers)* I declare this day the last for this mime and all others. This day, I will demonstrate my power over the mimes, and you will no longer need fear them. From now on, you will fear me. *(Draws Sword)* Bring out the Mime! *(G2 and G1 enter with the glass box covered with a cloth.)*

G6: *(Enters frantically, out of breath)* Your majesty... someone has opened the gate... the mimes... are... coming..... *(He faints. All the commoner humans scream and run for cover.)*

King: Let them come. I will show them the destiny that awaits them all. *(The Mimes enter, with G3 and G4 at the front of them.)* Men, draw your swords. *(G1 and G2 do so. The Mimes then follow suit and draw their swords. We hear a sound effect of swords being unsheathed. The king is made a bit nervous by this unsettling sight.)* I order you to leave Speak City immediately. Or I shall have to arrest you all, and you will end up like this poor fellow. *(He uncovers the glass box, and it is empty)*

G2: He's gone!

King: Where is the mime? *(G2 is speechless)* Don't just stand there. Find him!

G2: *(Referring to the Mimes)* But what about them, my lord?

King: I'll take care of them. *(G2 Exits)*

Siga: *(Appears from a balcony, or the roof of the castle, or anywhere that the king cannot see him. His voice should preferably be amplified and have lots of reverb.)*
People of Speak City, I have an announcement to make.

King: Where's that voice coming from?

Siga: This is a message from the mimes. Your king has volunteered himself to go with us, the Mimes, as a humble demonstration of cooperation between nations and as an example of peace among all races. Over the next few months he will learn the language of the Mimes, and begin to develop a greater appreciation for our people. We humbly thank you all for loaning us your king. This most humble act has saved your people from the edge of the invisible sword of the Mimes. *(The Mimes sheath their swords, and the people cheer and begin chanting and cheering for the king.)*

King: This is preposterous! I never agreed to such terms. Take it back. Tell them it's not true. *(He yells out over the congregation, but the congregation is too loud to hear him.)* IT'S NOT TRUE!

Rayma: Can't you hear the people? They love you. Enjoy it. If you refuse to go, they'll hate you again. If you go with the Mimes, you'll be a hero. Not to mention that you presently have over a thousand armed Mimes in your city. I think it best that you go with them.

King: But... my kingdom.

Rayma: We'll make sure it's well taken care of. *(G3 and G4 and two of the mimes step onto the King's platform. They pick up the King and put him in the empty glass box.)*

King: *(Nervously, and the panicked)* Hello, gentlemen... wait... what are you doing?

G4: Giving you your first Mime lesson. We call it Mime in a Box. *(King continues to protest, as he is carried off-stage in the glass box. Siga comes out of hiding)*

Siga: *(To Rayma)* I hope the king likes invisible food. Because he's going to be getting a lot of it. *(G3 coughs hard several times)*

Rayma: Are you alright. *(The cough subsides)*

G3: I'm fine, now. Thanks.

G4: You can talk?!

Rayma: He can talk!

G3: I can? Haha! I can talk again!

Siga: *(Picks up something invisible from off the floor in front of G3)* Looks like it was just a piece of invisible bread stuck in your throat. That happened to me once when I was a kid. Freaked me out. I almost told you before, but I enjoyed you speaking Mime so much that I just couldn't.

G3: You knew what it was all along?

Siga: Yep.

G3: I can't believe that.

Rayma: How does it feel to talk again?

G3: All I know is I sure did a lot of listening to G4. *(To G4)* And just so you know, pretty much everything you say is dumb.

G4: Hey! And everything you say isn't?

G3: You're right, I could probably do a bit more listening to you being dumb and a little less sounding dumb myself. It's nice to feel like the smart one every now and then.

Siga: I'll bet it was. If you keep it up, you might even get a promotion in the guard.

G4: *(Holding up invisible sword)* By the way, we found this. It's an invisible sword that G3 and I got while we were in Mimeland. We figured it would be best off in your hands.

Siga: *(He takes the sword)* Thank you. *(He turns to Rayma)* Rayma, I have a question I've been wanting to ask you since the day I met you.

Rayma: Yes?

Siga: Will you be my princess?

Rayma: I would love to. *(They kiss. And while they kiss, the Advisor enters abruptly with the G1 and G2)*

Advisor: What is going on here? Guards what are you standing there for? Attack them! *(G1 and G2 shake their heads "no")* Why not? They're not even armed. *(Mimes draw their invisible swords. Again we hear the "shing" of the swords coming out of their sheaths.)* Look at them! The idiots are standing there with nothing in their hands. Attack... *(Siga hits Advisor over the top of the head with the handle of his invisible sword. Advisor falls to the floor unconscious. [Or Siga pokes him with the edge of his sword, and the Advisor suddenly believes. Or Siga slices through Advisor's clothing, in order to convince him. At any rate, The four mimes pick Advisor up and carry him off the stage.]*

G3: I would like to announce the imminent marriage of Siga and Rayma, and the uniting of two conflicting nations, which have now been reconciled by the offering of a listening ear. During the king's absence, I declare Siga and Rayma the rightful rulers of Speak City and all of Mimeland. *(All cheer)*

Siga: Thank you. From now on, I declare that every Speak and every Mime has the right to talk or sing whenever he pleases. And from now on, each person must learn to always listen before he speaks.

G4: *(G3 jumps onto the platform and mimes: "And now, our talking friends, a word from the Mimes")* Allow me to translate, G3. *(G3 mimes it again, and G4 translates.)* And now, our talking friends, a word from the mimes. *(G3 mimes "Thank you" to G4)* You're welcome. Hit it boys! *(Silence is Golden Reprise. Curtain)*

The End

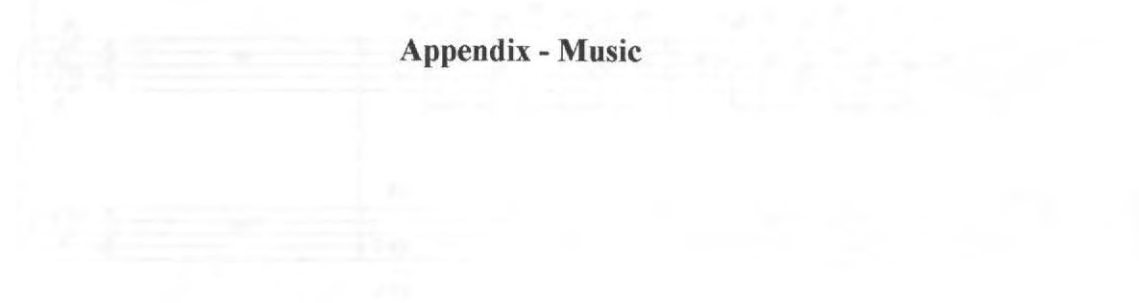
Bibliography

- Engel, Lehman. The American Musical Theatre. Macmillan Pub Co: 1975.
- Engel, Lehman. Words with Music: Creating the Broadway Musical Libretto. New York, NY: Applause Theatre & Cinema Books, 2006.
- Frankel, Aaron. Writing the Broadway Musical. Da Capo Press, 2000.
- Gordon, Joanne. Art Isn't Easy: The Theatre of Stephen Sondheim. Da Capo Press: 2001.
- Hammerstein II, Oscar. Lyrics. Milwaukee, WI: Hal Leonard Books, 1985.
- Kipnis, Claude. The Mime Book. 2nd edition. Meriwether Publishing: 1988.
- Mordden, Ethan. Beautiful Mornin': The Broadway Musical in the 1940's. Oxford University Press, USA: 2003.
- Mordden, Ethan. Open a New Window: The Broadway Musical. Palgrave Macmillan: 2002.
- Wood, Julia. Interpersonal Communication: Everyday Encounters. 4th edition. Wadsworth Publishing: 2003.
- Zinder, David. Body Voice Imagination: A Training For the Actor. Routledge: 2002.

Music Introduction



Appendix - Music



Mime Introduction

Matt Landers

The musical score is for a piece titled "Mime Introduction" by Matt Landers. It is written for four instruments: Violin, Cello, Contrabass, and Piano. The music is in 4/4 time and begins with a piano (*p*) dynamic. The Violin part features a melodic line of eighth notes, while the Cello and Contrabass provide a rhythmic accompaniment. The Piano part consists of a complex, multi-measure rest in the first measure, followed by a dense texture of chords and moving lines in the subsequent measures.

Violin
p

Cello

Contrabass

Piano



Vln.

Vc.

Cb.

Pno.

Vln.

Vc.

Cb.

Pno.

Vln.

Vc.

Cb.

Pno.

Ped.

Vln.

Vc.

Cb.

Pno.

Ped.

Musical score for the first system, measures 4-7. The system includes staves for Violin (Vln.), Viola (Vc.), Cello (Cb.), and Piano (Pno.).

- Vln.:** Treble clef, contains rests in all four measures.
- Vc.:** Bass clef, contains rests in all four measures.
- Cb.:** Bass clef, contains rests in all four measures.
- Pno.:** Grand staff (treble and bass clefs).
 - Measure 4: Treble clef has a chord of Bb2, Eb3, Gb3. Bass clef has a whole rest.
 - Measure 5: Treble clef has a chord of Bb2, Eb3, Gb3. Bass clef has a whole rest.
 - Measure 6: Treble clef has a chord of Bb2, Eb3, Gb3. Bass clef has a whole rest.
 - Measure 7: Treble clef has a chord of Bb2, Eb3, Gb3. Bass clef has a whole rest.

Musical score for the second system, measures 8-11. The system includes staves for Violin (Vln.), Viola (Vc.), Cello (Cb.), and Piano (Pno.).

- Vln.:** Treble clef, contains rests in all four measures.
- Vc.:** Bass clef, contains rests in all four measures.
- Cb.:** Bass clef, contains rests in all four measures.
- Pno.:** Grand staff (treble and bass clefs).
 - Measure 8: Treble clef has a whole rest. Bass clef has a whole rest.
 - Measure 9: Treble clef has a whole rest. Bass clef has a whole rest.
 - Measure 10: Treble clef has a whole rest. Bass clef has a whole rest.
 - Measure 11: Treble clef has a whole rest. Bass clef has a whole rest.

Musical score for the first system. It features a vocal line and a piano accompaniment. The key signature is three sharps (F#, C#, G#). The vocal line begins with a rest, followed by the lyrics: "That's when I heard a voice — so soft and sweet". The piano accompaniment starts with a treble clef and a bass clef. The treble clef part has a melodic line with eighth and sixteenth notes. The bass clef part has a simple harmonic accompaniment with chords and single notes.

Piano accompaniment (Pno.)

Musical score for the second system. It continues the vocal line and piano accompaniment. The vocal line has the lyrics: "— just like a cool breeze — I be lieve in sing ing". The piano accompaniment continues with a treble clef and a bass clef. The treble clef part has a melodic line with eighth and sixteenth notes. The bass clef part has a simple harmonic accompaniment with chords and single notes, including a long melisma line in the bass.

Piano accompaniment (Pno.)

Pno.

I will not be si - lent for there's a song in side me

Detailed description: This system contains the first four measures of the piece. The vocal line (top staff) begins with a whole rest in the first measure, followed by a quarter rest, and then a melodic phrase starting on a half note. The piano accompaniment (bottom two staves) features a steady eighth-note accompaniment in the right hand and a bass line with quarter and eighth notes in the left hand. The key signature has three sharps (F#, C#, G#).

Pno.

and I can not hide it now _____

and I can not hide it now _____

Detailed description: This system contains the next four measures. The vocal line continues with a melodic phrase on a half note, followed by a long note with a fermata. The piano accompaniment continues with the same rhythmic pattern, featuring sustained chords in the right hand and a bass line. The key signature remains three sharps.