

a beatbybeat musical



Book & Lyrics by
DAVID HUDSON

Music by
DENVER CASADO

Orchestrations by
ANDREW FOX & ANDY RONINSON

DIRECTED BY _____

DIRECTOR BOOK

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ACCOMPANIMENT CD TRACK LIST

TRACK	SONG TITLE	CHARACTERS
1	To the Sun	Full Cast
2	Change to Scene 2	Instrumental
3	The Camel Song #1	Camel Vendors
4	Scene 2 Interlude	Instrumental
5	Different Life	Tut, Seti
6	Change to Scene 3	Instrumental
7	Hittite Ambassador Entrance #1	Instrumental
8	Perfect Protocol	Aat, Miss Sen, Servants
9	Change to Scene 4	Instrumental
10	The Camel Song #2	Camel Vendors
11	Market Transition	Instrumental
12	Take What You Need	Chuma, Aziza, Dakari, Badru, Tut, Chorus
13	Change to Scene 5	Instrumental
14	Change to Scene 6	Instrumental
15	All Hail the King	Seneb, Tut, Haji, Hapu, Chorus
16	Scene 6 Interlude	Instrumental
17	Change to Scene 7	Instrumental
18	Different Life Reprise	Tut, Seti
19	The Camel Song #3	Camel Vendors
20	Change to Scene 9	Instrumental
21	Change to Scene 10	Instrumental
22	The Flood Will Come	Miss Sen, Maia, Chorus
23	Hittite Ambassador Entrance #2	Instrumental
24	Scene 10 Underscore	Instrumental
25	Change to Scene 11	Instrumental
26	Dirge	Chorus, Tut
27	Seti Gets Captured	Instrumental
28	Tut Gets Released	Instrumental
29	Coronation	Chorus
30	Tut's Entrance/Scene 13 Underscore	Instrumental
31	To the Sun Reprise	Chorus
32	Curtain Call	Full Cast

VOCAL CD TRACK LIST

TRACK	SONG TITLE	CHARACTERS
1	To the Sun	Full Cast
2	The Camel Song #1	Camel Vendors
3	A Different Life	Tut, Seti
4	Perfect Protocol	Aat, Miss Sen, Servants
5	The Camel Song #2	Camel Vendors
6	Take What You Need	Chuma, Aziza, Dakari, Badru, Tut
7	All Hail the King	Seneb, Tut, Haji, Hapu, Chorus
8	Different Life Reprise	Tut, Seti
9	The Camel Song #3	Camel Vendors
10	The Flood Will Come	Miss Sen, Maia, Chorus
11	Dirge	Chorus, Tut, Seti
12	Coronation	Chorus
13	To the Sun Reprise	Full Cast

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*TUT, TUT! was developed and premiered at The Actors Garden in Oak Park, IL
 in the summer of 2015, under the direction of Gigi Hudson*

SCENE BY SCENE

SCENE	LOCATION	SONGS	CHARACTERS
1	The Town	"To the Sun"	Chorus, Miss Sen, Aat, Maia
2	The Town	"The Camel Song #1" "Different Life"	Camel Vendors, Seneb, Haji, Hapu, Tut, Seti, Aat
3	The Palace	"Protocol"	Maia, Miss Sen, Aat, Seti, Ahit, Kit, Samia, Herald, Hittite Ambassador, Hittite Attendant 1, Hittite Attendant 2
4	The Town	"The Camel Song #2" "Take What You Need"	Camel Vendors, Tut, Bread Vendor, Fish Vendor, Date Vendor, Aziza, Badru, Chuma, Dakari,
5	The Palace		Ahit, Samia, Kit, Seti, Miss Sen
6	The Town	"All Hail the King"	Tut, Aziza, Chuma, Badru, Seneb, Camel Vendors, Haji, Hapu, Crowd (Chorus), Dakari,
7	<i>Split Stage:</i> The Palace/ The Granary	"Different Life Reprise"	Aat, Seti, Haji, Hapu, Maia, Tut
8	The Town	"The Camel Song #3"	Camel Vendors
9	The Town		Aziza, Miss Sen, Badru, Chuma, Dakari
10	The Palace	"The Flood Will Come"	Maia, Seti, Miss Sen, Kit, Ahit, Samia, Chorus, Aat, Herald, Hittite Ambassador, Hittite Ateendant 1, Hittite Attendant 2, Messenger,
11	The Granary		Tut, Haji, Hapu
12	<i>Split Stage:</i> The Town, The Palace, The Granary	"Dirge"	Chorus, Tut, Seti, Haji, Hapu, Aziza, Badru, Chuma, Dakari, Miss Sen, Seneb,
13	The Palace	"Coronation" "To the Sun Reprise"	Chorus, Aat, Miss Sen, Tut, Seti, Aziza, Chuma, Badru, Dakari, Camel Vendors

CASTING CENTRAL

Successful casting is about selecting the right actors for the appropriate roles to best tell the story.

CAST A WIDE NET

Advertise throughout your school and/or community. Aside from newspapers and flyers consider emails to parents, Facebook announcements, and online message boards. Going digital can extend your reach and create buzz for your show. Consider holding an “open-house” event for your show, playing some of the music and describing what the rehearsal process/production will entail.

FORM A CASTING TEAM

Collaborate with the director, assistant director, music director and choreographer. Different perspectives and opinions will help cast a well-rounded group. Find a common ground in casting. Be familiar with all the roles that are being cast and the different demands of each part.

CASTING CHECKLIST

- ☐ Advertise and send out a casting notice with a show summary and breakdown of each role. Consider linking to our website so kids can become familiar with the music.
- ☐ Create an audition schedule based on signups
- ☐ Organize audition sides and songs for each role
- ☐ Provide audition sides and songs to the actors
- ☐ Have kids write down their top 1, 2, 3 role choices
- ☐ Provide the casting team scoring forms for the actors you'll be seeing each session. Consider including a score for: 1) Singing 2) Acting 3) Overall Presence 4) Notes
- ☐ Review all scoring forms with the team and make a call back list
- ☐ Notify actors on call backs
- ☐ Organize call back sides, songs and choreography for each role (if necessary)
- ☐ Provide call back scoring forms and review call backs with casting team
- ☐ Announce roles and provide a reminder of all rehearsals and production schedule

PROVIDE THE CASTING SCHEDULE

Actors and parents appreciate a production timeline. Provide important dates including signups, audition scheduling notices, callbacks, cast announcements, rehearsals and production dates.

MAKE THE AUDITION FUN

Young actors may be intimidated by the process so make them comfortable and relaxed. Remind them that you're there to help them be the best they can be. Have them sing a song they selected or ask them to show you a hidden talent. Always be positive, smile and thank them for coming in.

CASTING LINGO

BREAKDOWN - Character description of all roles in the production

CALLBACKS - Second or additional rounds of audition sessions

SIDES - A short portion of the script the actor will use to audition for a specific character

UNDERSTUDY - An actor who studies a role in case the principal actor is unable to perform

Additional Notes:

Every role in this show is gender-neutral; so your casting possibilities are limitless. You can edit the script to he or she, his or her as appropriate. TUT can be performed by a boy or a girl but should remain as a “he/his/him” throughout the script.

BBB Tip:

If you're having a tough time choosing between two people for a lead role, often times the actor who naturally has the respect of his/her peers is a good choice. A lead part is best served by someone who can be a positive leader as well.

CASTING BREAKDOWN (1/2)

ROYAL PALACE

TUT is the prince of Egypt, son of the Pharaoh.

- Tired of living the royal life
- Seeks adventure
- Strong actor with great comedic timing
- Strong singing voice, sincere

Songs: Vocal Tracks 1, 3, 6, 7, 8, 11, 13

Scenes: 2, 4, 6, 7, 11, 12, 13

of lines: 73

MAIA is Tut's governess.

- Good-hearted
- Cares for Tut and sympathizes with Seti
- Strong singer (Flood Will Come solo)

Songs: Vocal Tracks 1, 4, 10, 11, 12, 13

Scenes: 1, 3, 7, 10, 12, 13

of lines: 25

MISS SEN is Tut's royal tutor.

- Tries to keep Tut inline, a confident teacher
- Good-hearted
- Strong believable actor and singer who can carry crucial moments in the show

Songs: Vocal Tracks 1, 4, 10, 11, 12, 13

Scenes: 1, 2, 3, 5, 9, 10, 12, 13

of lines: 85

AAT is Chief Advisor to Tut while Tut's father is out of the country.

- Revealed to have ulterior motives
- Strong singer and actor

Songs: Vocal Tracks 1, 4, 11, 12, 13

Scenes: 1, 3, 7, 10, 12, 13

of lines: 42

SERVANTS

KIT, SAMIA, AHIT are Tut's fun-loving servants who grow attached to Seti when he takes over.

- Consider casting your strong "younger" actors in these roles
- Can really play up their parts for laughs.

Songs: Vocal Tracks 1, 4, 10, 11, 12, 13

Scenes: 1, 3, 5, 10, 12, 13

of lines: KIT (12, stuffs grapes in mouth), SAMIA (11), AHIT (13)

STREET URCHINS

SETI is a street urchin with a big heart and thirst for knowledge.

- The lead, largest part in the show
- Wide emotional range
- Extremely strong actor with excellent comedic timing
- Excellent singing voice
- Lovable, playful, fun to watch on stage
- Resembles Tut

Songs: Vocal Tracks 3, 8, 11, 13

Scenes: 2, 3, 5, 7, 10, 12, 13

of lines: 122

AZIZA, BADRU, CHUMA, DAKARI are Seti's friends who live on the street.

- Adapted to street life
- Fun to hang out with
- Remind Tut to have street smarts

Songs: Vocal Tracks 1, 6, 10, 11, 12, 13

Scenes: 1, 4, 6, 9, 12, 13

of lines: AZIZA (23), BADRU (18), CHUMA (13), DAKARI (11)

CRIMINALS

SENEB is a criminal in town.

- Character role
- Good comedic timing, strong presence
- Can sing in rhythm

Songs: Vocal Tracks 1, 7 (can join Chorus in others)

Scenes: 1, 2, 6, 12, 13

of lines: 24

HAJI & HAPU are Seneb's dense servants.

- Fun character roles
- Can be over-the-top silly

Songs: Vocal Tracks 1, 7 (can join Chorus in others)

Scenes: 1, 2, 6, 7, 11, 12, 13

of lines: HAJI (24), HAPU (24)

CASTING BREAKDOWN (2/2)

THE MARKET

DATE VENDOR, BREAD VENDOR, FISH VENDOR

are street vendors in the market.

Songs: Vocal Track 1, 6, 7, 10, 11, 12, 13

Scenes: 1, 4, 12, 13

of lines: DATE VENDOR (4), BREAD VENDOR (5),
FISH VENDOR (2)

CHORUS

Songs: 1, 6, 7, 10, 11, 12, 13

Scenes: 1, 4, 6, 10, 12, 13

OTHER

HITTITE AMBASSADOR is a visiting diplomat.

- Ability to portray regality
- Mature and well spoken

Songs: (Part of the CHORUS)

Scenes: 1, 3, 10, 12, 13

of lines: 18

HITTITE ATTENDANTS 1 & 2 are assistants to the Hittite Ambassador.

Songs: (Part of the CHORUS)

Scenes: 1, 3, 10, 12, 13

of lines: 3 each

CAMEL VENDOR 1, 2 & 3 desperately try to sell camels!

- Recurring song through the show
- Enthusiastic, strong physical comedy, not afraid to be silly
- Character performers

Songs: Vocal Tracks 1, 2, 5, 6, 7, 9, 10, 11, 12, 13

Scenes: 1, 2, 4, 6, 8, 12, 13

of lines: 5 each

HERALD announces the Hittite Ambassador.

Songs: (Part of the CHORUS)

Scenes: 1, 10, 12, 13

of lines: 2

MESSENGER delivers news of Akhenaten's death.

Songs: (Part of the CHORUS)

Scenes: 1, 10, 12, 13

of lines: 4

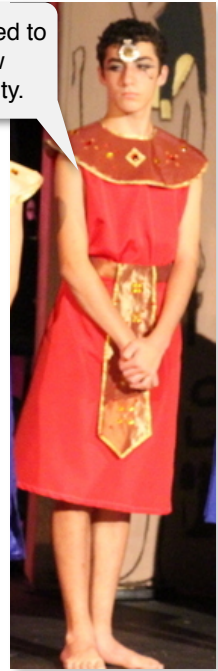
COSTUME DESIGN (1/2)

Successful costume design accents the characters personalities and visually brings them to life. The character images below should help inspire your costume design.

Generally, it's suggested that those who work at the Palace should be dressed in bright jewel-tones; purples/blues/reds. While those who work in the town/market should be dressed in neutral browns/yellows/orange.



AAT in red to show seniority.



STREET URCHINS dressed in neutral colors; browns/yellows.

HITTITIE AMBASSADOR in contrasting color to everyone else.



COSTUME DESIGN (2/2)



Consider headress for
MAIA and MISS SEN.



TUT after he
becomes Pharaoh.



TUT as SETI in "All Hail the King"
with a watermelon crown.



STREET URCHINS with
simple headbands.



SCENE DESIGN

Successful scene design sets the stage to clearly indicate where the story takes place.

MAIN SETS

In this show, there are two primary areas: **1) The Town** and **2) The Palace**. There are two smaller secondary areas of **1a) The Granary** and **2a) Tut's Sleeping Chambers**, but neither of those need to be too large.

For the original set, a single backdrop of the Sphinx and the Pyramids was used. It was actually art work in the public domain by David Roberts.

For the set, the original production used one of the oldest scenic devices which go all the way back to the Ancient Greeks; periaktoi. Simply put, they are triangular pieces of scenery with a different scene on each side. Ours had columns on one side, hieroglyphs on another, and the third side was blank since we only had two primary areas. However, you could use the third side for the smaller areas.

The periaktoi (or plural periaktoi) were constructed on wooden frames, but the face each was made with 1" styrofoam to keep them very light. The styrofoam was then carved, and painted for the scenery.

They were almost light enough to be turned by the cast members, but to be extra safe they were placed on rotating turntables. We actually purchased 18" turntables from Bed, Bath, and Beyond and screwed them into the bottom of the periaktoi.

UTILIZE THE CURTAINS (if you have them!)

If you have curtains, you can utilize the space in the front of the curtain downstage as well as mid curtains to pull off quick scene changes.

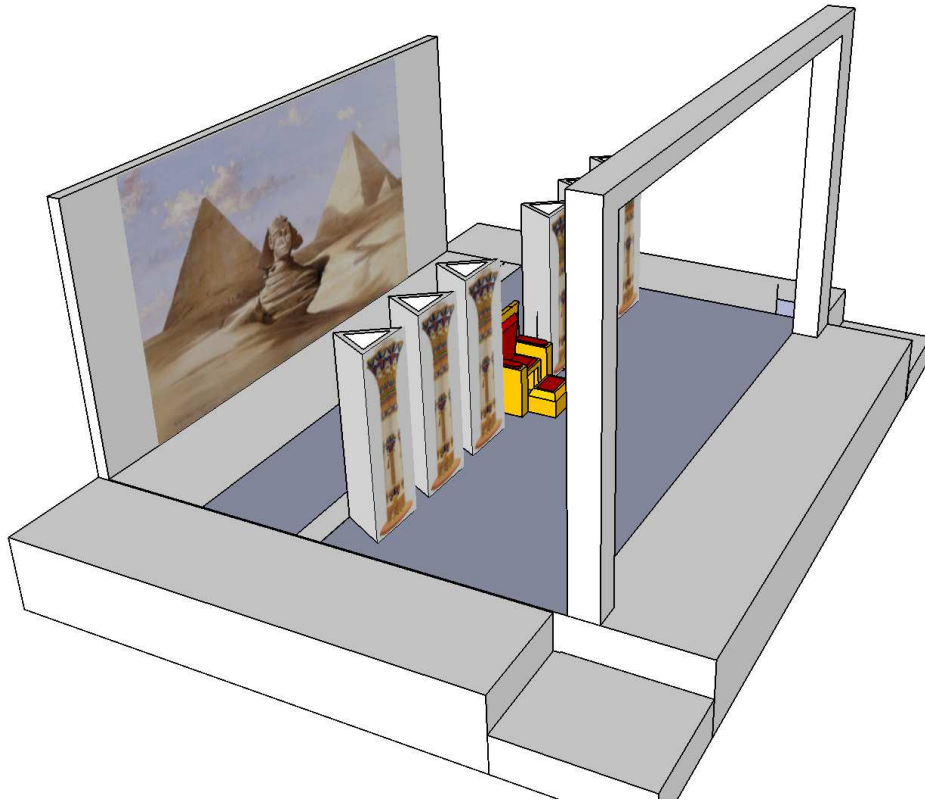
CONSIDERATIONS

Common places to look for materials include: a fabric store, a plastic warehouse, a home warehouse and an arts supply store. However keep an eye out because you never know where you might find that perfect item. Discount and ninety-nine cents stores can be a treasure trove. You should be looking for lightweight materials. The audience can't see weight, so the goal is to always create items of scale that are easy to transport. Fabrics are an easy way to add color. Objects should be large enough to be seen from the back of the room, colorful enough to add visual excitement and light enough to be easily moved. Always endeavor to create an enjoyable and safe environment for the actors and the audience.

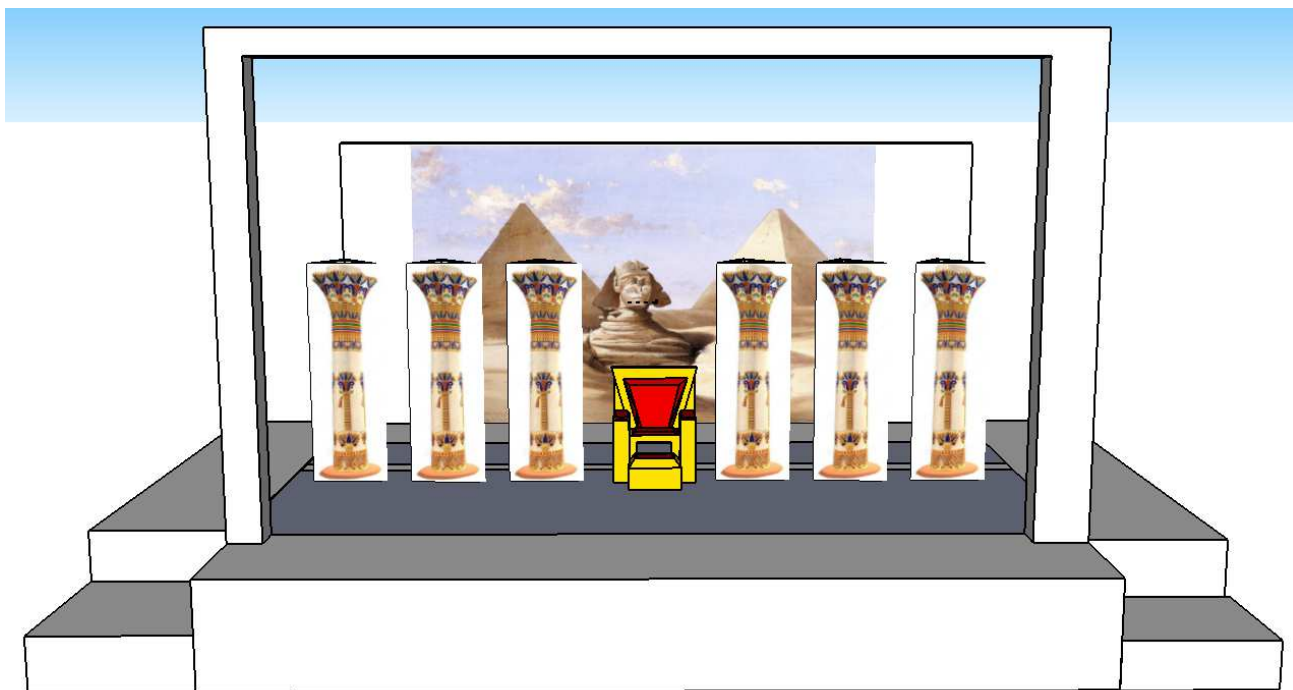
SET DESIGN (Detailed)

Below are some detailed mock-ups to help spark your design ideas. Don't feel restricted by them.

Side view of the set with periaktoi.



Front view of the throne room.



PROPS

Props are the physical objects used by characters in the show that help set the time period and reinforce the “world” of the story. The props listed here are the bare minimum. The blank lines are for you, to keep track of anything additional you may want to add.

SCENE 1

- ☐ _____
- ☐ _____

SCENE 2

- ☐ Large camel with wheels (Camel Vendors)
- ☐ Scroll (Seti)
- ☐ _____
- ☐ _____

SCENE 3

- ☐ Scroll (Seti)
- ☐ _____
- ☐ _____

SCENE 4

- ☐ Large camel with wheels (Camel Vendors)
- ☐ Bread (Bread Vendor)
- ☐ Dates (Date Vendor)
- ☐ Tray of fish (Fish Vendor)
- ☐ Misc. food the urchins can playfully steal throughout “Take What You Need”
- ☐ _____
- ☐ _____

SCENE 5

- ☐ Bowl of grapes (Seti)
- ☐ More grapes, must be real because they will be eaten! (Ahit)
- ☐ Large fans (Samia, Kit)
- ☐ Scroll (Seti)
- ☐ _____
- ☐ _____

SCENE 6

- ☐ Misc. food the urchins have stolen
- ☐ Makeshift raiment of an Egyptian Pharaoh (Criminals)

- ☐ Mock crown of watermelon texture (Criminals)

- ☐ _____
- ☐ _____

SCENE 7

- ☐ Different scroll with Hittite alphabet (Seti)
- ☐ _____
- ☐ _____

SCENE 8

- ☐ Large camel with wheels (Camel Vendors)

SCENE 9

- ☐ _____
- ☐ _____

SCENE 10

- ☐ Hittite Ambassador documents
- ☐ Original scroll (Seti)
- ☐ _____
- ☐ _____

SCENE 11

- ☐ _____
- ☐ _____

SCENE 12

- ☐ Large sack for kidnapping
- ☐ Scroll (Miss Sen)
- ☐ _____
- ☐ _____

SCENE 13

- ☐ Note
- ☐ Royal Scepter (Tut)
- ☐ _____
- ☐ _____

TABLE OF CONTENTS

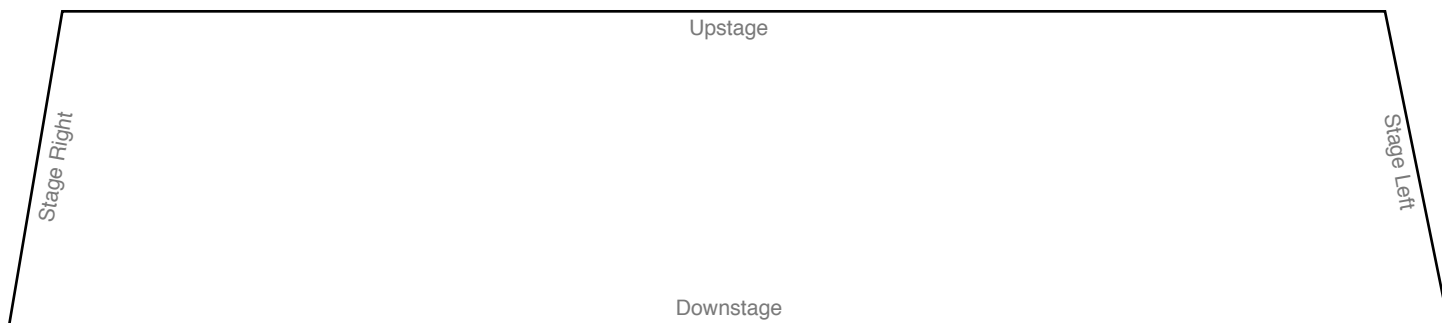
MUSICAL THEATRE...beatbybeat.....	3
SCENE 1	12
To The Sun.....	12
SCENE 2	17
The Camel Song (#1)	17
Different Life.....	20
SCENE 3	25
Protocol.....	31
SCENE 4	33
The Camel Song (#2)	33
Take What You Need	37
SCENE 5	40
SCENE 6	44
All Hail The King	47
SCENE 7	50
Different Life (Reprise).....	52
SCENE 8	53
The Camel Song (#3)	53
SCENE 9	53
SCENE 10	56
The Flood Will Come	59
SCENE 11.....	67
SCENE 12	68
Dirge.....	68
SCENE 13	74
Coronation	74
To The Sun (reprise).....	78

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*TUT, TUT! was originally workshopped at the Actors Garden in Oak Park, IL
 in the summer of 2015, under the direction of Gigi Hudson*

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2





CHARACTERS

ROYAL PALACE

TUT
MAIA
MISS SEN
AAT

SERVANTS

KIT
SAMIA
AHIT

CRIMINALS

SENEB
HAJI
HAPU

STREET URCHINS

SETI
AZIZA
BADRU
CHUMA
DAKARI

THE MARKET

DATE VENDOR
BREAD VENDOR
FISH VENDOR

OTHER

HITTITE
AMBASSADOR
HITTITE
ATTENDANT 1
HITTITE
ATTENDANT 2

CAMEL VENDOR 1
CAMEL VENDOR 2
CAMEL VENDOR 3

HERALD
MESSENGER

CHORUS

DIRECTOR BOOK ICONS:



ACCOMPANIMENT TRACK CUE
with the corresponding Track #. If there is an underlined word, the track should be played when that word is spoken, but feel free to adjust for your specific performance.



DIRECTOR NOTE

These notes are to help give you ideas when working with the actors. They mainly have to do with character choices and motivations.



CHOREOGRAPHY NOTE

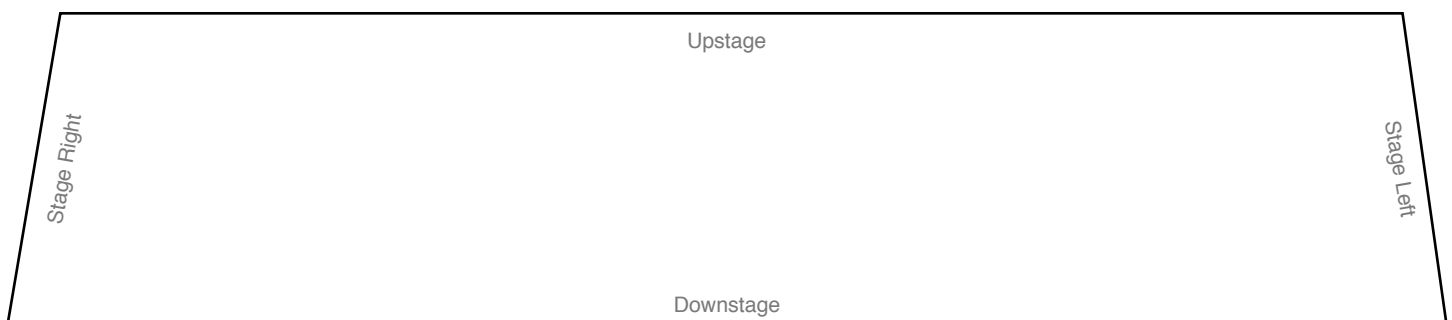
These notes are to help give you ideas when choreographing the show.

A note about the Notes:

The Director and Choreography notes throughout the script are only *suggestions* to help give you ideas when rehearsing your show. Don't feel restricted by them. After all, it's *your* production!

Remember, we're always an email or phone call away if you have any questions.

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(646) 481-2224
hello@bbbpress.com



TUT, TUT!

A Beat by Beat Musical

Book & Lyrics by DAVID HUDSON

Music by DENVER CASADO

SCENE 1

The pyramids are in the distance. They are more white than the sandy brown we are used to. Ceremonial music begins.

To The Sun

$\text{♩} = 150$

CHORUS:

Here by the py - ra-mids tem-

6
- ples are built to the sun. To the sun, to the sun, to the sun. So bow down

10
to the phar - oahs ev-'ry - one. Here we are in E-gypt. But

15
it's not an - cient yet. The des-ert is a dry one, but the riv-er's wet.

20
Each year comes the sea-son the Ni-le floods the banks. And

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12



1 To the Sun

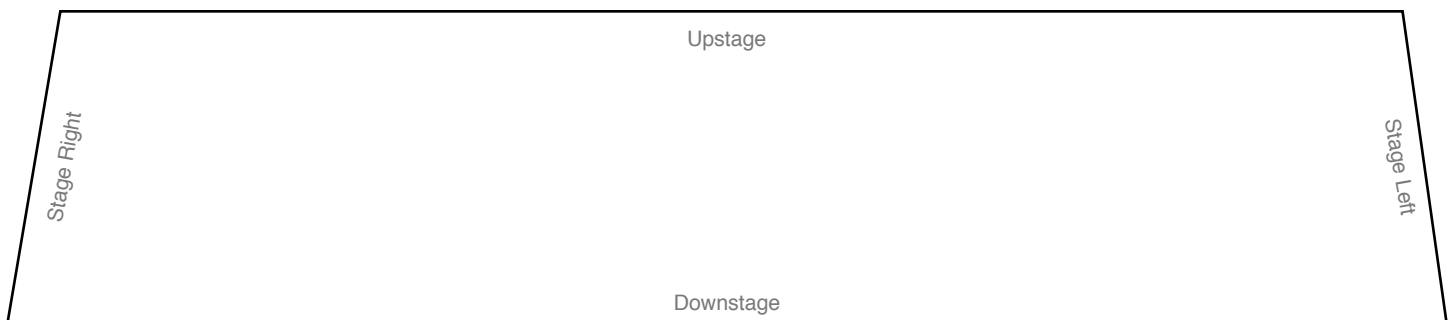
CUE: House lights down.



As you stage this, consider making the build gradual. Start with just a few cast members, perhaps MISS SEN and a few others, and grow the number of people on the stage until the whole cast (except TUT) is on by the time you get to 'And now, guess what'.



Since the whole cast will end up on stage, think about keeping the motion in lines or groups. Some fun Egyptian motions copied from hieroglyphs. You know, one-hand-low, one-hand-high, held straight out.



25

to the flood god Ha-pi we give our thanks. Here by the py - ra-mids tem-

30

- ples are built to the sun. To the sun, to the sun, to the sun. So bow down

34

to the phar - oahs. ev-'ry - one. Yes, here we are in E-gypt. We

39

have a hand - some prince. And some - day he'll be Phar - oah right now he

43

MISS SEN:

makes us wince. He does - n't like to stud - y. He ne - ver learns his

48

AAT:

sums. And as for court - ly du - ties he hard - ly e - ver comes. We

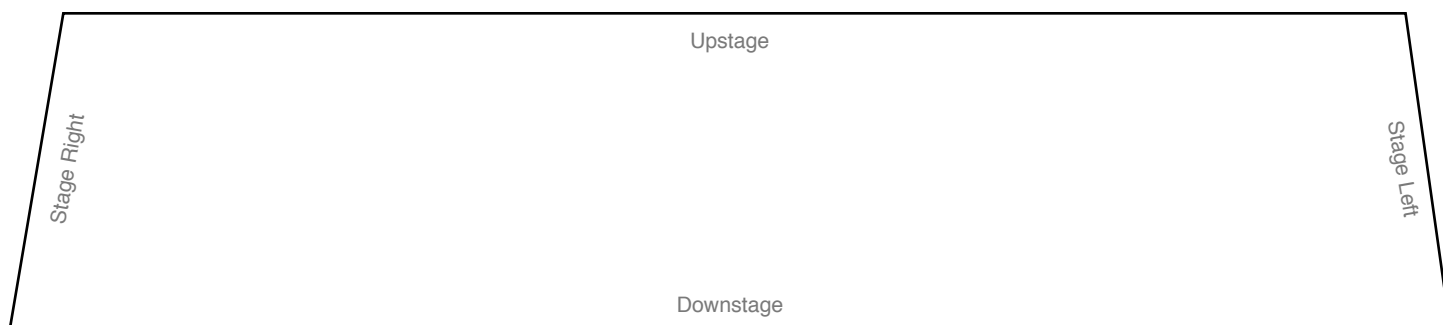
GROUP 1:

53

have a fer - tile land. Our king - dom

GROUP 2:

Here by the py - ra-mids tem - ples are built to the sun.



58

is quite grand._____ So lift your voice and

Here by the py - ra-mids tem - ples are built to the sun.

63

ALL:

sing._____ And praise our king._____

69

GROUP 1:

Here by the py - ra-mids tem - ples are built to the sun. To the sun,

GROUP 2:

Here by the py - ra-mids tem -

72

GROUP 1:

to the sun, to the sun. So bow down to the phar - oahs

GROUP 2:

- ples are built to the sun. To the sun, to the sun, to the sun. So bow down

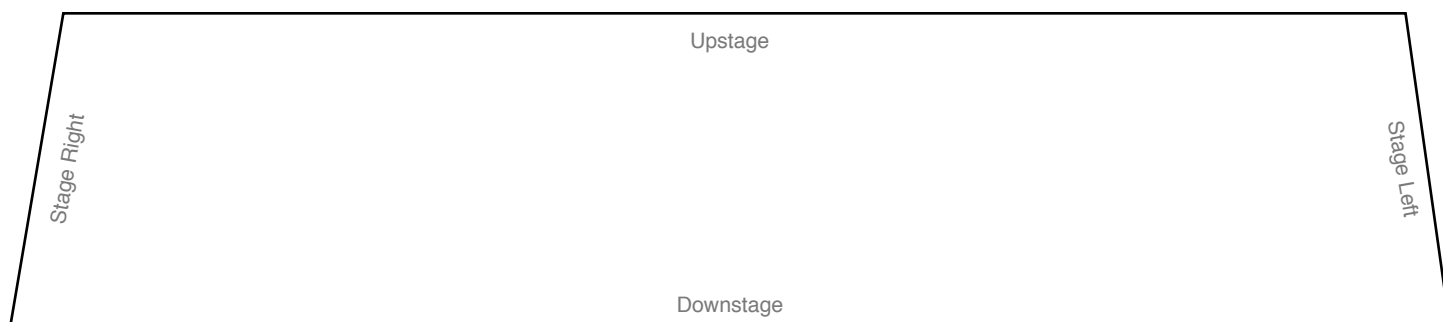
76

GROUP 1:

ev - ry - one. Here by the py - ra-mids tem - ples are built to the

GROUP 2:

to the phar - oahs ev - ry - one.



79 **GROUP 1:**

sun. To the sun, to the sun, to the sun. So bow down to the phar - oahs

GROUP 2:

Here by the py - ra-mids tem - ples are built to the sun. To the sun, to the sun, to the

83 **GROUP 1:**

— And now, yes now, we pre -

GROUP 2:

sun. Guess what? Guess what?

87 **GROUP 1:**

sent you - ng Tut! (Nothing.)

GROUP 2:

You - ng Tut!

92 **GROUP 1:**

And now, yes now, we pre - sent you - ng Tut!

GROUP 2:

Guess what? Guess what? You - ng Tut!

98 **GROUP 1:**

— And now, yes

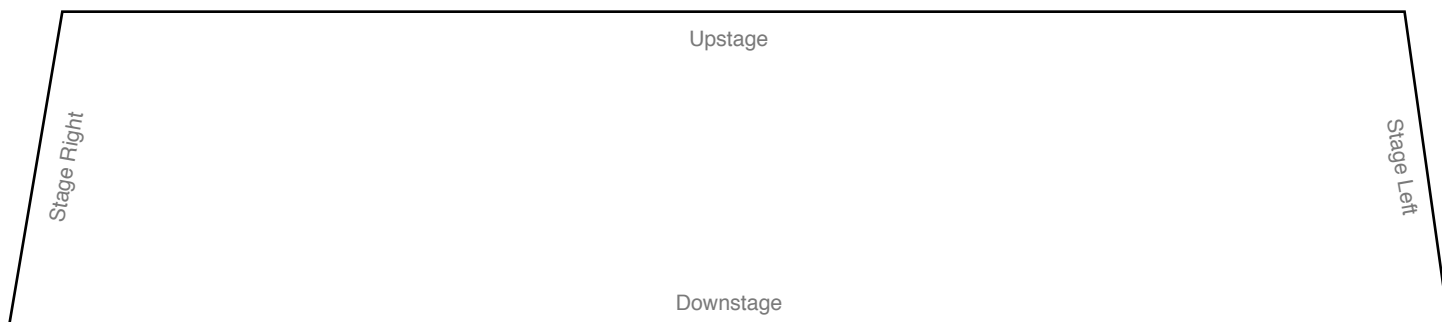
(Still nothing.)

GROUP 2:

TUT, TUT! Actor Book | www.bbbpress.com Guess what? **15**



Have the cast part to either side, clearing a space in the middle that they indicate to where TUT should appear. Do the same the second and third time.



102

GROUP 1:



now, we pre - sent you - ng Tut!_____

GROUP 2:



Guess what? You - ng Tut!_____

(The number finishes with a flourish. MAIA enters where we were expecting to see the prince. She's shaking her head.)

MAIA

Sorry, he's gone again.

(Everyone throws up their hands in disgust. AAT crosses to MAIA.)

AAT

Well, where is he this time, Maia?

MAIA

How should I know, Aat. It's not my day to watch him.

MISS SEN

But you're his governess.

MAIA

But I'm not a hunting dog, or a spy Miss Sen, and I need to be both to track him down. You're the royal tutor, how about you use your intelligence to track him down.

AAT

Yes, Miss Sen. You should know where he is.

MISS SEN

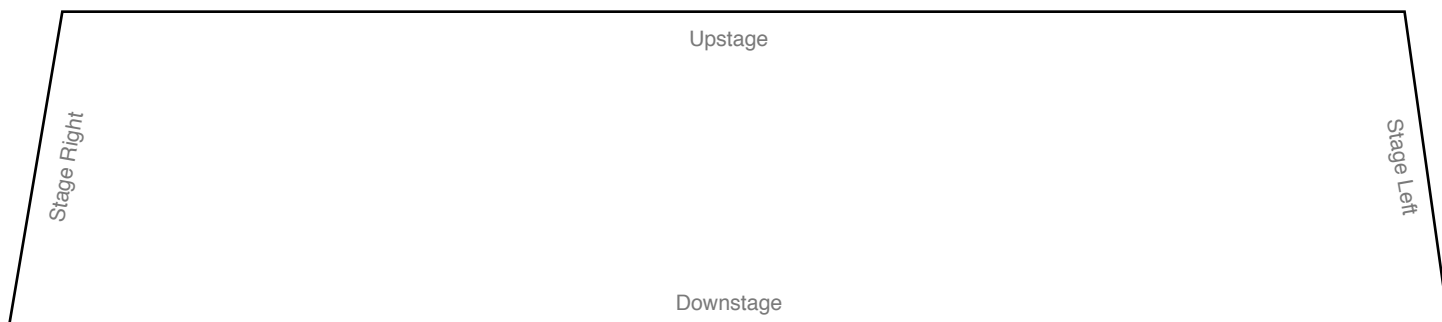
Well, you're his Aunt and the royal advisor. Why don't you know where he is?

MAIA

Yes. Why don't you?

AAT

Enough of this sniping. Beyond going missing, he has also hidden the royal scepter again.



MISS SEN

Oh dear. Listen up everybody, full alert for our wayward Prince Tut. If you find him, bring him back.

AAT

Remember he does *not* have the authority to have anyone banished. So if he threatens you with that, don't believe him.

(They all exit.)

SCENE 2

(The CAMEL VENDORS come on pushing or pulling a fake camel on wheels.)

The Camel Song (#1)

$\text{♩} = 150, \text{Swing}$

CAMEL VENDORS:

The musical score is written in 4/4 time with a key signature of one flat (Bb). It consists of three staves. The first staff starts with a whole rest for 4 measures, then the melody begins. The lyrics are: 'If you want to get from A to B and you want to do it'. The second staff continues the melody with lyrics: 'sty-l-ish-ly__ If you real-ly want to do it well then you need a C A M E L!__'. The third staff concludes the melody with lyrics: 'One hump, two humps, let's dis-cuss. Buy your cam-el, now... from us!'. The score ends with a double bar line.

If you want to get from A to B and you want to do it

sty-l-ish-ly__ If you real-ly want to do it well then you need a C A M E L!__

One hump, two humps, let's dis-cuss. Buy your cam-el, now... from us!

CAMEL VENDOR 1

Camels?

CAMEL VENDOR 2

Anyone?

CAMEL VENDOR 3

Well, we'll be around.



As they exit, the crowd can ad lib amongst each other about how frustrated they are that Tut has disappeared again. This crowd noise will help get them off stage.



2 Change to Scene 2

CUE: "...don't believe him."



3 The Camel Song #1

CUE: When the CAMEL VENDORS are ready to enter.



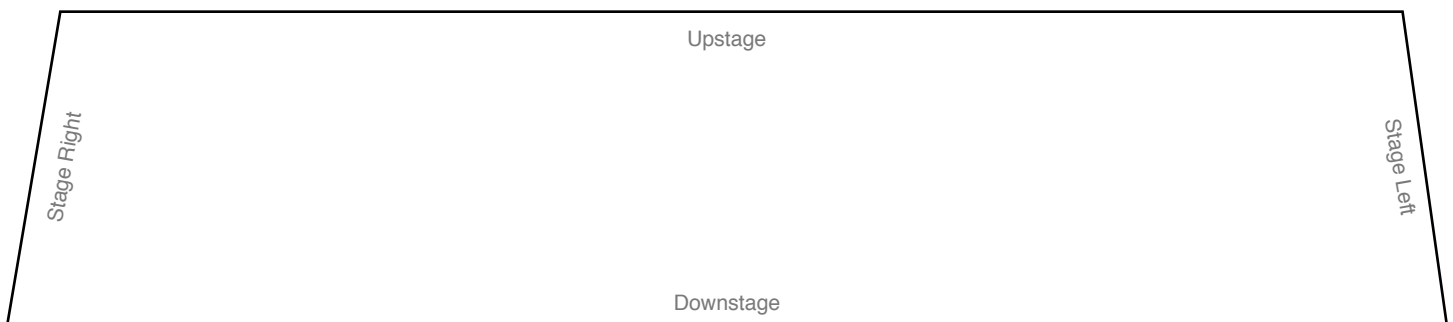
It actually isn't too hard to make a papier mache camel with a chicken wire frame (or maybe you can borrow one from a nativity scene).



The camel vendors can really ham it up here. Jazz squares are allowed. Jazz hands aren't a bad idea either.



The camel vendors should speak directly to the audience. If played right, the audience will grow to LOVE the Camel Vendors each time their music starts.



(They exit, but leave the camel. SENEb, HAJI AND HAPU enter.)

SENEB

Where is that Seti?

HAJI

We've looked everywhere, Seneb.

HAPU

Well, we didn't look in Sumeria.

HAJI

No, we didn't look there.

SENEB

I'm fairly certain a lowly street urchin wouldn't be able to cross the desert on his own.

HAJI

Good point.

SENEB

All I know is he was supposed to deliver a study scroll to a merchant and it never got there.

HAPU

So, just buy a new scroll.

SENEB

Idiot. Did you not hear, it is a *study* scroll. Scribes use it to study for their examinations. It teaches math, languages, formulas. It can mean the difference between being a ditch digger and a priest and is worth more than you make in a year.

HAPU

I don't make anything in a year. I'm your indentured servant.

SENEB

Yes, you are. And just for being such a buffoon I'm adding another six months onto your contract.

HAPU

Dang it!

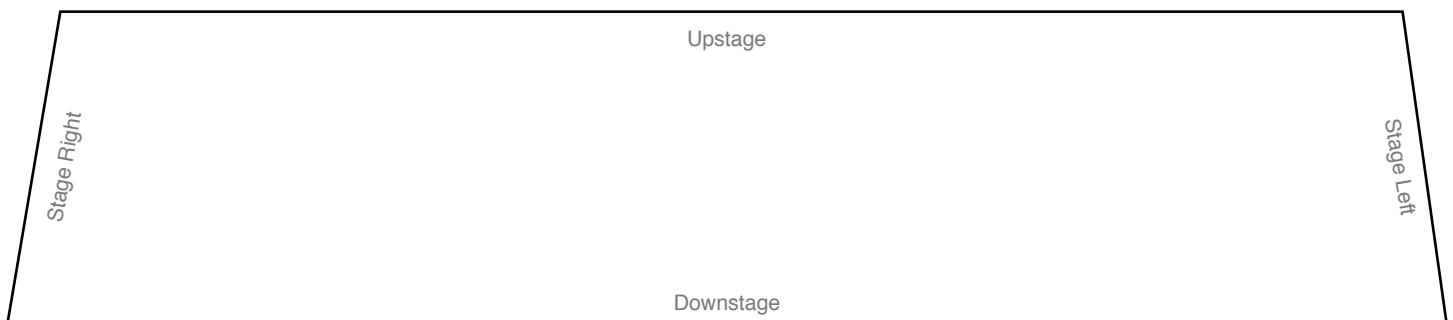
SENEB

Now, split up and keep looking. I know that Seti is somewhere in this city. Come on.



4 Scene 2 Interlude

CUE: "...in this city. Come on."
FADE OUT when TUT and SETI
begin the next part of the scene.



(They exit. SETI and TUT sneak on from opposite sides. SETI takes a seat by the camel and unfurls a scroll and examines it intently. TUT approaches SETI.)

TUT

Excuse me.

SETI

Go away.

TUT

Excuse me.

SETI

Can't you see that I'm studying? I don't have much time.

TUT

Studying what?

SETI

Equations. Formulas. Anything I can learn.

TUT

Boring.

SETI

Not to me.

(TUT sees SETI's face.)

TUT

Hey, do I know you?

SETI

I don't think so, but you do look familiar.

TUT

So do you.

SETI

Why are you hiding?

TUT

I'm running away.

SETI

So am I. Who are you running away from?

Upstage

Downstage

Stage Right

Stage Left

TUT
Not so much a who, as a where. I'm running away from the palace.

SETI
The palace? Why would anyone run away from the palace?

TUT
Why would anyone run away... let me tell you.

Different Life

$\text{♩} = 130$ **3** **TUT:**

Ev'-ry-day they lay my clothes out. And they tell me
what to do... Ev'-ry-day the same old sche-dule, but I long for some-thing new.
Ev-'ry break-fast lunch and din-ner. They all tell me clean your plate.
Ev-'ry-day I must do le-sons, stud-y math ad then de-bate. I long for ad
ven-ture. I long to be free. There must be some-thing diff'-rent, a
diff- 'rent life for me.

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20

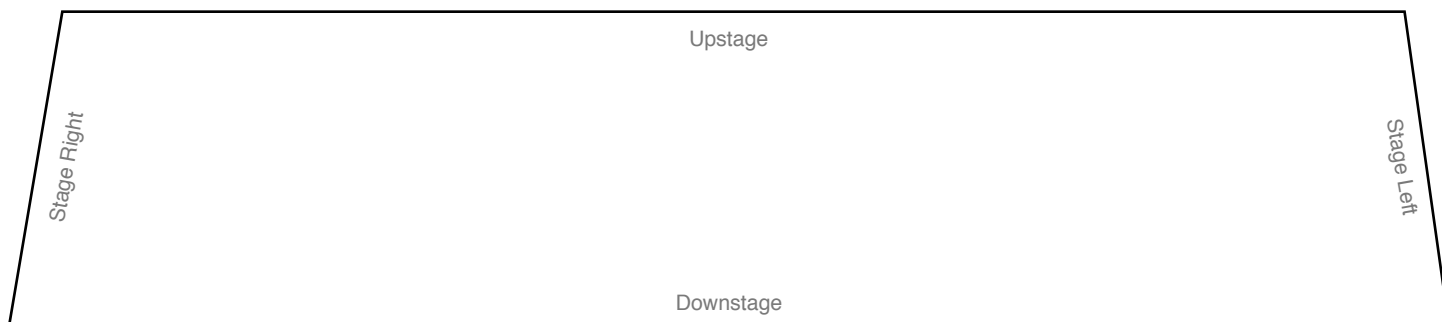


5 Different Life

CUE: "...from the palace?"



This song doesn't need to be very 'dancy' at all. However, it is written in sections. Try to move the two actors to different areas of the stage for each section to keep it visually interesting.



SETI

Hold on a minute. You live at the palace, you get three meals a day, and you get to go to school?

TUT

I'm made to go to school. It's not a choice. Oh my dirty peasant friend, how I wish just one day I could do what I chose and gods forbid, skip a meal.

SETI

You don't say. Let me tell you about my life.

39 SETI:



Ev-'ry day I wake up hun-gry. And I look for food to take.

43



Ev-ry day they al-most catch me. And I run_ 'till my legs__ache!

47



Ev'-ry-day I do some er-rands for the scribe down at the square.

51



So that he might teach me let-ters and I'll gain_ some know ledge there. I

55



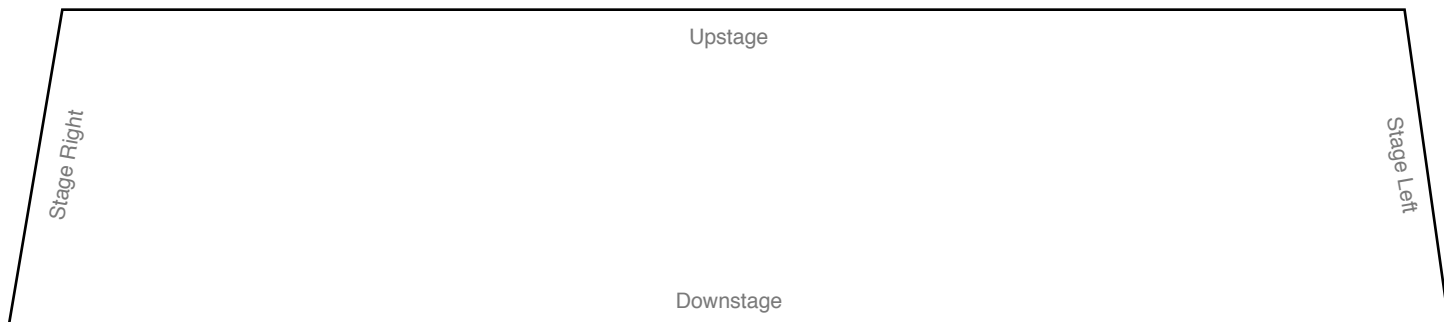
don't need ad-ven-ture. I must dis-a-gree. There must be some - thing diff-'rent. A

61



diff - 'rent life for me._____

5





For ease, another costume piece can be used and the line changed: Belt, mantle, collar, something like that.

TUT
Hang on, then. Here, trade me my hat for your headband.

SETI
Do I get to keep it?

TUT
Possibly.

(They trade out.)

SETI
Would you look at that. You could be me.

TUT
And you could be me! Here, I have a plan. Let's trade places. You can take my place at the palace, and I'll take your life here. Let's say we meet back here in three days.

SETI
You've got a deal.

(They swap all of their clothes through this next. However, SETI keeps his satchel.)

70 **6** **SETI:**

Did you won-der when you woke up what e - vents would come

79 **TUT:**

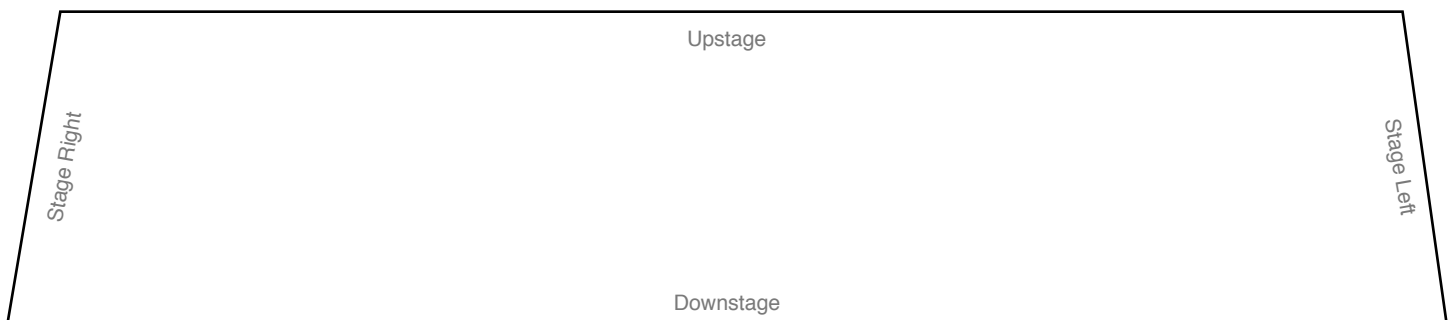
to pass? Did you think that when I met you That you would join the up-

83 **BOTH:**

- per class. Oh do we dare? Oh yes we do. Now

88

you be me and I'll be you.



TUT

So, what's your name? If I'm going to be you, I should probably know.

SETI

My name is Seti. How about yours?

TUT

They call me Tut.

SETI

Huh, nice name. Sounds familiar. Now where have I heard that name before?

TUT

Oh, it's common enough.

93 **BOTH:**



Nowhere's to ad - ven - ture. A new boy to be. Yes

105



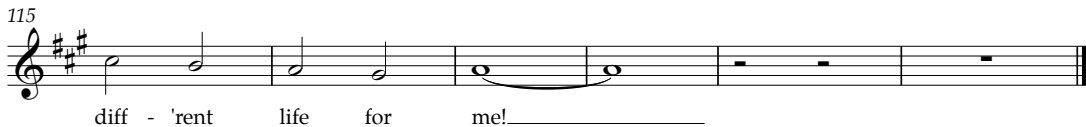
this is some - thing diff - 'rent, a diff - 'rent me. Three days of ad - ven - ture. Three

111



days to be free. New clothes, and here it goes_ a

115



diff - 'rent life for me!_____

TUT

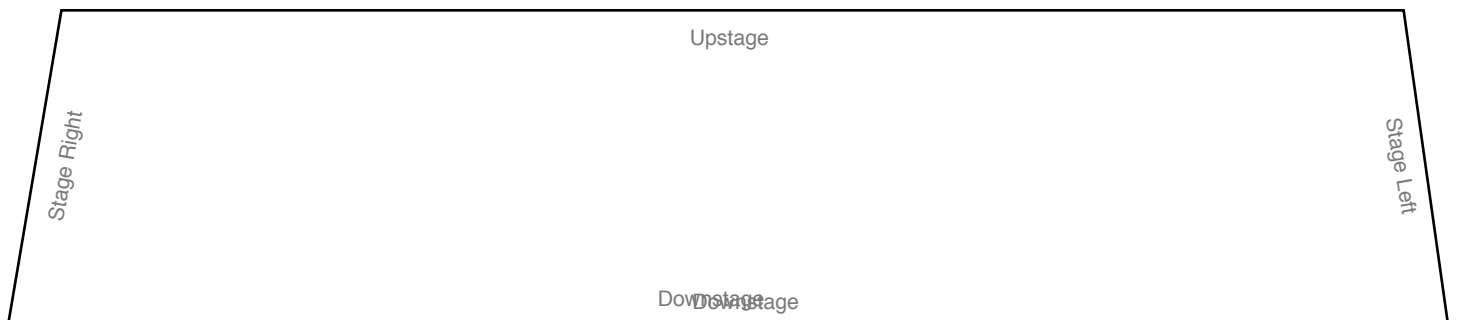
This should be fun.

SETI

I think so. But listen, I need to warn you about someone named Seneb. Keep clear of him.



Train your actors to stay frozen in their final pose at the end of a number for 5 seconds to allow for applause. This small detail will make the whole production feel much more professional and will encourage more applause from the audience because they won't feel like they're going to miss the next scene. And who doesn't love *more* applause?! =)



TUT
Why?

SETI
Let's just say, we had a bit of a misunderstanding.

TUT
Keep clear of Seneb. Right. Now, as for me, you should know that I'm...

(AAT enters and interrupts him.)

MISS SEN
There you are!

SETI
(whispered to Tut) Who is that?

TUT
(whispered) That's my Aunt Aat, the Pharaoh's sister.

SETI
Wait, if that's your Aunt, then...

AAT
Come along, my wayward prince.

SETI
Prince? *(whispered to TUT)* When I said 'different life' I wasn't expecting this.

(SETI is dragged off by the ear. TUT wipes the dust off of his hands triumphantly.)

SENEB
There he is!

TUT
There who is?

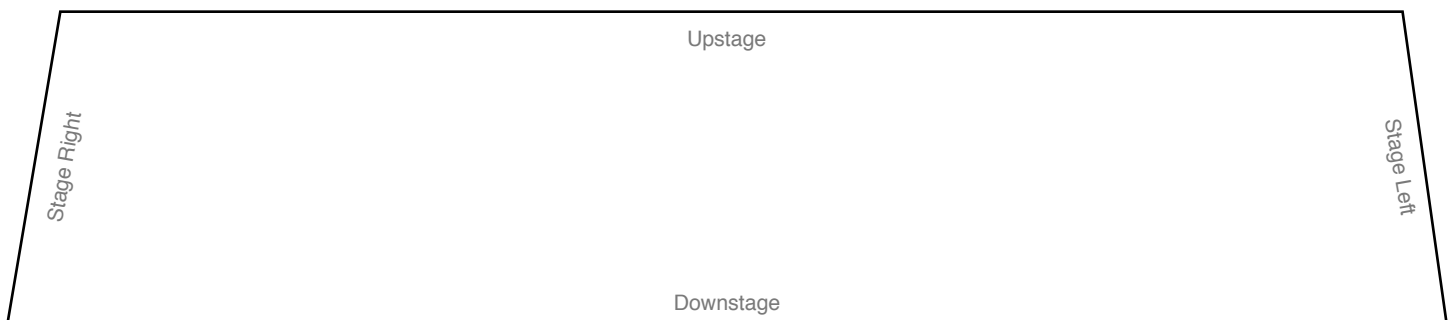
SENEB
You, Seti!

TUT
Am right in guessing that you are Seneb?

SENEB
Indeed I am, and *you* are in big trouble. Where is that scroll?



A general note on entrances and exits; work with the actors on starting their entrance in plenty of time. For example, here, if AAT is coming on from the opposite side of the stage, they should start their entrance part way through TUT's line. Also, whenever a line is interrupted, prepare the actor on knowing what they might say if the actor coming in doesn't make it on time.



TUT

Scroll? I... let me go get it for you!

(TUT dashes off)

SENEB

Get back here!

(SENEB, HABI and HAJU follow. The camel vendors come on.)

CAMEL VENDOR 1

Camels?

CAMEL VENDOR 2

Anyone?

CAMEL VENDOR 3

(to camel) Come on.

(They pull the camel off as we transform to the palace.)

SCENE 3

(At the palace. MISS SEN and MAIA enter.)

MAIA

Did you hear? Aat found him.

MISS SEN

Yes, a good thing, too. The Hittite Ambassador is waiting.

(AAT enters with SETI. SETI is trailed closely by the three servants.)

AAT

Here he is.

MAIA

Tut, there you are. You naughty, naughty prince. Come here and let me look at you.

SETI

Do you have to?

MAIA

Of course I do, I'm your governess. Ah, look at you. You're filthy. It's straight to the bath with you.

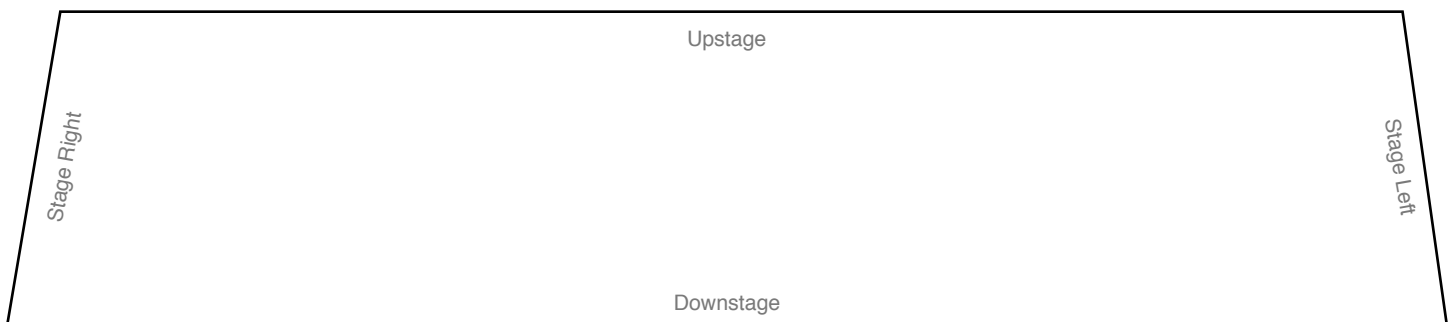


The camel vendors, again, are speaking straight to the audience.



6 Change to Scene 3

CUE: "Come on."



SETI

Bath, but I went swimming in the Nile last week.

MAIA

Swimming in the... what are you talking about?

SETI

I uh... nothing. *(to AHIT)* Hey, why are you standing so close to me.

AHIT

We're your attendants, your highness. We attend you.

SETI

Attend me for what?

KIT

For whatever.

SAMIA

Your every need.

SETI

Ah.

MISS SEN

Prince Tut, as your royal tutor, I must say that you ran out not only on your courtly duties this morning, but also your lessons.

SETI

Wait, you're the royal tutor?

MISS SEN

Yes, that hasn't changed since I saw you last.

SETI

Do I have some questions for you!

(SETI pulls MISS SEN aside. The servants follow closely.)

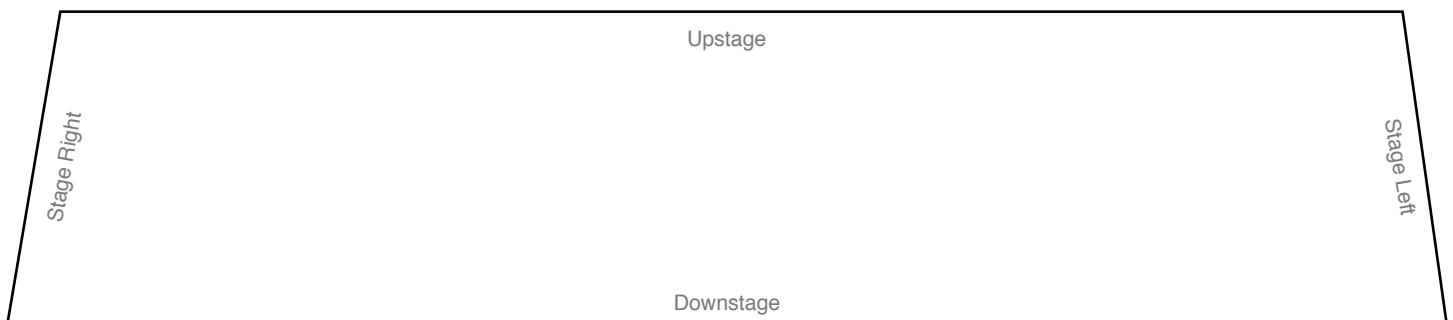
SETI

Can I have a little space here?

KIT

Of course, your highness.

(They back off.)



SETI

Miss Sen, being the royal tutor, I was wondering if you could help me with something.

MISS SEN

Of course.

(SETI unfurls the scroll a little.)

SETI

Well, right here it says that the volume of a cylindrical silo ten units high results in a quadruple hekat, but I'm not sure of the equation that gets us there.

MISS SEN

Do my eyes deceive me? Is my young student finally applying himself? And where did you get that scroll, that isn't your usual one.

SETI

Well, I...

(THE HERALD steps forward.)

HERALD

Announcing the Hittite Ambassador.

SETI

We can look at this later.

(The Ambassador enters, accompanied by two attendants.)

HITTITE AMBASSADOR

Your highness, Prince Tutankhamen, son of Pharaoh Akhenaten, representing Aten God of the Sun, I bear greetings from King Suppiluliuma of the Hittites.

(The AMBASSADOR bows low, staying bowed. SETI observes this curiously. He crosses over to the ambassador and looks on the ground.)

SETI

What have you lost?

AAT

Your highness.

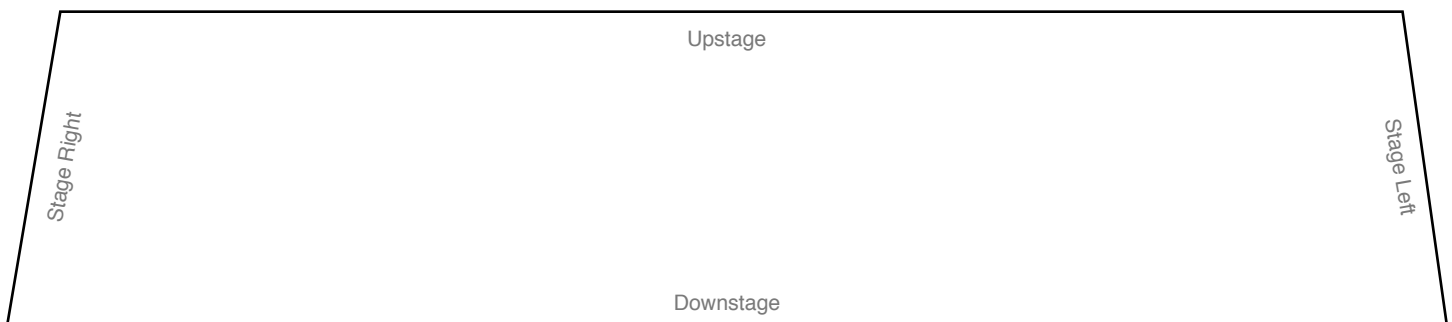
SETI

Hang on, the ambassador seems to have dropped something.



7 Hittite
Ambassador
Entrance #1

CUE: "...the Hittite Ambassador."



AAT
Your highness!

SETI
What is it? I can help you look.

AAT
Your highness. He awaits your permission to rise.

SETI
Oh, is that what it is? Get up then.

(The AMBASSADOR stands.)

MISS SEN
(To Seti) In the future, the proper phrase is, 'you may rise'.

SETI
Ah, you may rise.

MISS SEN
He already did.

HITTITE AMBASSADOR
I already did.

SETI
Well good then.

HITTITE ATTENDANT 1
Well, I never.

HITTITE ATTENDANT 2
Have you ever seen such manners?

HITTITE AMBASSADOR
Young prince. King Suppiluliuma...

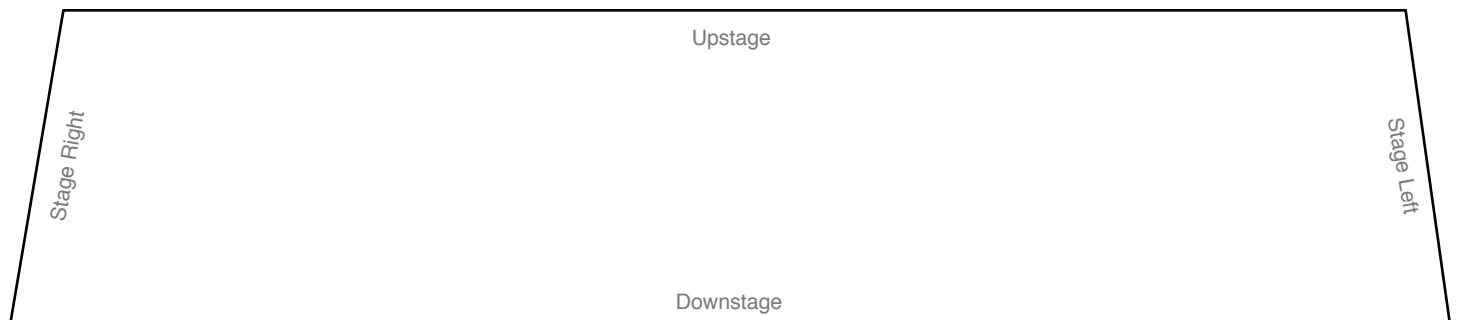
SETI
King Sup-ih?

HITTITE AMBASSADOR
King Suppiluliuma.

SETI
Now that is a mouthful.



SETI can think this is sort of funny and say this in a mock regal tone.



HITTITE ATTENDANT 1

The nerve.

HITTITE ATTENDANT 2

Honestly.

HITTITE AMBASSADOR

As I was saying, King Suppiluliuma sends his greetings.

AAT

Return the greetings.

SETI

Yeah, tell King Superintendent I said 'hi'.

HITTITE AMBASSADOR

Yes... I will.

(awkward silence)

MISS SEN

Ask him his business? The purpose of his visit.

SETI

So... what do you want?

HITTITE AMBASSADOR

Ah, one must appreciate his majesty's directness. My king wishes to discuss the port at Byblos and giving his people preferred trade status there.

SETI

Why?

HITTITE AMBASSADOR

Why?

SETI

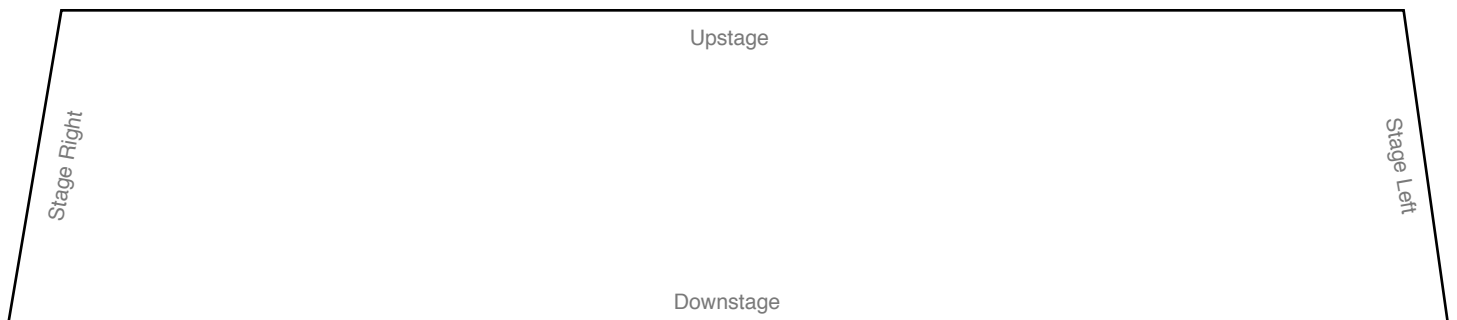
Yes, why?

HITTITE AMBASSADOR

Because... because it is an important port near our border and it would be advantageous to both of our peoples.

SETI

Huh. I don't see it. Say, are you hungry?



HITTITE AMBASSADOR

Am I what?

SETI

Are you hungry? Because I'm famished. We could get something to eat. (to MISS SEN) I can do that, right? I mean, being prince and all that, I can get some food whenever I want.

MISS SEN

Of course, your highness.

SETI

Great, let's eat. We can talk over some grapes. Or maybe honey. Or maybe honey AND grapes.

AMBASSADOR

I have already eaten. Perhaps I'll pay another visit tomorrow when his highness is better nourished.

SETI

Okay, sure.

(AAT whispers.)

AAT

You must excuse him.

SETI

What? Oh, sure, sure. Excuuuuse, you.

AMBASSADOR

I'll take my leave.

SETI

Sure, go ahead.

(The Ambassador exits.)

MISS SEN

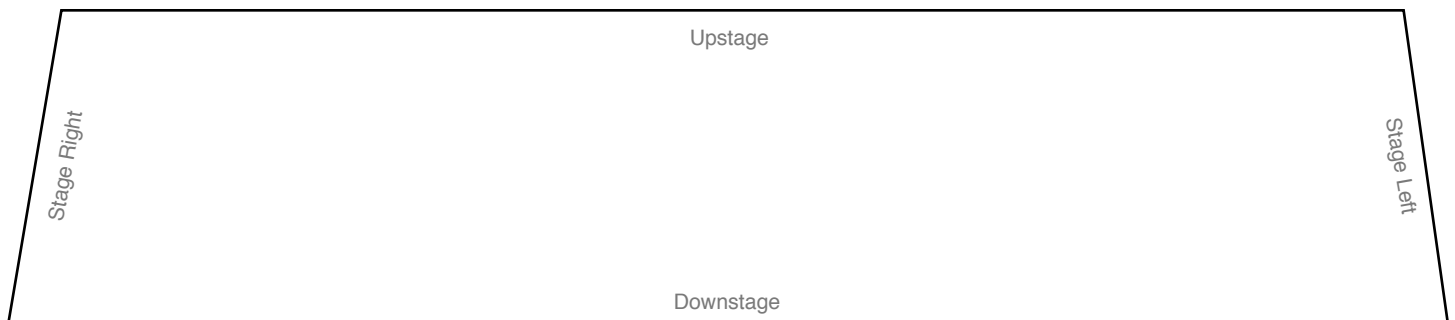
Well, that was just shy of disastrous.

SETI

It was?



The Ambassador should exit in sort of a huff, upset at his/her treatment.



MISS SEN

Oh My, Tut. The Hittites are very touchy. You are lucky it was only the Ambassador and not their king.

AAT

Indeed. It appears our young prince has forgotten his lessons.



CUE: "...it appears our young prince has forgotten his lessons."

Protocol

$\text{♩} = 110$

AAT:

When it comes to rules and e - ti - quette, which is

4 MISS SEN:

what we do in court, ev-'ry word and ev-'ry move you do are sub-ject to re-port. You must

7

prac - tice man - ners care - ful - ly when you sit u - pon the throne. All it

9 BOTH:

takes is one mi-stake to start a war all on your own. So dot your I's and cross your T's.

13

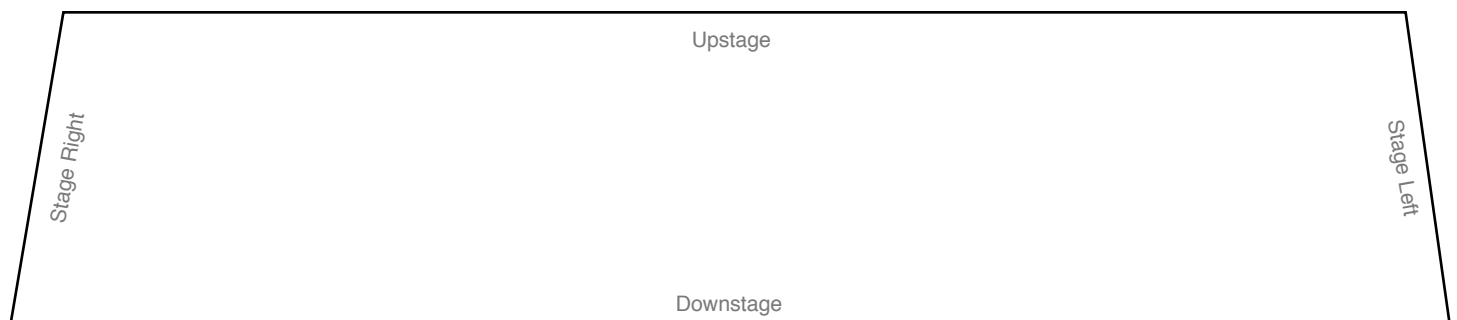
This is what we say to you. Per-fect pro-to-col must be prac-ticed.

18 MISS SEN:

That's what pro-per prin-ces do. Drink-ing tea with an Am-bas-sa-dor is-n't



Again, this number doesn't need to be too dance-ish. In the beginning, simple up and down with the knees in rhythm with the music is good. Holding the hands in front of the body, choir-style, is a good posture.



21 **AAT:**

just to do with thirst. When you take the tea you must be sure the

23 **MISS SEN:**

old-est one drinks first. If you smi-le at an Ak-ka-dian you can

25 **BOTH:** **AAT, MISS SEN, SERVANTS:**

make a friend for life. But a grin at an A-ssyr-ian girl might get you a new wife! So

28

dot your I's and cross your T's. This is what we say to you. Per-fect pro-to-col

33

must be prac-ticed. That's what pro-per prin-ces do.

AAT:
Bring it home, Miss Sen!

36 **Swing, Big Band** **MISS SEN** (*letting loose*): (*ad lib*)

So dot your I's and cross your T's. This is what we say to you.

42

Per-fect pro-to-col must be prac-ticed, a per-fect pro-to-col must

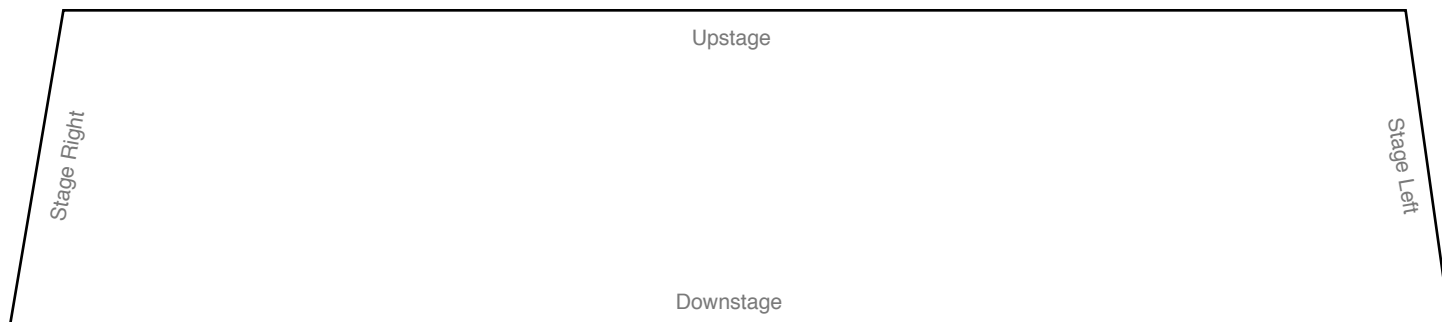
AAT: Eh hem.

45 (*MISS SEN catches herself.*)

be prac-ticed, a per-fect pro-to-col must be prac-ticed.



MISS SEN can really cut loose here, kicking up her heels, maybe even a shimmy or two.



Straight AAT, MISS SEN,
SERVANTS:



AAT

So, my nephew, I hope you will do better with the rules of court with our next visitor.

SETI

I'll study. I will. I promise. Miss Sen, let's study right now... over some food, maybe.

MISS SEN

Certainly, your highness.

AAT

By the way, your highness. Might I inquire where you have placed the royal scepter?

SETI

Hmm, the royal scepter. Refresh my memory again about that whole, 'scepter' thing.

AAT

The staff of power? The staff with the priceless amethyst atop it?

SETI

Oh, *that* royal scepter. It's... safe.

(They exit.)

SCENE 4

(The camel vendors enter.)

The Camel Song (#2)

♩ = 150, Swing

CAMEL VENDORS:

If you want to get from B to A then a drom - e - dar - y

is the way. If you want a ride that's real-ly swell, then you need a C - A - M - E - L!

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33



SETI should exit quickly and AAT should follow him. AAT can possibly ad lib with "Now listen here, young man," or "just a minute, you come back here," things like that.



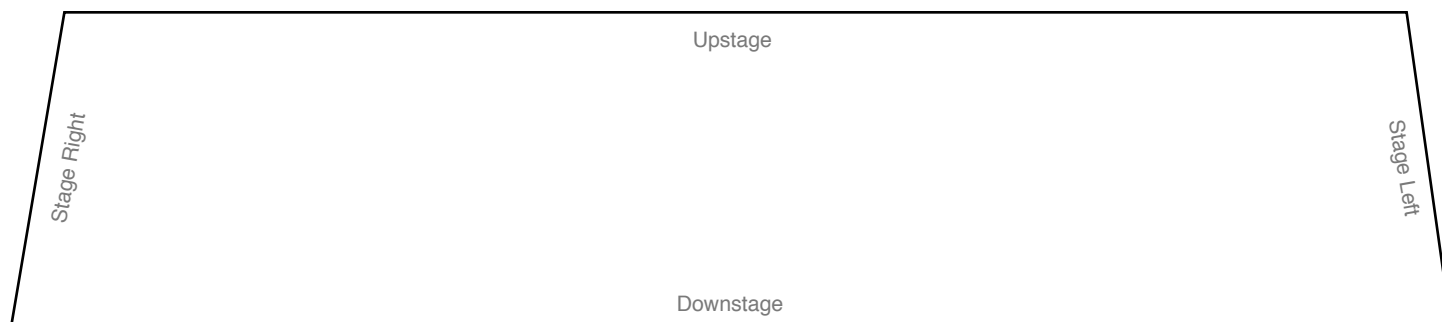
9 Change to
Scene 4

CUE: "...it's *safe*."



10 The Camel
Song #2

CUE: When the CAMEL VENDORS are ready to enter.





(The stage transforms into the market place. TUT walks around looking at the items hungrily.)

CAMEL VENDOR 1

Excuse me young man.

CAMEL VENDOR 2

Might we interest you in a camel?

TUT

Not unless I can eat it.

CAMEL VENDOR 3

You'd have to be pretty hungry.

BREAD VENDOR

Bread here! Fresh baked flatbread!

TUT

Can I have a piece?

BREAD VENDOR

Do you have any money?

TUT

Ah, how much?

BREAD VENDOR

One deben of copper.

TUT

Could I pay you back later? Maybe in three days or so.

BREAD VENDOR

Get away from me, urchin.

DATE VENDOR

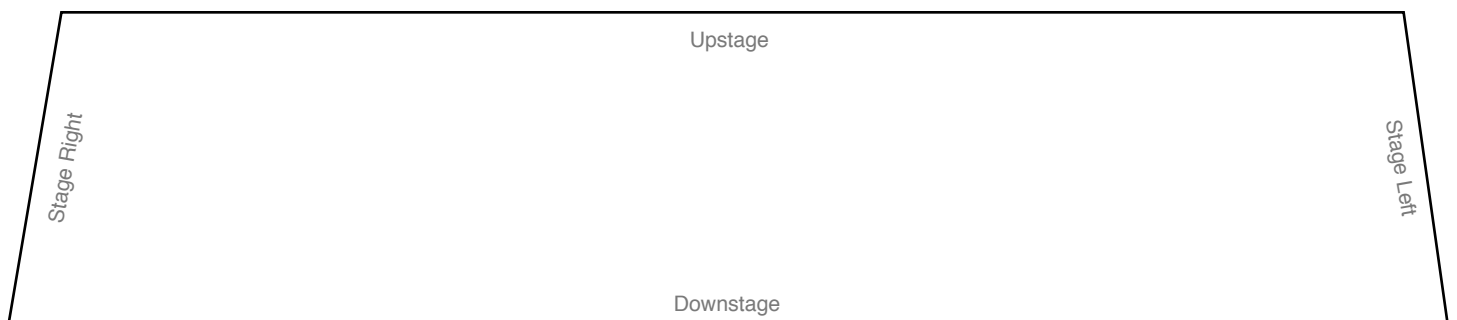
Dates! Dates here. Sweet and sugary dates!



11

**Market
Transition**

CUE: After 3 seconds of applause following the Camel Song.



TUT

A date. But we've only just met.

DATE VENDOR

If I had a copper deben for everyone who'd ever said that to me.

TUT

Does lots of charm make up for very little money?

DATE VENDOR

How little?

TUT

Uh. None?

(The date vendor shoos him away. TUT goes to the fish vendor and sniffs deeply.)

FISH VENDOR

Fish from the river! Cooked with onions! Savory, rich and tasty! (beat) You there, I charge for smells, too.

TUT

You're kidding me!

(The market goes on about their business. TUT sits down dejected. A group of kids approaches TUT. AZIZA, BADRU, CHUMA, and DAKARI.)

AZIZA

Hi Seti.

BADRU

Hiya Seti.

(No response.)

CHUMA

Seti, is everything all right?

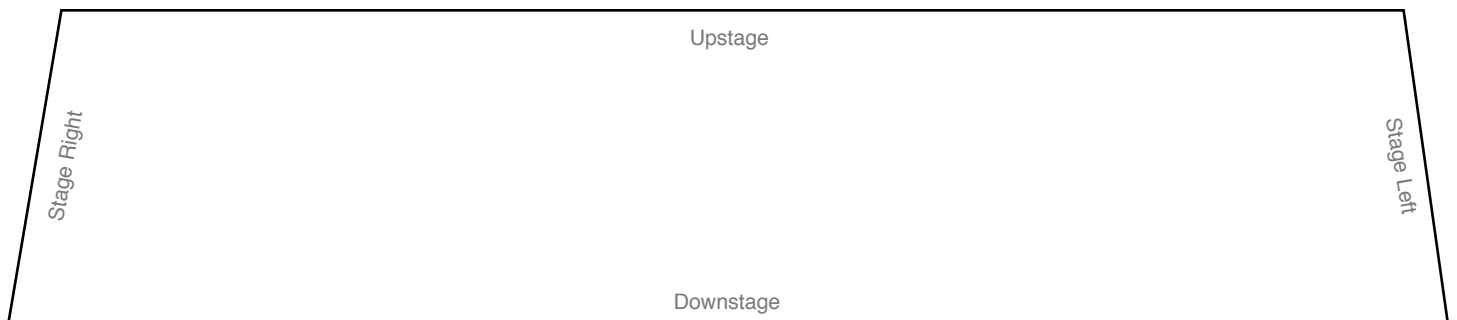
DAKARI

Hey, snap out of it.

(Nudges him.)

TUT

Oh. Oh, yes, I'm Seti.



AZIZA

Who else would you be?

TUT

You have no idea.

BADRU

What's bothering you?

TUT

I think I'm starving to death.

AZIZA

Tough run of luck huh? How long?

TUT

Four...

BADRU

Four days? That's rough.

TUT

No, four hours.

(The four all crack up.)

TUT

What? What's so funny?

CHUMA

Oh, Seti. You're always such a joker.

TUT

I'm serious. Listen to my stomach.

CHUMA

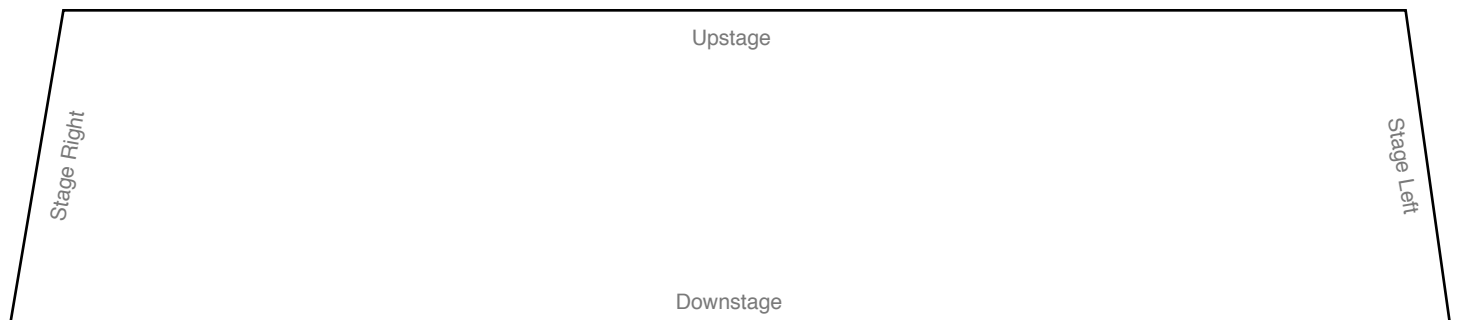
Well, then I guess we'll just have to steal something.

TUT

Steal? We could get arrested.

AZIZA

Only if we get caught. Why this sudden burst of conscience?



DAKARI

Yeah, come on Seti. Would you rather be honest and hungry or a minor thief with a full stomach?

TUT

Well, when you put it like that.

(As they sing they pilfer from folks at the market. They have elaborate routines where they take something and pass it behind their back to the next kid so that if a vendor inspects them, the food is already gone. Lyric assignments are flexible among the street kids in this song.)

Take What You Need

♩ = 140

3 CHUMA:

Oh, life on the street can be ver - y rough. Though we

7 DAKARI:

get stuff to eat__ it is rare - ly e - nough. Yes, or - phans like us__ must fend

10 AZIZA: DAKARI & CHUMA:

__for our - selves. So, shops all a - round best be watch - ing their shelves!__ Though in

14 rit.

E - gpyt our so - ci - e - ty is based on trust. It is - n't al - ways eas - y so we do what we must.

18 ALL: Swing

Yes we sneak a bit of bread from the bak - er.__ Nick a stick of cin - na - mon to

22

add some spice.. When there's food to take be the tak - er.__

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12 Take What You Need

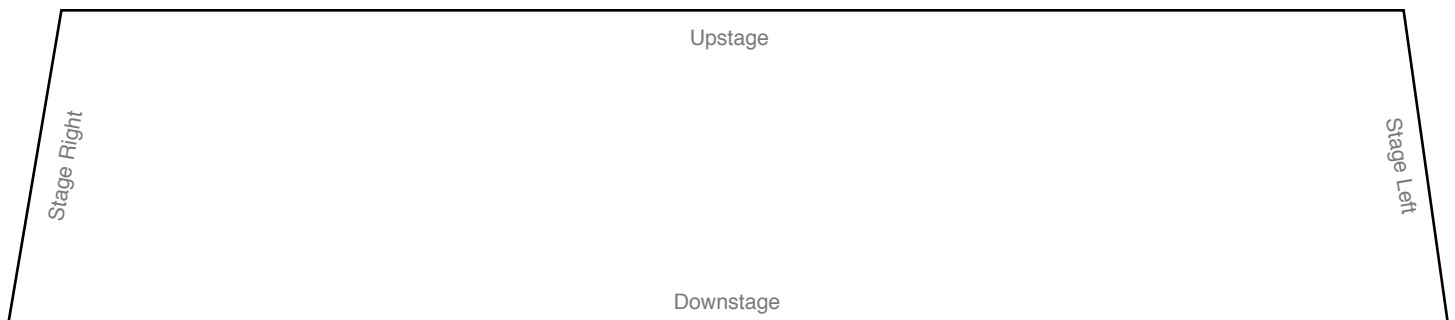
CUE: "...rather be honest and hungry or a..."



Misdirection is the key to the action in this song. A street kid who isn't singing should approach the vendor in question and distract them before the kid singing takes the object being sung about.

For example, if DAKARI is the one who will sing 'sneak a bit of bread from the baker', then AZIZA would go up to the Baker ahead of that line and tap them on the shoulder and point off somewhere else. While the Baker is looking in that direction, DAKARI would take the bread.

As a result, the choreography during the 'stealing' parts should be very simple to allow for all of this other activity. Any dancing bits should be saved for the chorus part of the song "When your next meal's never..."



25

Help your - self to hon - ey - comb, sweet and nice._____ When your next meal's nev - er

29

guar - an - teed_ you take what you can_ yeah you take what you need.____

33 **Straight** **BADRU:**

So when it's been days_ since you've eat - en a bite._ Your

36

bel - ly is yel - ling and growl - ing at night. You do what you must. to get ov

39 **ALL: Swing**

- er the pain. You take what you need to this fine_ re - frain._____

43 **TUT:**

Snap an ap - ple out of the bas - ket._ Pinch a piece of pom - e - gra - nate, as you dance.

47

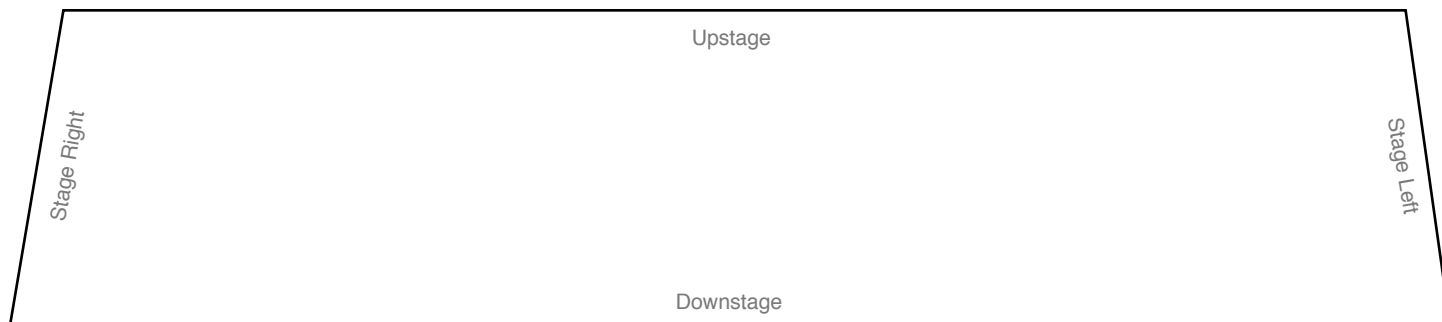
Take the rai - sins that you've been crav - ing._ Add a date for sweet - ness if you


50 **DAKARI:**
There's the Seti we
all know and love. **ALL:**


have the chance._____ When your next meal's ne - ver


53


guar - an - teed_ you take what you can_ Yeah you take what you



56

 need.
 Sneak a bit of bread from the bak - er.____ Nick a stick of cin - na - mon to add some spice.

60

 When there's food to take be the tak - er.____ Help your - self to hon - ey - comb,

63

 sweet and nice.____ When your next meal's nev - er guar - an - teed_ you

67

 take what you can_ yeah you take what you need.____

DATE VENDOR

Hey! What's going on!

FISH VENDOR

You ruffians!

BREAD VENDOR

What did you kids take?

CAMEL VENDOR 1

Was it a camel?

CAMEL VENDOR 2

Take a camel.

CAMEL VENDOR 3

Please take a camel!

ALL VENDORS

Get back here!

CHUMA

Buh Bye!

(The kids run off.)

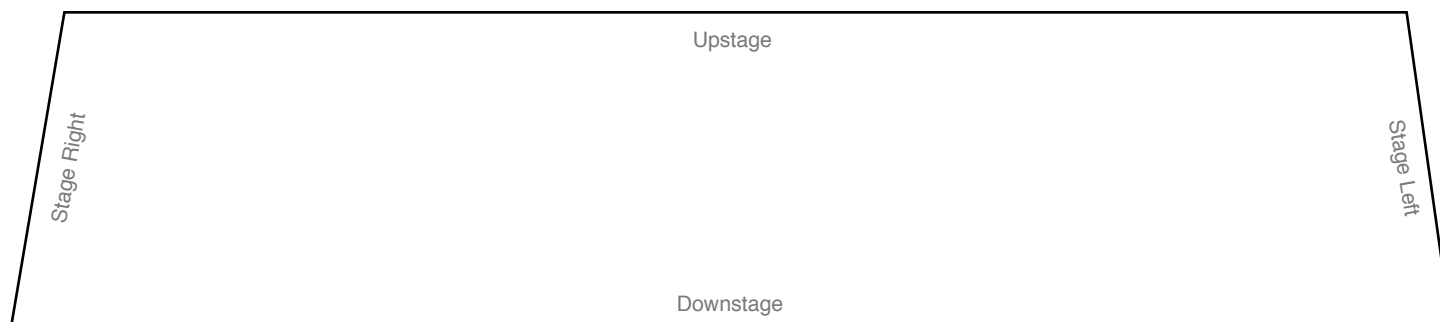


The vendors star looking at their trays and carts and start noticing things are missing.



13 Change to
Scene 5

CUE: "Buh Bye!"



SCENE 5

(THE PALACE. THREE SERVANTS enter.)

AHIT

Have you noticed anything different about Prince Tut?

SAMIA

I have. He said hello to me.

KIT

Me, too! What's that about?

AHIT

I don't know, and he hasn't threatened to banish me once today.

SAMIA

Me either. I sort of miss it.

KIT

Really?

SAMIA

Well, at least he cares.

AHIT

Speaking of, here he comes.

(SETI enters eating grapes and spitting out the pits into a bowl. MISS SEN follows.)

SETI

Oh, hey. Servants. What's your name again?

AHIT

Why do you want to know my name?

SETI

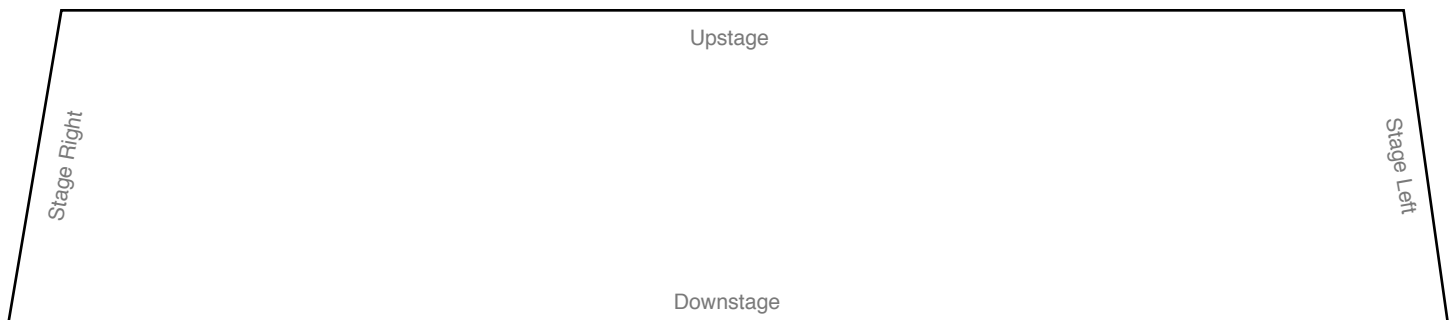
Seems like the friendly thing to do.

AHIT

That's so... so nice. Nobody at the palace has ever asked my name before. It's Ahit.

SETI

What a nice name?



KIT

I am Kit, your highness.

SAMIA

And I am Samia.

SETI

Very nice. You know, I'm running a little low on grapes, would one of you mind getting us some more?

AHIT

I will, your highness.

SETI

Well, thanks, that would be swell.

AHIT

I'll go right away.

(She exits.)

SAMIA

We could fan you, your highness.

SETI

Only if you want to.

KIT

It would be our pleasure.

SETI

Well, thanks.

SAMIA

You are most kind, your highness.

(They start fanning. SETI and MISS SEN sit.)

SETI

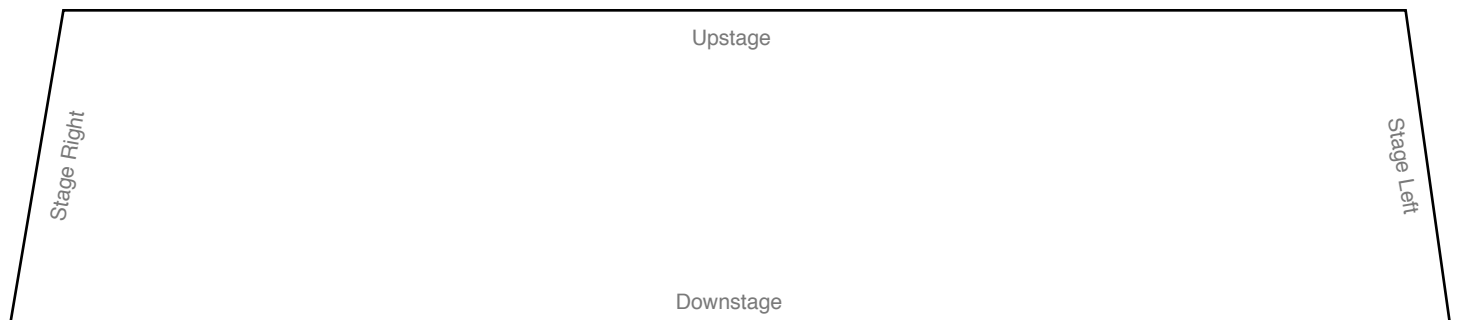
Now, would you mind quizzing me again, Miss Sen?

MISS SEN

Of course. The Kindgom to the East is...?

SETI

The Hittites.



MISS SEN

Their king is...?

SETI

Hang on. King Supercalifragilistic...

MISS SEN

Suppiluliuma.

SETI

I met his ambassador today.

MISS SEN

Very good. And what is beyond the Hittites?

SETI

The Assyrians. Their king is Ashur-uballit. That's who the pharo... who my father is visiting right now.

MISS SEN

Very good. You've done well learning your manners, and you're making great progress with the names.

SETI

There's a lot to remember.

MISS SEN

There certainly is, but I'm glad to see you applying yourself.

(AHIT comes dashing back on.)

AHIT

Here are the grapes, your highness.

SETI

Thank you, Ahit. Hey, does anybody else want any?

SAMIA

Oh uh... no.

SETI

Why not, they're really good.

AHIT

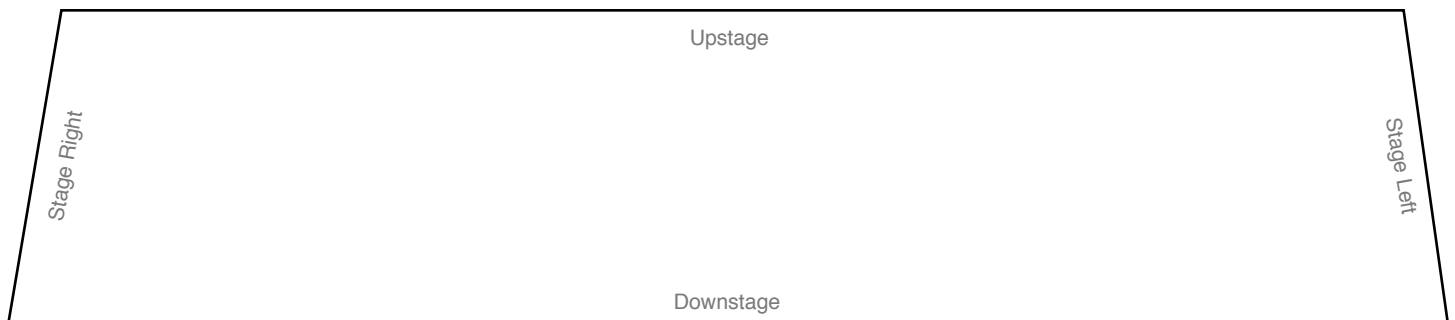
It generally isn't permitted for servants to eat with those of the royal family.



MISS SEN should interrupt.



TUT catches himself mid-sentence, realizing he almost slipped up.



SETI

Huh. Weird. Well, I won't tell anyone if you don't.

(They look to MISS SEN.)

MISS SEN

It would be permissible. That's... very kind of his highness.

SETI

Ain't no thing. I mean, it's my pleasure.

KIT

Thank you, your highness.

(KIT starts stuffing her face, it becomes sort of a contest to see how many grapes she can fit in.)

KIT

So good. Mmmpph.

(The others watch. Kit talks through the grapes.)

KIT

I figure it's my only chance.

MISS SEN

Well, I suppose that's enough studying for now.

SETI

Oh, please no. Perhaps we could do some math. I still have some things on this scroll I could use your help with.

(Gets out the scroll again. MISS SEN examines it.)

MISS SEN

Yes, about this. This is more of a scroll for scribes and priests. Not for royal equation.

SETI

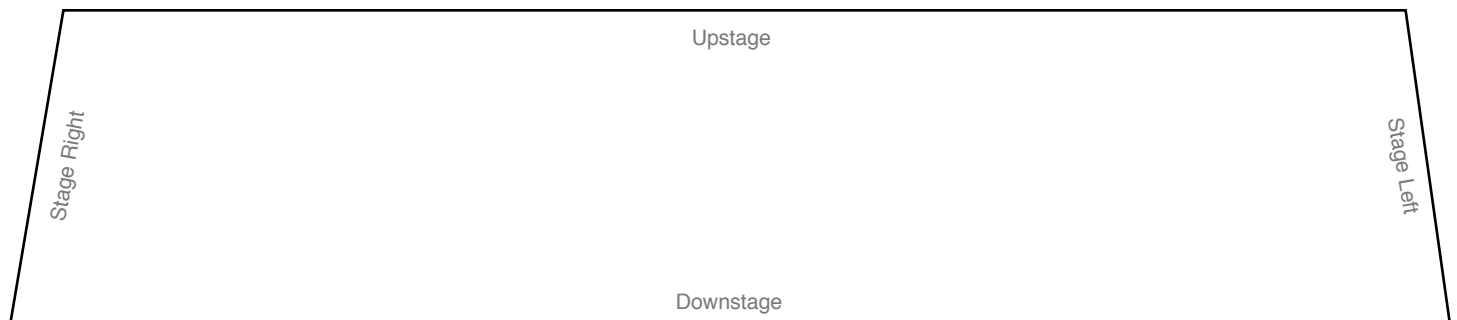
I know, right? Those guys make a good living.

MISS SEN

I suppose, not quite as good a living as a Pharaoh.

SETI

Oh... right. Of course not. But if a pharaoh has to deal with scribes, he should be able to understand what they're talking about.



MISS SEN

Just what I've always said. You're really coming along, young prince.

SETI

I'm trying.

MISS SEN

Come then, let's find some sand where you can practice equations.

SETI

Yes!

(They start to exit, the servants linger, uncertain of what to do.)

SETI (CONT'D)

Well, are you coming? These grapes aren't going to eat themselves.

AHIT

Coming your highness.

KIT

Right away, your highness.

SAMIA

Thank you, Prince Tut.

(They exit.)

SCENE 6

(The gang comes on with TUT, eating the spoils of their thievery.)

TUT


That was truly the best meal I've ever had in my life.

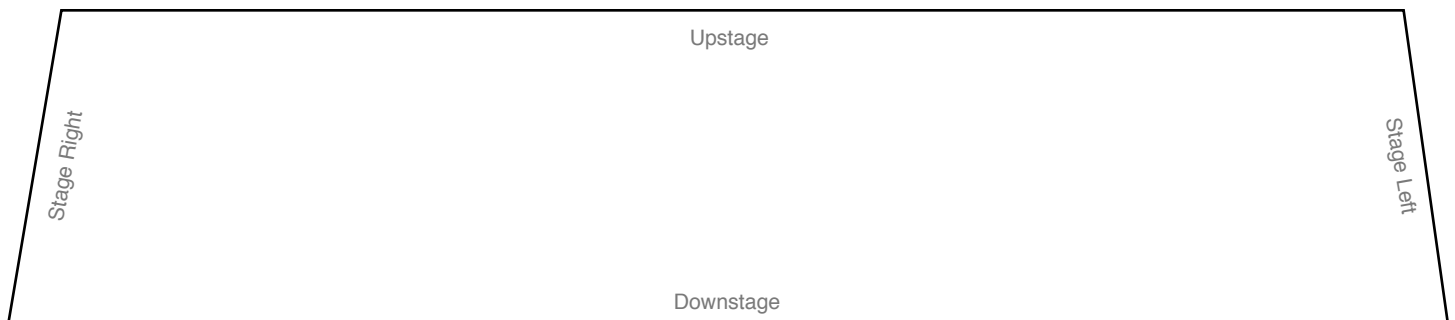
AZIZA

Sometimes you get lucky. You never know what life might bring you.

TUT

It doesn't make sense. You go... we go hungry and we have to steal our food. If some people have too much, why doesn't the Pharaoh say that everyone has to share... at least share enough so everyone has something to eat. The merchants and the nobles, they would still have plenty - but then people wouldn't have to steal just to eat.

 **14** Change to
Scene 6
CUE: "Thank you, Prince Tut."



CHUMA

Stop talking sense.

BADRU

Yeah, everybody takes care of their own. Do you think the Pharaoh would listen to something like that?

TUT

Maybe someday.

AZIZA

Seti, I've been meaning to ask. Where did you put that scroll that Seneb gave you?

TUT

Yeah... the scroll.

(SENEB appears with henchmen in tow.)

SENEB

Yes, the scroll. Where is it!?

BADRU

Seti, run!

SENEB

Get him.

(The camel vendors step in his way.)

CAMEL VENDOR 1

There you are again, young man.

CAMEL VENDOR 2

Are you still interested in a camel?

TUT

Are you *kidding* me?

HAJI

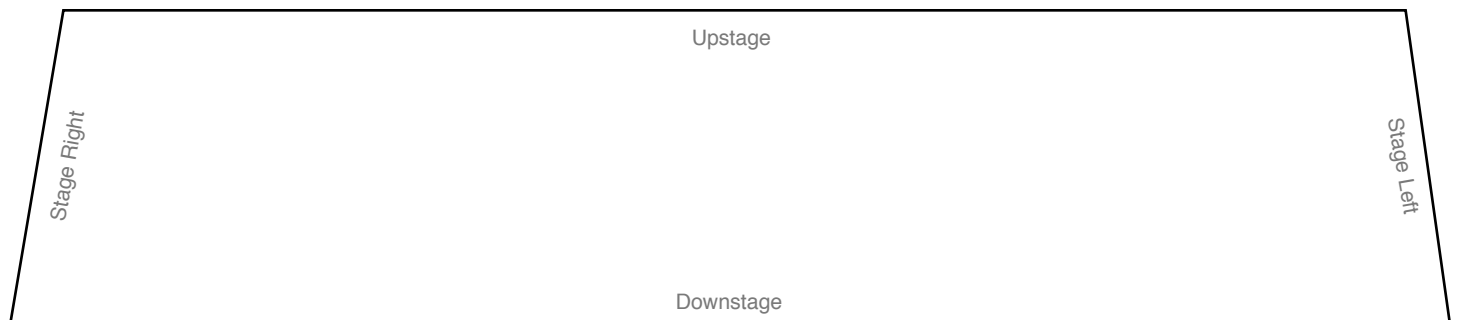
Gotcha!

HAPU

That was easy.

HAJI

Here he is, Seneb.



SENEB

Good. Seti, where is that scroll.

TUT

I... I don't know.

SENEB

You don't, huh? Well, we'll just lock you in the granary for the evening with the rats and see if that helps jog your memory.

TUT

I really don't know.

SENEB

Tell it to the rats.

TUT

No. No! This has gone far enough! Unhand me.

SENEB

Unhand you?

TUT

Yes, I am Prince Tutankhamen, son of the Pharaoh Akhenaten. I have been in disguise for the past day, but I demand that you release me so that I can return to the palace.

SENEB

This is a new one. I've heard people so that they have a sick mother, or some other lame excuse. But never that they are royalty.

TUT

But I am!

SENEB

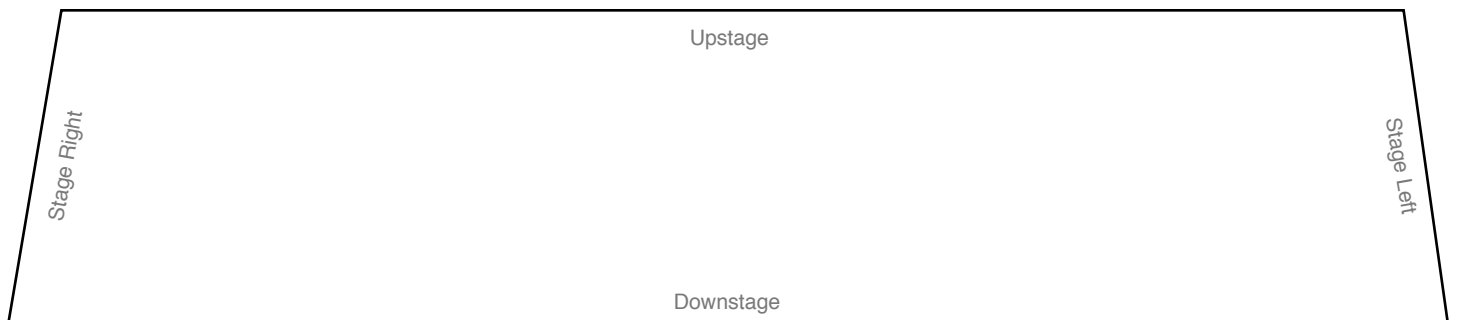
Of course you are. I am so sorry, your highness. Please forgive us. Listen up, listen up, everyone! We have a celebrity among us!

(As the song goes on they adorn him with false, makeshift raiment of an Egyptian Pharaoh.)



15 All Hail the King

CUE: "...so sorry, your highness."



All Hail The King

$\text{♩} = 136$

3

SENEB:

Now us-ual-ly mon-archs sit up at the pal - ace and

7

drink from a chal - ice the best wine and beer. But now this young prince - ling comes

10

down where it's com - mon, oh bless the god A - men, he's vis-it-ing here! So all hail the

14

king. Oh all hail the king. Pay re-spect and gen - u - flect yes all hail the

TUT
But, I'm not pharaoh yet, I'm only the prince.

SENEB
Whatever, someone fetch a chair. I mean, throne.

20

2

HAPI:

king. Hey let's join the arm - y to shoot bow and ar - row. Yes

26

CROWD #1:

just for you phar - aoh your prais - es we sing. We swear to your high - ness we'll

29

CROWD #2:

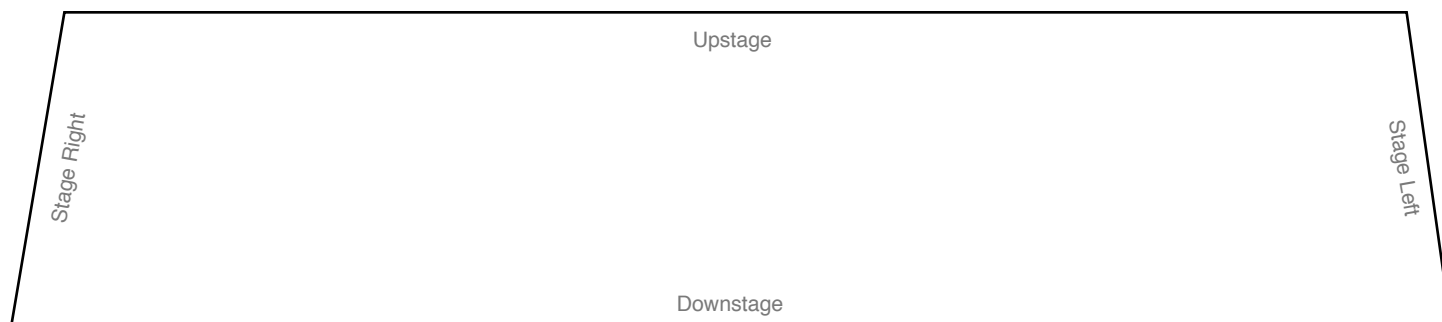
ALL:

al - ways be loy - al Yes each guy and goy - al will do the right thing. So all hail the



Of all of the songs in the show, this is definitely what is called 'the production number'. Each chorus of 'All Hail the King' should grow in numbers and fun. If possible, when SENEb asks for a chair, put TUT in it and parade him around the stage.

PROP NOTE: A papier mache crown that looks like it is made of watermelon is a nice touch to put on Tut.



33
king. Oh all hail the king. Kneel and bow like you know how, yes all hail the

39
king. SENEb: 3 Though he's in rags he boasts and brags. Yes all hail the king! The
ALL: HAJI/HAPU

44
snare drum beats for the prince of the streets. Yes all hail the king! Let's sing prais-es
ALL:

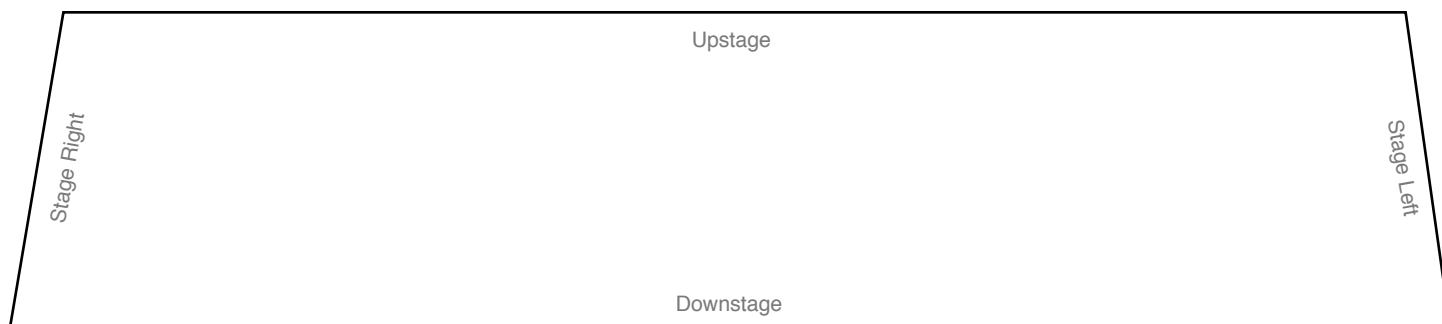
49
with fan-cy phras-es. All hail the king! Rise and stand as he puts on his crown!____
3

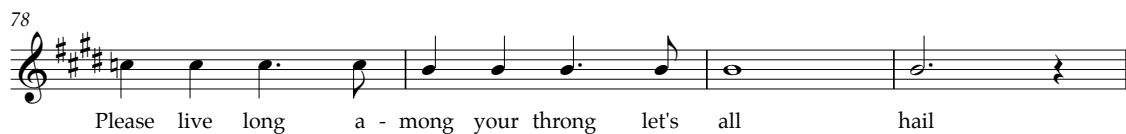
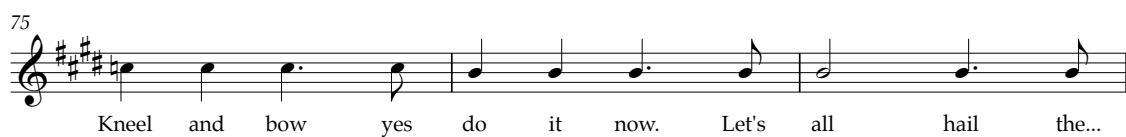
56
Oh, let it be writ-ten his sub-jects were smit-ten, when
SENEb:

62
our king was quit-tin' his liv-in' on high. Yes thank you your high-ness, you've
CROWD:

65
con-quired your shy-ness, We all praise your sly-ness so once more we cry... All hail the

69
king. Yes all hail the king. Pay re-spect and gen-u-flect. Let's all hail the...





TUT: I'm telling you, you're going to pay for this.

SENEB: Oh, stick a sandal in it. Gag him.



SENEB

Haji, Hapu. Lock our 'little prince' up.

HAJI

Come on.

HAPU

You know, Haji, I'm sad about something.

HAJI

What's that?

HAPU

We'll never be royals.

HAJI

Oh, Lourde.

SENEB

Out! The rest of you, go on. There's nothing left to see here.

(The crowd disperses, leaving only the street kids.)

AZIZA

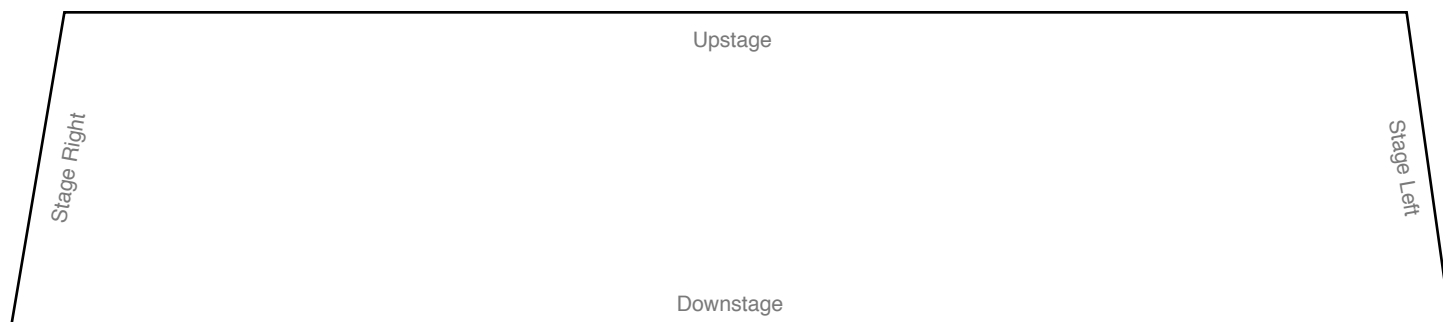
Soo... do you know how Seti was acting sort of... different?

BADRU

Yeah.

TUT, TUT! Actor Book | www.bbbpress.com

49



AZIZA

What if...

BADRU

What if he's really telling the truth?

AZIZA

That's just what I was thinking.

BADRU

But, how would we know?

AZIZA

We'd have to go to the palace.

CHUMA

To the palace?

DAKARI

How are we going to get into the palace?

AZIZA

We'll have to figure that out when we get there.

(They exit.)

SCENE 7

(SETI enters, pursued by AAT.)

AAT

Your highness, this grows tiring. Where is the royal scepter?

SETI

In a safe place.

AAT

Your highness. I must remind you. That scepter is *very* important.

SETI

I'll... I'll find it.

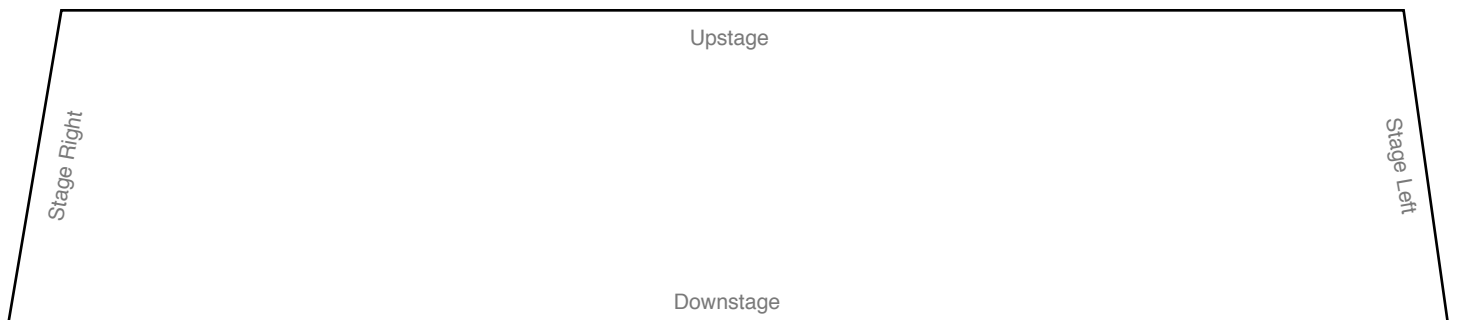
AAT

You'll *find* it?



17 Change to
Scene 7

CUE: "...when we get there."



SETI

I mean, I'll get it. I'll get it out of its safe place. I'll have it in the morning.

AAT

You'd better.

(Other side of the stage, the henchmen throw TUT into a dark area. The granary can be represented with rolling wooden door on a frame with a grate in it.)

Haji

Go on then.

HAPU

Maybe a night in here will help you remember.

(MAIA enters SETI's side.)

MAIA

Come on now, Tut. Time for that bath.

SETI

What?

MAIA

I'll scrub you up.

SETI

No, that's alright. I'll take care of myself.


MAIA

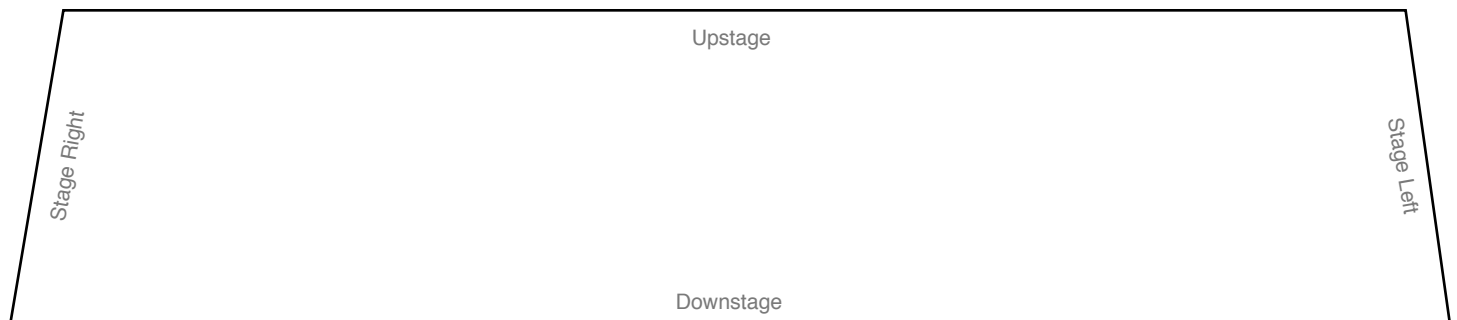
My, aren't you getting all grown up. Very well then. Don't forget behind your ears.

SETI

Very well. Maia. Please leave the lamp. Miss Sen gave me a scroll with the Hittite alphabet on it. I thought I might study it before bed.

(We are left with SETI and TUT on the stage.)

 **18** Different Life
(Reprise)
CUE: "...study it before bed."



Different Life (Reprise)

$\text{♩} = 122$

4 **TUT:**

Ev'-ry day up at the pal-ace. I watched all the folks in town.

9 *conversationally*

Not a-ware of what their lives were. Here's what I get_ for look-ing down.

13 **SETI:**

Ev -ry day I al-ways won-dered What it was like to have it all. Here I am I'm

18 **SETI:**
TUT:

learn-ing feast-ing But still a fraid of when_ I fall_ Now here's an ad-ven-ture. A

23 **TUT:** **SETI:**

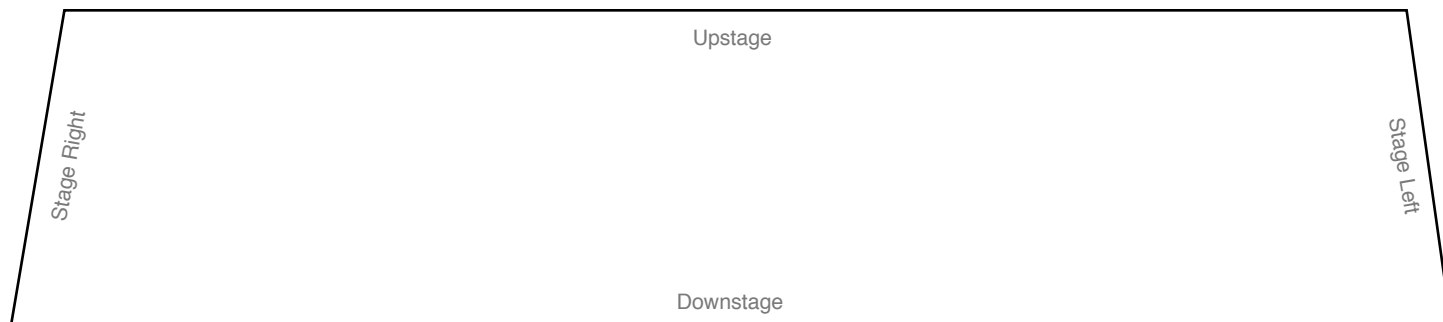
new boy to be. Yes this is some-thing diff-'rent. This is

28 **SETI:**
TUT: *rit.*

some-thing diff-'rent. A diff - 'rent life for me._____

(TUT curls up into a fearful ball. SETI stretches out on a sleeping mat as the music plays out. TUT and SETI exit in the darkness.)

[INTERMISSION BREAK HERE, IF NEEDED]



SCENE 8

(The CAMEL VENDORS sneak on, looking around.)

The Camel Song (#3)

♩ = 150, Swing

CAMEL VENDORS:

The musical score is written on a single staff in 4/4 time with a key signature of one flat (Bb). It consists of 12 measures. The lyrics are: 'If your door to door is kil - ling you then a cam - el's what you want to do. And we've washed them all so they don't smell. Hey now buy a C - A - M - E - L! Eas - y cred - it just ap - ply. Get your cam - els swing on by!' Measure numbers 6, 9, and 12 are indicated at the start of their respective lines.

(The CAMEL VENDORS play it up for the audience and then maybe a hook comes on from the curtain, they dash off.)

SCENE 9

(MISS SEN is walking across the stage.)

AZIZA

Psst. Psst.

MISS SEN

Hello, is someone there?

(AZIZA steps out.)



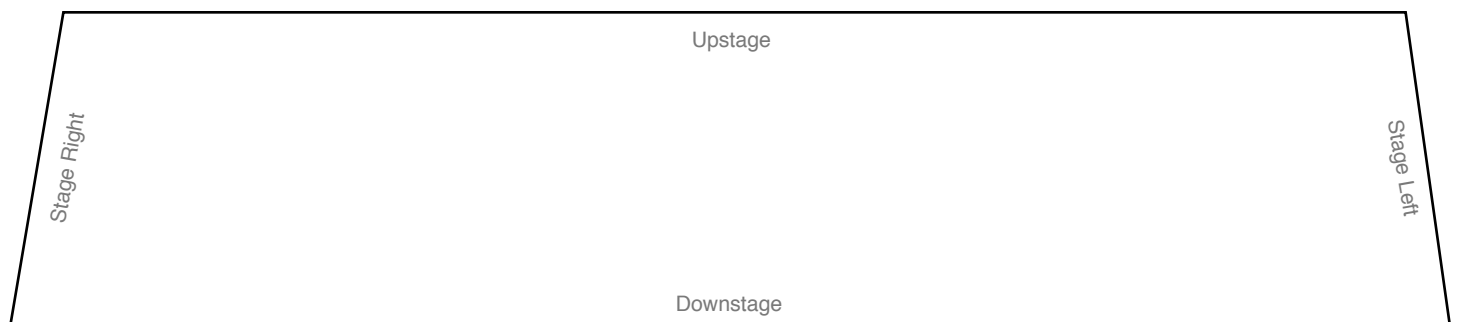
CUE: When the CAMEL VENDORS are ready to enter.



A fun variation for this last version is to have the CAMEL VENDORS come on with palm leaves. When they spell, C-A-M-E-L, you can have that spelled on the backs of the palm leaves and they spin them around at that point. Maybe make the letters Egyptian-looking.



CUE: After 3 seconds of applause from the CAMEL SONG. The dialogue in the next scene can begin over the top of this track.



AZIZA

Yes. Hello Miss, do you work at the palace?

MISS SEN

Why, yes I do.

AZIZA

Do you know the prince?

MISS SEN

What an odd question. But yes. Yes, I do.

(AZIZA gestures over his shoulder and the other three come scurrying out of the shadows.)

BADRU

You see, Miss. We think there might be some confusion around the prince.

MISS SEN

What sort of confusion?

AZIZA

Did you... did you notice anything different with the prince today?

MISS SEN

Why, actually, I did. He was odd at first, but then he actually applied himself to his lessons.

(This next dialogue goes very quickly, each kid sort of talking on top of the other.)

BADRU

Miss, today we... our friend was acting funny.

AZIZA

But we didn't think anything of it.

BADRU

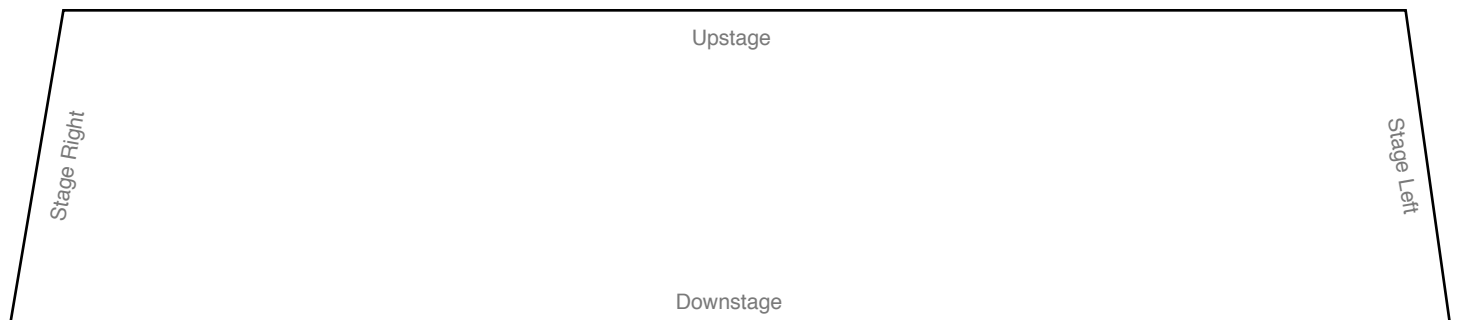
And we stole some food.

CHUMA

But he did, too!

DAKARI

Yes! Yes he did! He was part of it.



AZIZA

And then he was captured by Seneb because he thinks he's Seti, and Seti didn't deliver a scroll.

BADRU

Apparently it's pretty valuable.

CHUMA

But then Seti said that he was the prince and everyone laughed at him.

DAKARI

And we sang 'All Hail the King', but we didn't want to sing it, it was so *mean*.

BADRU

But afterward, after he was thrown in the granary, we thought that maybe he was telling the truth.

AZIZA

Yes, we did. We thought that.

CHUMA

But I still want to point out that he stole things, too.

MISS SEN

Slow down, slow down! Are you saying that our prince, Prince Tut, has switched places with a child of the streets and has been locked in a granary.

AZIZA

Yes, pretty much.

BADRU

Yep, that's what we're saying.

MISS SEN

And what did you say your friend's name was?

BADRU

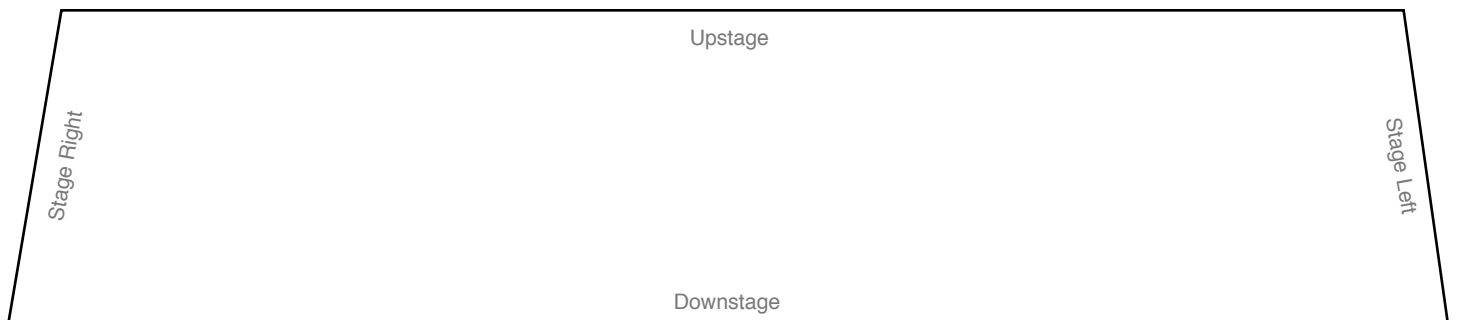
Seti, ma'am.

MISS SEN

Seti.

AZIZA

Are you going to send for the police?



MISS SEN

Goodness, no. Think of the trouble your friend Seti could get into. How fortunate they found me, and not someone else. Come with me, we have much to discuss.

(MUSIC playout.)

SCENE 10

(MAIA enters to find TUT sleeping.)

MAIA

Rise and shine, little prince. Rise and shine.

SETI

What? Oh! I'm here, in the palace.

MAIA

Yes, and let's have a look at you and see if you did as you said. Mmm... behind the ears. Not bad. Not bad at all.

SETI

I tried.

MAIA

Your highness. Are you alright?

SETI

Yes, of course I am.

MAIA

It's just, I've known you since you were a baby and you seem a bit off these days.

SETI

Oh, it's just, all of the duties of the court and all. A lot on my mind.

MAIA

I understand. Just know that old Maia's here for you when you need her.

SETI

Thank you, Maia.

(MISS SEN enters.)

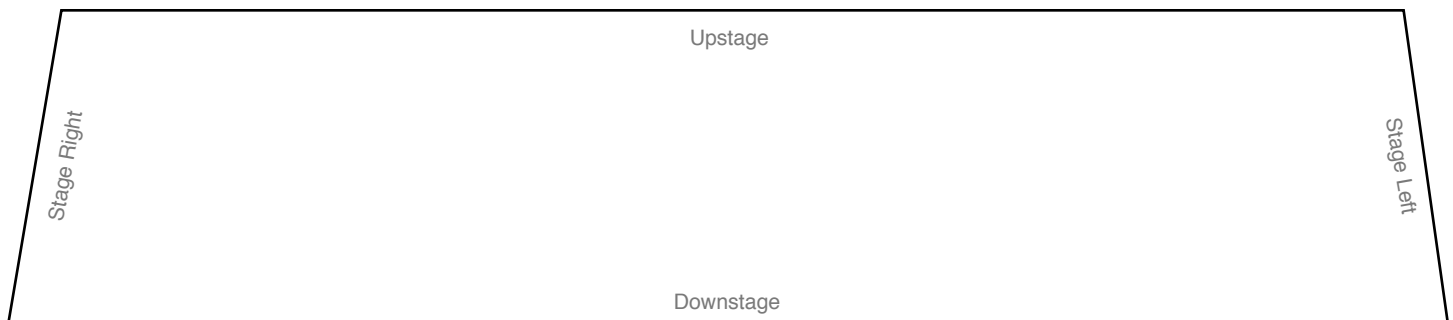
MAIA

Oh, good morning, Miss Sen. You're here early.



21 Change to
Scene 10

CUE: "...we ave much to discuss."



MISS SEN

Yes, I just thought I'd spend a little time with his majesty before his meeting with the Ambassador.

MAIA

A very good plan.

SETI

I think I'm ready. I've practiced my bows and my phrases for etiquette.

MISS SEN

I think you're ready, too. You're a very fast learner.

SETI

Thank you, Miss Sen.

MISS SEN

I only wish all of my students were such quick learners, Seti.

SETI

Well, I try. I... uh... who's Seti?

MAIA

Yes, who is Seti?

MISS SEN

Maia, use your eyes.

MAIA

Oh, my goodness. I *knew* you were too nice to me. Where is Tut? What have you done with the young prince? Is he in danger?

MISS SEN

He's been imprisoned, but he's safe for now.

SETI

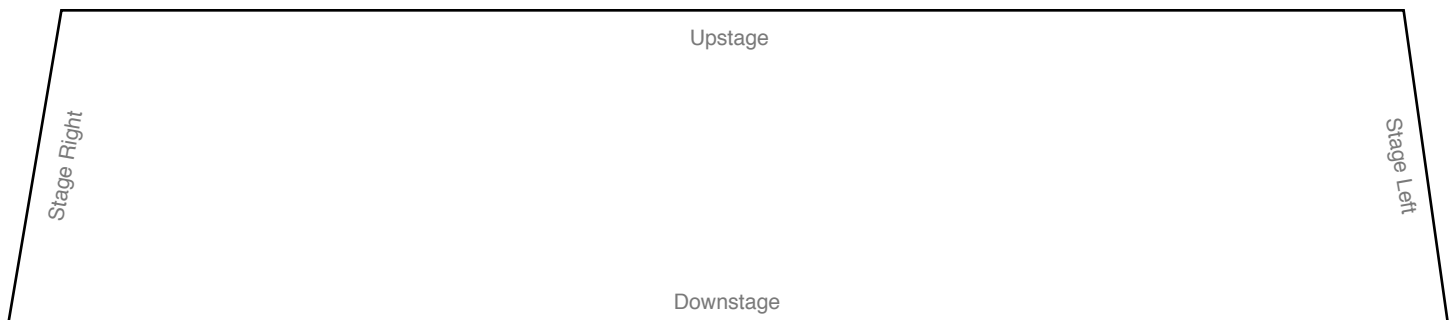
Imprisoned, by who?

MISS SEN

Someone named Seneb.

SETI

Oh no! This is my fault. Who else knows that we've switched places?



MISS SEN

Nobody. Well, your friends and I think that Aat might suspect, and we'd do well to keep it from her.

SETI

Why?

MISS SEN

The Pharaoh is out of the country, the prince has been replaced by an imposter. This is a perfect opportunity for Aat to take power.

SETI

I'm going to die, aren't I?

MISS SEN

Not if we can help it. Right, Maia.

MAIA

My job is to take care of children. Your secret is safe with me.

(The three servants burst in from where they've been listening.)

KIT

Us, too!

AHIT

Yes.

SAMIA

We won't say a word.

MISS SEN

Well, we'd best get this taken care of very soon. As they say, a secret is best kept if only one person knows.

SETI

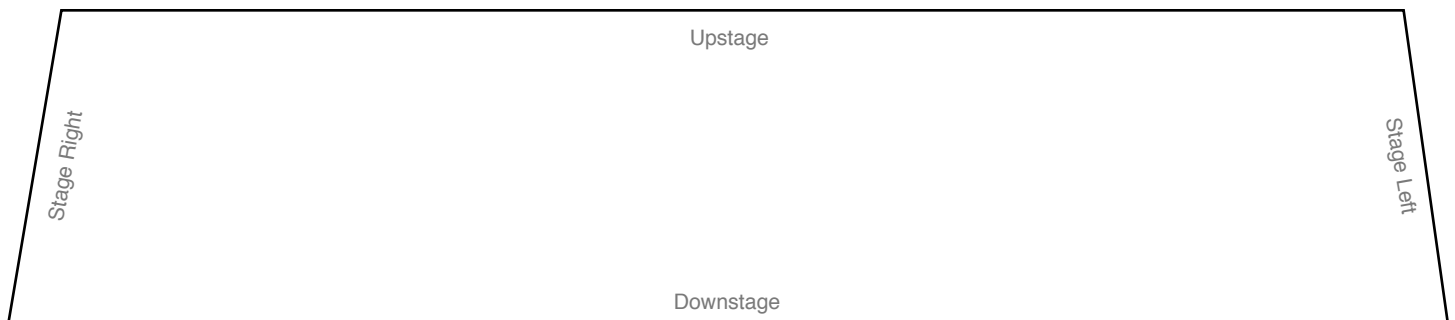
This really isn't good. The prince... he's a prisoner because of something I did. The gods must be punishing me.

MAIA

Oh, you mustn't say that. You have a good, true heart. The gods will see you through this.

MISS SEN

Maia is right.



MAIA

Look around us, child. To the west, what do you see?

SETI

Desert.

MISS SEN

To the east, what do you see?

SETI

Desert.

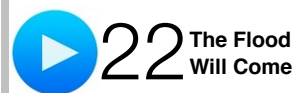
MAIA

Yes, and in the middle, runs the great river. Each year, during the dry season, we watch the water grow more shallow. But, we don't give up hope.

MISS SEN

No, because we know the water will return. Even though things look bleak right now, good fortune will return.

(The cast will be a background chorus for this number near the end.)



CUE: "...don't give up hope."

The Flood Will Come

$\text{♩} = 110$

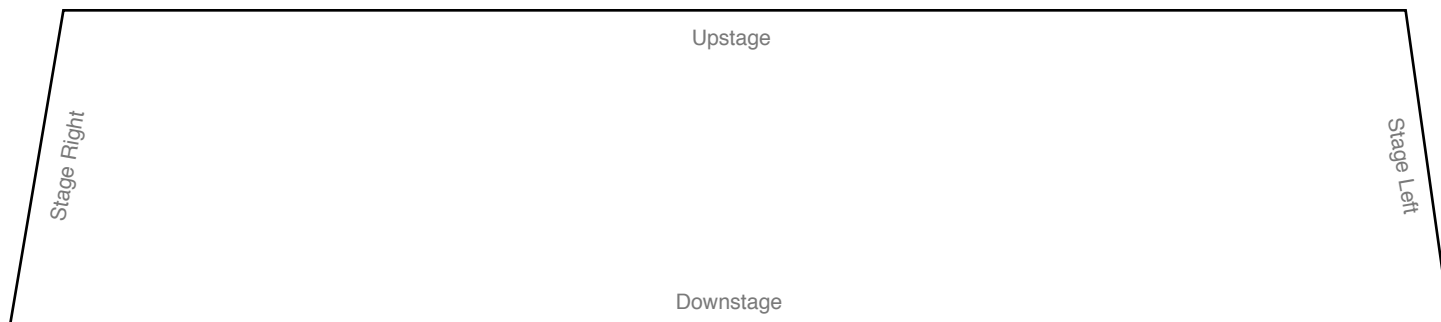
7 **MISS SEN:**

We live u-pon the Ni-le. We

13 live at the whim of sea-sons. We suf-fer once in a-whi-le.

20 But the gods must have their rea-sons. The ri-ver-shrinks,

26 the fields go dry. The hun-gry chil-dren cry.



32 $\text{♩} = 100$

But far a-way in A - fri - ca the rain falls from the skies. Yes, far a-way in

38

A - fri - ca the ri - ver god re - plies. Yes, far a-way in A - fri - ca where

43

Shu and Tef-nut play. The wat - ers slow - ly rise. and wash the bad a -

49 $\text{♩} = 110$ MAIA:

way. And just like the riv - er ot - ter.

CHORUS:

sfz Hum Oh Hum Oh

56

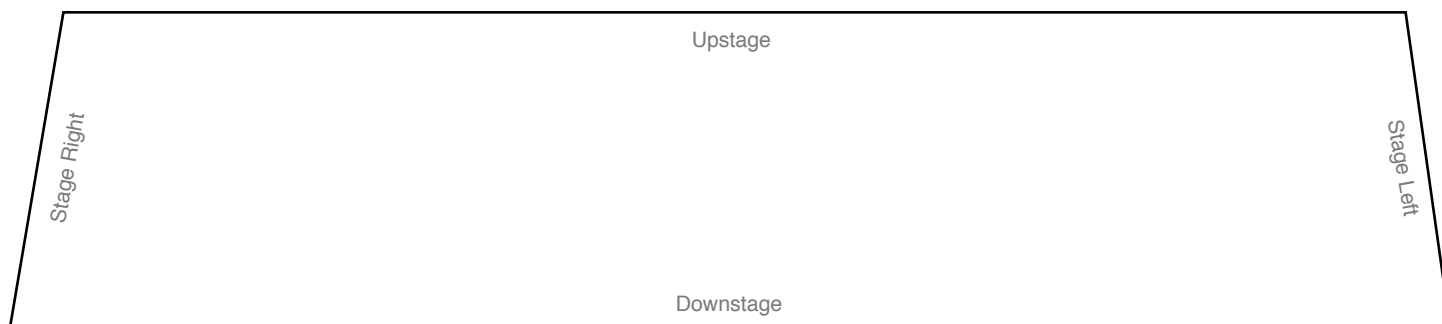
We pray for the flood to get here. We watch for the ris - ing

Hum Oh Hum

62

wat - er. And hope that the ground gets wet here.

Oh Hum Oh



68

Then from the south, We see the sign,

Oh Oh

72

the Nile climbs the banks.

Oh Oh

76 $\text{♩} = 100$

MISS SEN: (The servants join in here, and possibly more of the cast from the wings. Part assignments might be parceled out among these phrases.)
MAIA:

'Cause far a way in A - fri - ca they heard us when we cried. Yes

81

far a way in A - fri - ca the riv - er god re - plied! Yes far a way in

86

MISS SEN: **MAIA:**

A - fri - ca where Shu and Tef - nut play the wat - ers come and

CHORUS:

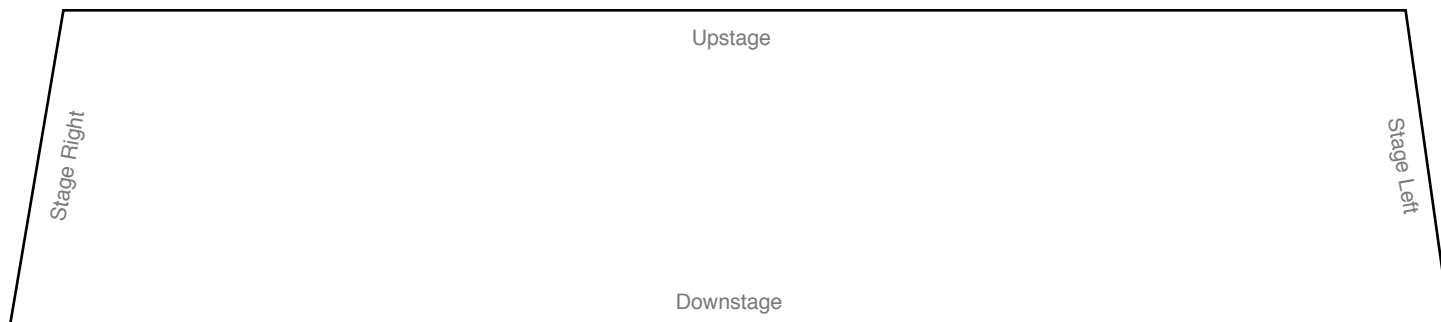
Oh

91

MISS SEN: **MAIA:** **MISS SEN:** **MAIA:**

flood the land! And feed the crops be - side the sand. So

Oh Oh Oh



97

ALL: ALL:

high up there_ they heard our pray-er. And then_____ The

Oh_____ Oh_____ And then_____ The

105

wat-ers slow-ly rise_____ and wash the bad a-way._____

wat-ers slow-ly rise_____ and wash the bad a-way._____

(AAT arrives.)

AAT

Well then, are you ready for the Hittites?

SETI

Of course I am.

AAT

And what about...?

SETI

Yeah, yeah, the royal scepter. I'll have it soon.

(They cross to center stage.)

HERALD

Announcing, the Hittite Ambassador.

(The HITTITE AMBASSADOR enters with his attendants. He bows.)

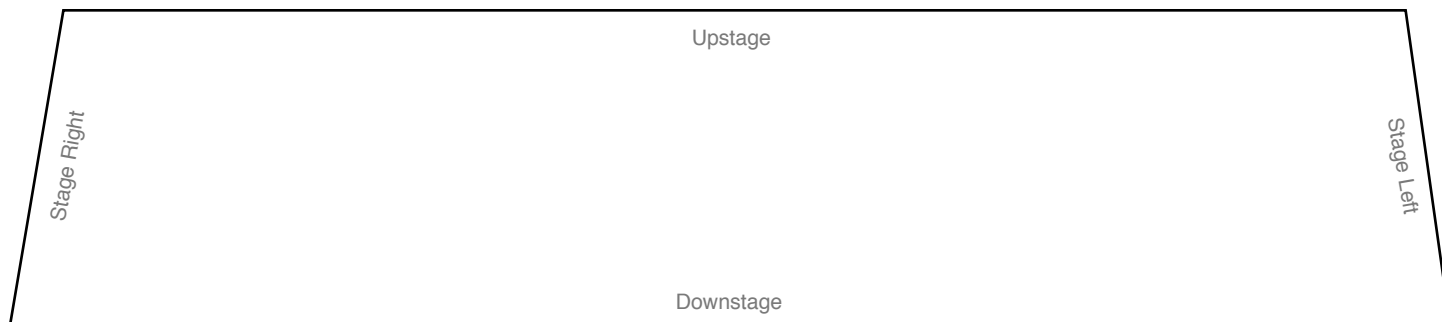
SETI

Please, rise.

HITTITE AMBASSADOR

I thank you.

 **23** Hittite Ambassador Entrance #2
CUE: "...the Hittite Ambassador."



SETI

What word do you have from King Suppiluliuma?

(SETI pronounces it correctly and looks to MISS SEN with pride.)

HITTITE AMBASSADOR

Your highness. There is still the matter of the port at Byblos to discuss.

SETI

Have you drawn up documents?

HITTITE AMBASSADOR

We have, your highness.

SETI

Might I see them?

HITTITE AMBASSADOR

Of course, your highness. It *is* however, in cuneiform in the Hittite language.

SETI

I see. But, isn't it customary to draw up the treaties in both languages.

HITTITE AMBASSADOR

Ah. Yes it is, but we thought to save the expense of having it translated.

SETI

No matter. Let me see.

(He looks it over and studies intently.)

Miss Sen, I'm still working on my cuneiform. Would you mind looking at this section here? It seems like the Hittite King is also asking for the right to station a thousand troops there. Is that correct?

MISS SEN

It does look that way, your highness.

SETI

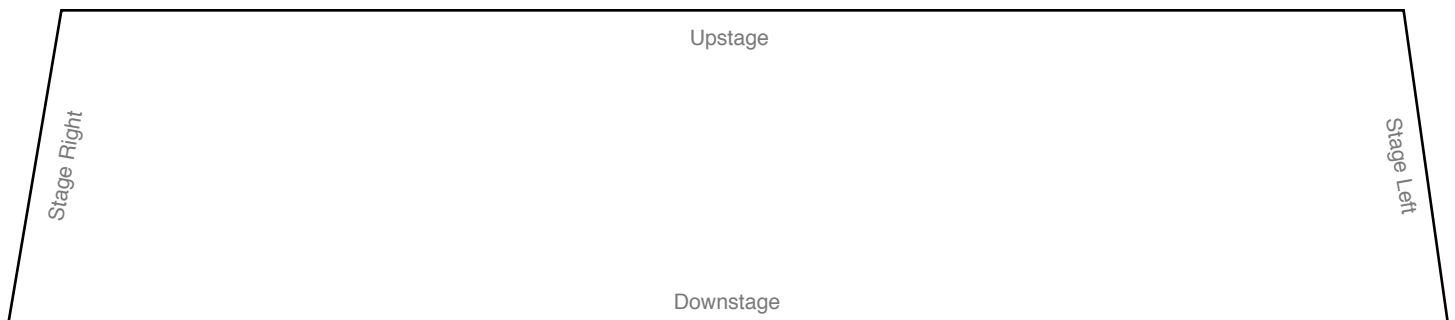
Royal Counselor Aat. Would you find it advisable to allow a foreign power to have a large armed force two hundred miles within our own borders?

AAT

I would not, your highness.

SETI

Well then. Please advise your king that we would consider preferred status, without the troops, if he would allow us to open a trade route to Aleppo.



HITTITE AMBASSADOR

I will relay the message, your highness.

HITTITE ATTENDANT 1

Oooh.

HITTITE ATTENDANT 2

Did that just happen?

KIT

You know it did.

AHIT

You don't mess with the 18th dynasty.

SAMIA

New kingdom, child! Boom!

(The HITTITES take their leave.)

AAT

Very impressive, your highness.

SETI

Thank you, Aat.

AAT

It would have been even more impressive with a scepter in your hand.

MISS SEN

Well done... your highness.

(The MESSENGER comes dashing in.)

MESSENGER

Your highness! Your highness!


AAT

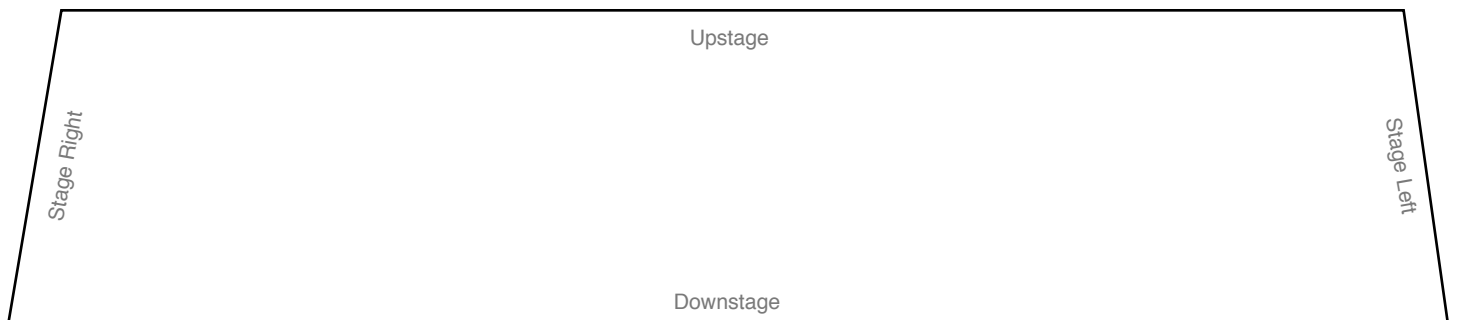
What is this insolence? Bow before the prince.

MESSENGER

Yes. I'm sorry.

(The messenger bows.)

 **24** Scene 10
Underscoring
CUE: "...your highness."



SETI

You may rise.

MESSENGER

Your highness. I bring grave tidings.

MISS SEN

What is it?

MESSENGER

Your highness, Aat, nobles... the Pharaoh is dead. Akhenaten is dead.

AAT

How? How did he die?

MESSENGER

We do not know, your Grace. He grew sick on the journey home and died this past evening.

AAT

This is... sad news.

SETI

Very.

AAT

But we have a problem.

SETI

Yes, we do. Ah... we do? What do you mean?

AAT

Protocol dictates that whoever sits on the throne tomorrow morning, with the scepter, will be the next pharaoh. Now where is that scepter, you little brat?!

SETI

I...

MISS SEN

Your ladyship, this is very out of character for you.

AAT

But don't you understand? This is a most delicate time for the kingdom.

MISS SEN

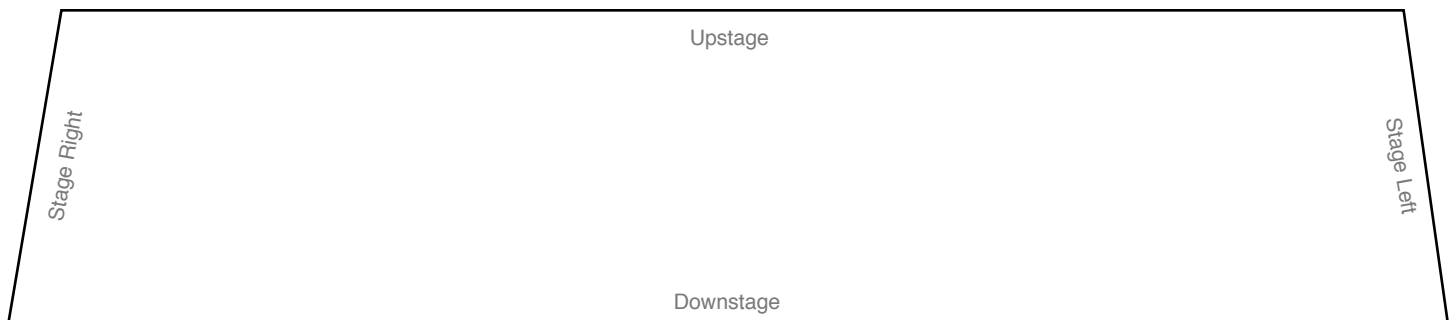
But yelling at the prince won't help him remember.



Everyone on stage should be shocked and there should be a moment of stunned silence.



AAT can perhaps grab SETI and shake him/her a bit in frustration, giving MISS SEN a reason to intervene.



AAT

He needs to find that scepter. Now! Without that scepter, nobody can be pharaoh. I expect it to be found.

(AAT exits, followed by all except SETI and MISS SEN.)

MISS SEN

Seti, your friends told me that a certain Seneb had given you a scroll to deliver. Is that the one you've been using?

SETI

It is. I was... I know it is wrong to steal things, but I really just wanted to borrow it so I could learn. Then we switched places and I was so happy to have you to teach me.

MISS SEN

I still will.

SETI

Really?

MISS SEN

If we get through this. You have no idea what it means to a teacher to have a willing student.

(SETI hands MISS SEN the scroll.)

SETI

Here you are.

MISS SEN

I'll deliver this to this Seneb as soon as I can. I need you to pretend to be the prince for a little while longer.

SETI

I think I can do that.

MISS SEN

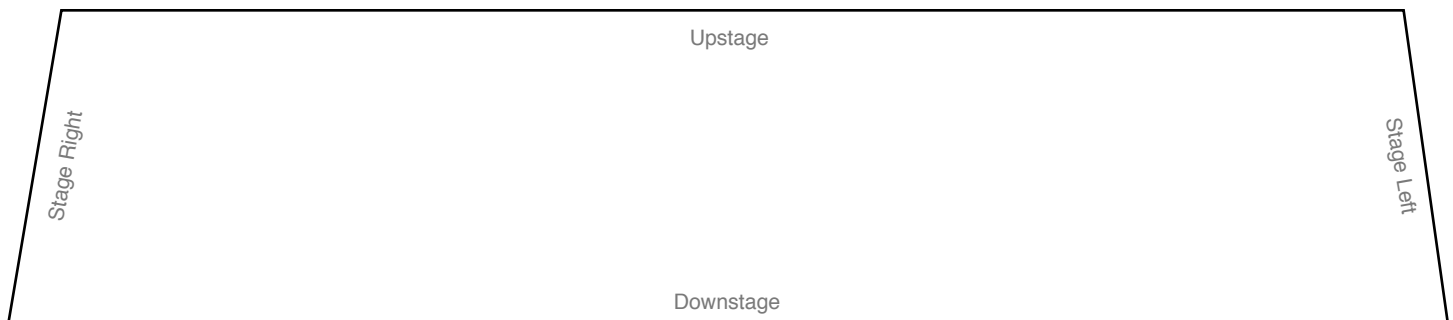
Seti, do you realize how easy it would be for you to say nothing and become pharaoh?

SETI

I suppose, but what sort of pharaoh would I be? A kingdom built on lies, knowing I'd left the true king behind.

MISS SEN

You are a rare child. I'll be back, soon.



(They exit.)

SCENE 11

(Transition to TUT in the granary. We hear squeaking noises.)

TUT

Go away.

(HAJI and HAPU appear, speaking through a grate.)

HAJI

You in there. Are you still alive?

TUT

Yes, I'm alive.

HAPU

And the rats haven't eaten you?

TUT

No. I've actually made friends with a couple of them.

HAJI

Well isn't that something. Well, little prince. We've got bad news for you.

TUT

What?

HAPU

Daddy's dead.

TUT

What's that supposed to mean?

HAPU

The pharaoh, he's dead. The word just went through the streets. Of course, they say the prince is already getting ready to take the throne. How can that be if you're sitting here?

TUT

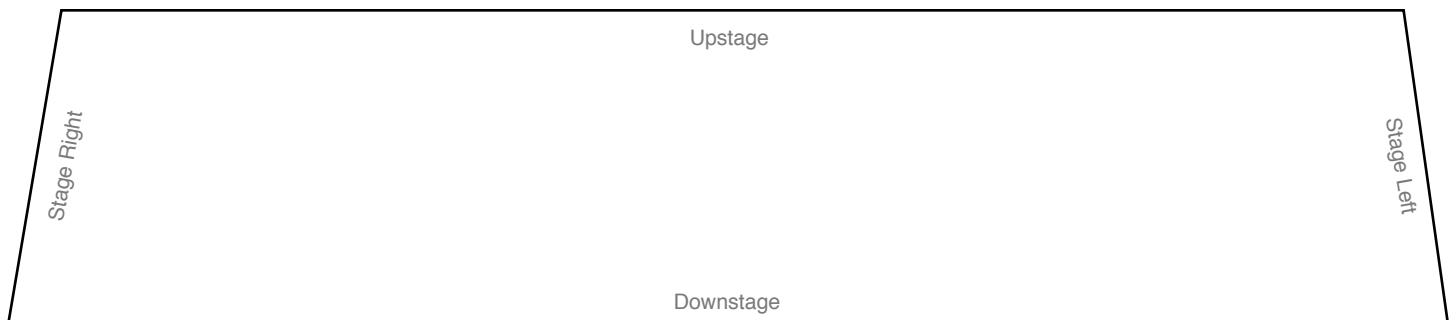
Is this true?

HAJI

Seems to be. They're gearing up for a funeral procession and a coronation and everything.



TUT is speaking to the imaginary rats in the granary.



TUT

Let me out! Let me out of here, I tell you! I'm the prince. There's an imposter who's sitting in my place.

HAPU

You just don't give up, do you? Just give us the scroll and you'll be free, prince or urchin, we don't care.

(They exit.)

TUT

Come back. Come back! No!

SCENE 12

(All enter. TUT remains in the granary, SETI enters in a separate area, away from the crowd.)

Dirge

♩ = 110

CHORUS:



To - day we mourn our king. Our phar - aoh Ak - he - nat - en.____

CHORUS:



Raise your voice and sing.____ Let him not be for - got - ten. To - day we mourn our

TUT:



How could this

CHORUS:



king. Our phar - aoh Ak - he - nat - en.____ Raise your voice and sing.____ Let him

TUT:



hap - pen?____ What have I done?____ He was my fa - ther.

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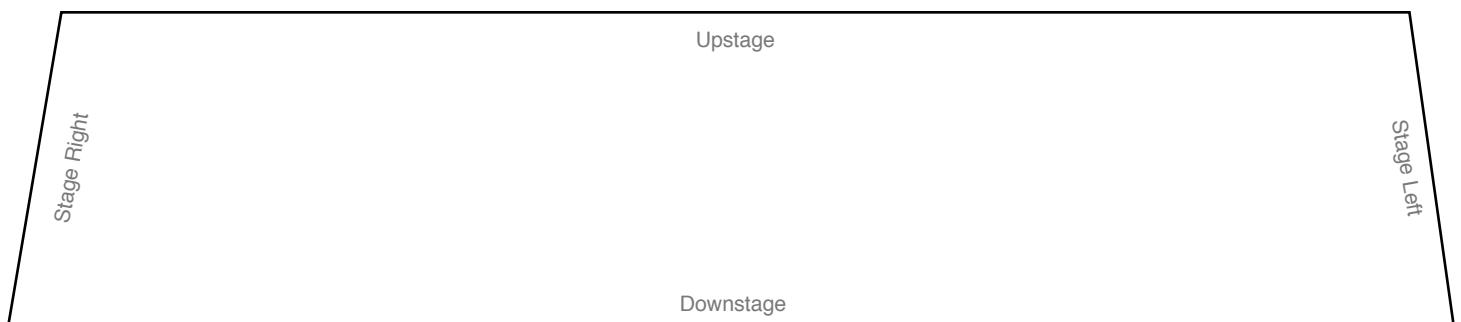
68



CUE: "Come back! No!"



This is obviously a more somber moment. Since this involves the whole cast, here are a couple of ideas. 1) Have a group of the cast cross the stage slowly during the song carrying a sarcophagus (or, they can perhaps start on the stage and carry it out through the audience. 2) Have each member of the cast bow to the empty throne in the palace area.



17 **CHORUS:**

not be for - got - ten. Jour - ney on - to the sky oh phar - aoh. Jour - ney on - to the

I was his son.

22

sky oh phar - aoh. Jour - ney on - to the sky oh phar - aoh. Oh phar - aoh good - bye. To -

27 **CHORUS:**

day we mourn our king. Our phar - aoh Ak - he - nat - en. Raise your voice and

SETI: How could this hap - pen? What have I done? **SETI:** I'm not the

32 **CHORUS:**

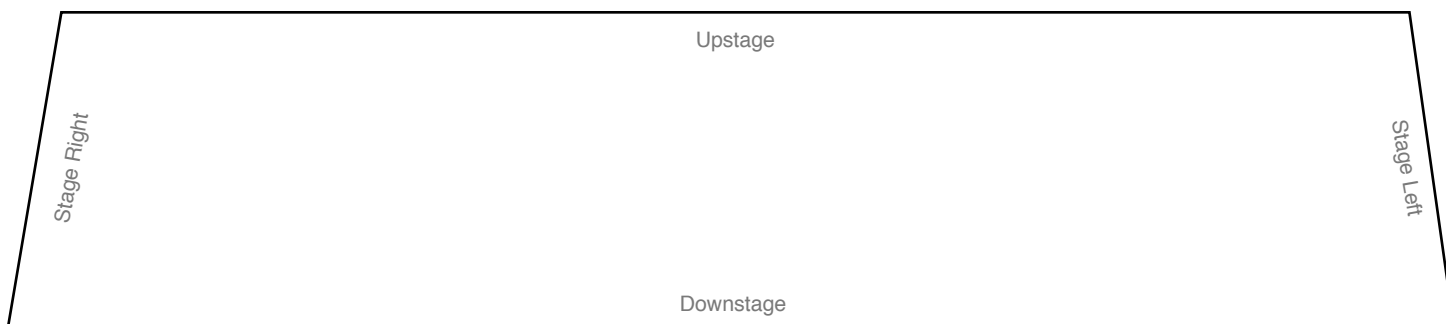
sing. Let him not be for - got - ten. Jour - ney on - to the

Phar - aoh. I'm not the one. Oh gods look **TUT: SETI:**

36 **CHORUS:**

sky oh phar - aoh. Jour - ney on - to the sky oh phar - aoh. Jour - ney on - to the

down on me and tell me what to do. If you can **TUT: SETI:**



40

sky oh phar - aoh. Oh phar - aoh good - bye. Oh

set me free I'll live a life that's true. Oh

TUT:
SETI:

43 CHORUS:

phar - aoh good - bye. Oh phar - aoh good - bye.

Phar - aoh good - bye. Oh phar - aoh good - bye.

(All cast exits except our two 'princes' in their areas. After the applause, SETI paces about and doesn't notice two shadowy figures appear. They leap at him and throw a bag over his head and drag him off.)

SETI

Help! Miss Sen! Servants! Someone!

(After SETI is gone, HAJI and HAPU enter by the granary.)

HAJI

Well then, little prince, are you ready to give us the scroll?

HAPU

Haji, what are you thinking? Address our prisoner correctly. He is pharaoh now. Little pharaoh, where's the scroll?

TUT

I don't know.

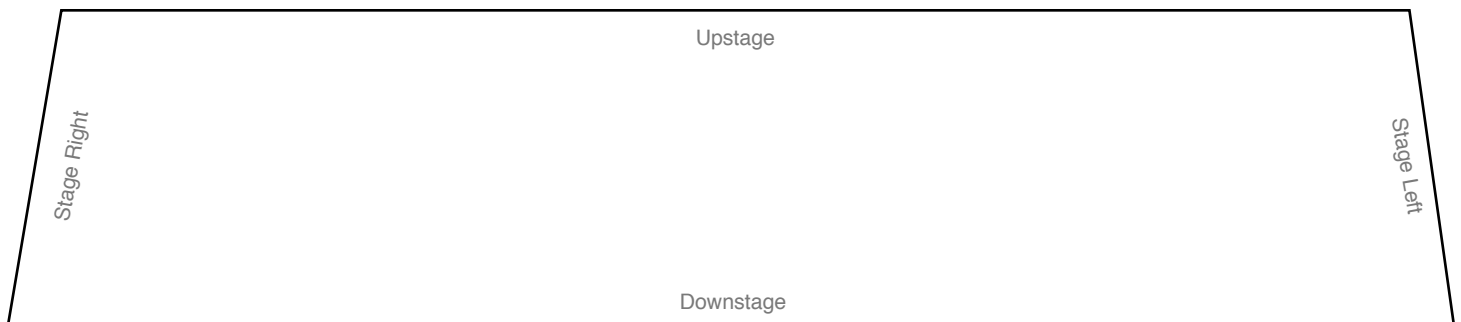
(SETI's friends enter with MISS SEN.)

AZIZA

That's where they have him. Over there.

BADRU

They've had him there all night.



CHUMA

I can't believe we were hanging out with the prince.

DAKARI

Yeah... now he's the pharaoh.

CHUMA

Yeah... the pharaoh. We were teaching the pharaoh how to steal things.

DAKARI

Oops.

MISS SEN

Well, come on.

(MISS SEN leads the kids to the two guards.)

MISS SEN

Excuse me.

HAJI

Can I assist you, Ma'am?

MISS SEN

I am Miss Sen, Royal Tutor of the Palace.

HAPU

Well ain't that something. We've got a lot of high muckety-mucks around here these days.

MISS SEN

I suppose. I understand you are holding a young man because he owes you something.

HAJI

Yes, a scroll.

MISS SEN

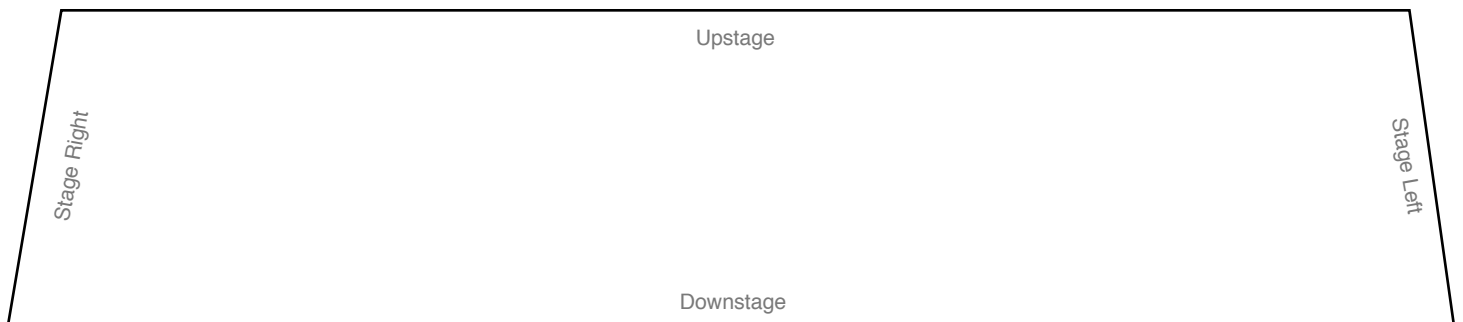
Here it is.

HAPU

Is it now?

MISS SEN

Yes, take it and give me the boy.



HAJI

Hold on. How did we know it is the right scroll? It's a study scroll, very expensive.

MISS SEN

Read it.

HAPU

How do you know we can read.

HAJI

Yeah!

HAPU

Because we can't, you know.

HAJI

Not a single word.

MISS SEN

Are you going to doubt the word of the royal tutor?

HAPU

No, I suppose not. Let him out, Haji.

HAJI

Okay.

(TUT is released and runs to hug MISS SEN. The group crosses away from HAJI and HAPU.)

TUT

Miss Sen, I'm so sorry.

MISS SEN

That's quite alright, I think you've learned some lessons that I never could have taught you.

CHUMA

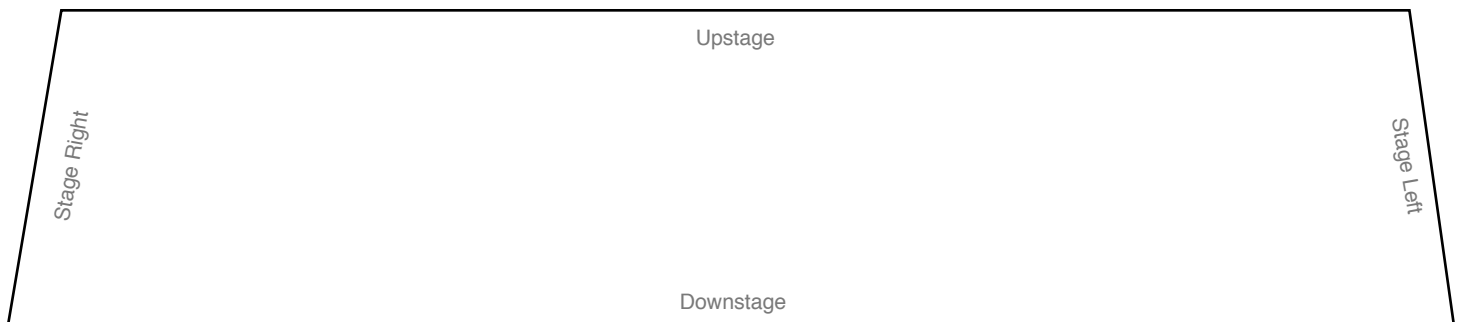
Your highness. Sorry about the... stealing, and stuff.

DAKARI

Are you going to throw us in prison?

TUT

If I did, I'd have to join you, and I've had enough of being locked up recently. Right now, I think we need to get back to the palace.



MISS SEN

We do, indeed.

(They all exit. HAPU and HAJI wait contentedly SENEb enters.)

SENEB

Hapu! Haji! Where is the prisoner?

HAPU

Oh, we let him go.

HAJI

Yes... we got the scroll, so everything is alright.

SENEB

How did you get the scroll?

HAJI

It was hand delivered by Miss Sen, the royal tutor herself.

SENEB

The royal tutor, did you say?

HAPU

Oh yes, she was dressed very fine and seemed very smart.

SENEB

The royal... tutor. Do you know what this means? That boy was actually telling the truth. We *were* holding the prince.

HAJI

What do you know?

HAPU

The prince. The one who's going to be king right after the coronation today. Amazing.

SENEB

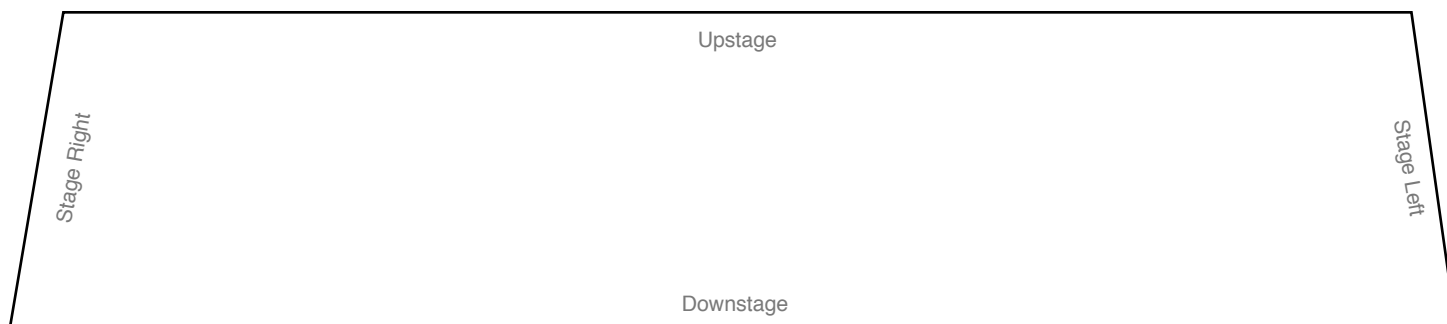
Yes, amazing. The one who was worth a king's ransom, but who now could have us thrown in prison for the rest of our lives.

HAJI

Oh.

HAPU

Oops.



SENEB

That's another ten years on your contract.

HAPU

Dang it!

SENEB

Let's start packing, I'd like to be halfway to Sumeria before our new pharaoh starts looking for the people who locked him away for a night.

(They exit.)

SCENE 13

(The chorus enters the throne room. The throne is rolled out.)

Coronation

♩ = 130

3 CHORUS:

To - day we crown our king. The migh - ty Tut - an -

8 kha - men. Raise your voice and sing... For might y Tut - an - kha - men.

13 Wear the crown that is blue oh Phar - aoh. We pay hom - age to you oh Phar - aoh.

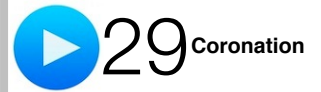
17 Wear the crown that is blue oh, Par - aoh. Sing prais - es on

20 high.

4 3

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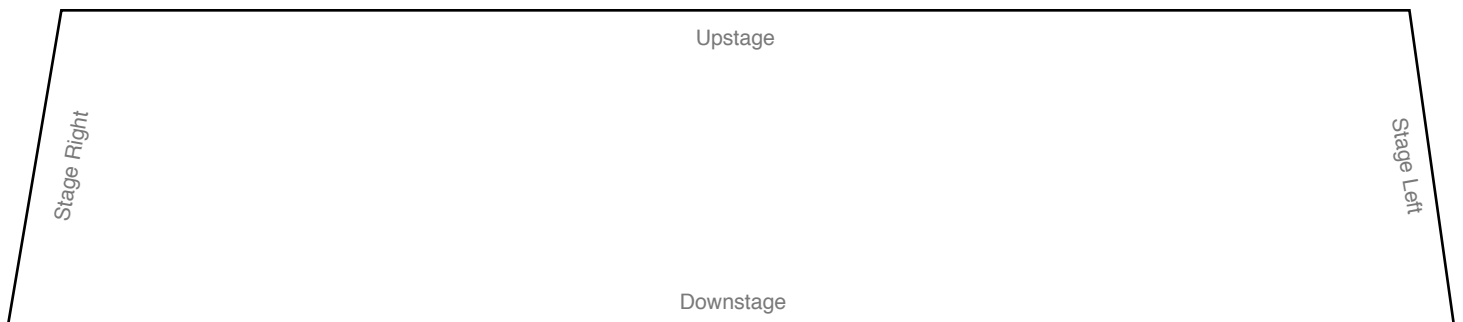
74



CUE: "...him away for a night."



This is a processional song. Mainly, think of getting the stage set with everyone on the stage for the next scene.



(AAT and MISS SEN enter down front.)

AAT

It seems our new 'king' is a bit late.

MISS SEN

It seems so.

AAT

If he doesn't show up soon, he might have to give up his crown.

MISS SEN

And why is that?

AAT

Miss Sen, this is no time for uncertainty. *Someone* must appear to be in power, or we will have civil war on our hands.

MISS SEN

That seems rather convenient for you. The prince missing, you the only member of the royal family left.

AAT

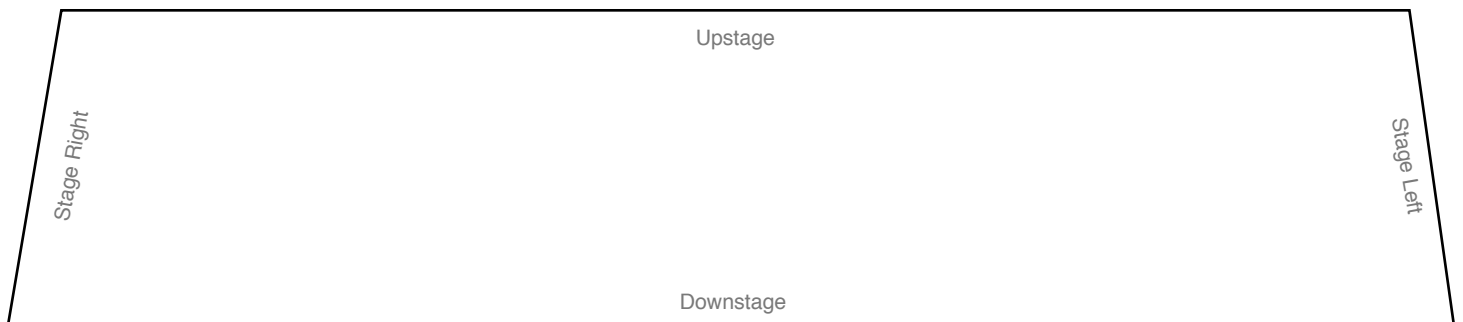
Miss Sen, I'm wounded. How could you ever think such a thing of me?

28 **6** **CHORUS:**

To - day through - out the land re - joic - ing in all
plac - es. Do as the gods com - mand. Let smi - les light your fac - es.
Wear the crown that is blue oh Phar - aoh. We pay hom - age to you oh Phar - aoh.
Wear the crown that is blue oh, Par - aoh. Sing prais - es on
high. Your king - dom is nigh.

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75



(AAT gives a gesture and a servant (probably one of the two who kidnapped SETI) delivers a note to AAT. AAT reads the note and plays it up.)

AAT

What is this? Citizens of Egypt, I bring bad news. I have here a note from our prince. He says that he doesn't feel up to the job of being pharaoh and he has fled the country.

(Reactions from the crowd.)

AAT (CONT'D)

As such, it falls on me to take up the crown until a suitable replacement can be found.

MISS SEN

But, don't you need the scepter?

AAT

All in good time. For now, I will be taking the throne.

(TUT enters, radiant in gold attire.)

TUT

Oh, I don't think that will be necessary.

AAT

You! How can you be here? You're locked in the East Dungeon, I mean... you left the country.

TUT

It seems that reports of my departure have been greatly exaggerated.

AAT

I uh... I can explain.

TUT

No need. I've already sent my servants to find my friend. I'd like him here for the coronation.

AAT

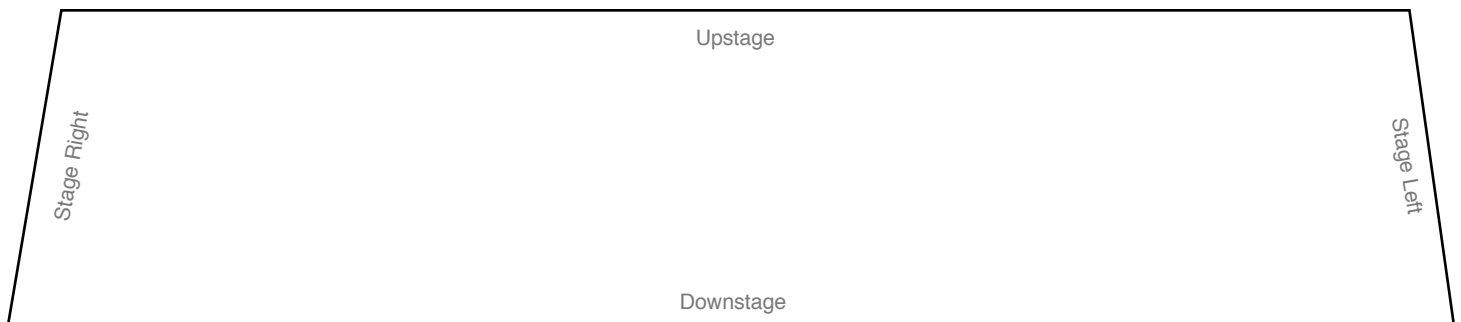
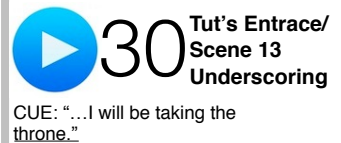
I ah... you can't! You can't take the throne without the scepter.

TUT (CONT'D)

Oh, the thing you didn't have? My scepter. Now, let's see then.

(He reaches around to the back of the throne and pulls out a sparkly rod.)

There's a little sleeve for it in the back of the throne. I thought everyone knew that.



AAT

They do now.

TUT

Guards, please hold onto my Aunt for me. She'll be banished soon enough, but I want her to see this.

(GUARDS take hold of AAT. SETI arrives in the company of TUT's three servants. SETI is dressed in nicer clothes, but set off enough not to look so much like Tut.)

TUT

There you are.

MISS SEN

Thank goodness you're safe! Are you alright?

SETI

Yes. Fine.

TUT

Everyone, I would like you to meet Seti, he will be serving as my chief advisor. He comes from the common people, and as such, has a great deal of common sense that I'm going to rely on.

SETI

I am honored, your highness.

TUT

No, the honor is mine. Thank you, my friend. You showed great loyalty. Now, I think we should get around to the coronation prayer before someone else decides I should leave the country, or worse. Miss Sen, would you be so kind as to take care of the coronation. It should have been my Uncle, but I'd rather have you do it.

MISS SEN

It would be my honor, your highness.

(MISS SEN gathers herself, perhaps pulls out a small scroll to read.)

MISS SEN (CONT'D)

High above us, the great God Amen burns. On the throne today sits Tutankhamen, who we believe to be his worldly son... Join me in welcoming our new king.

TUT

A five, six, seven, eight!

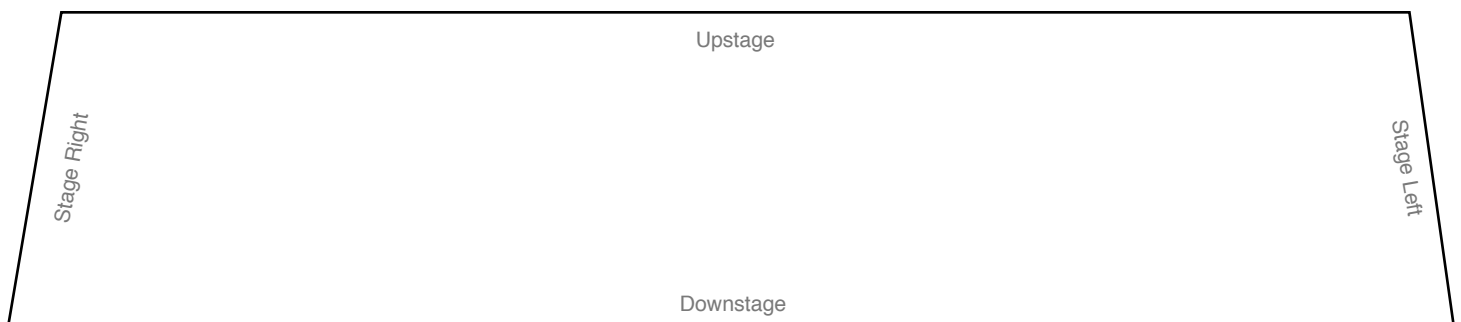


Everyone bows at this for a moment of reverence before TUT bangs the scepter on the ground to kick off the finale.



31 To the Sun (Reprise)

CUE: "A five, six, seven, eight!"



To The Sun (reprise)

$\text{♩} = 150$ **4** **CHORUS:**

Here by the py - ra - mids tem - ples are built to the sun. To the sun,

8
to the sun, to the sun. So bow down to the phar - oah

12
ev - 'ry - one. Here we are in E - gypt we have a brand new king. And

17
now we're look - ing for - ward. What will to - more - row bring?

21
Phar - aoh raise_ your scep - ter, it holds the sa - cred stone. We

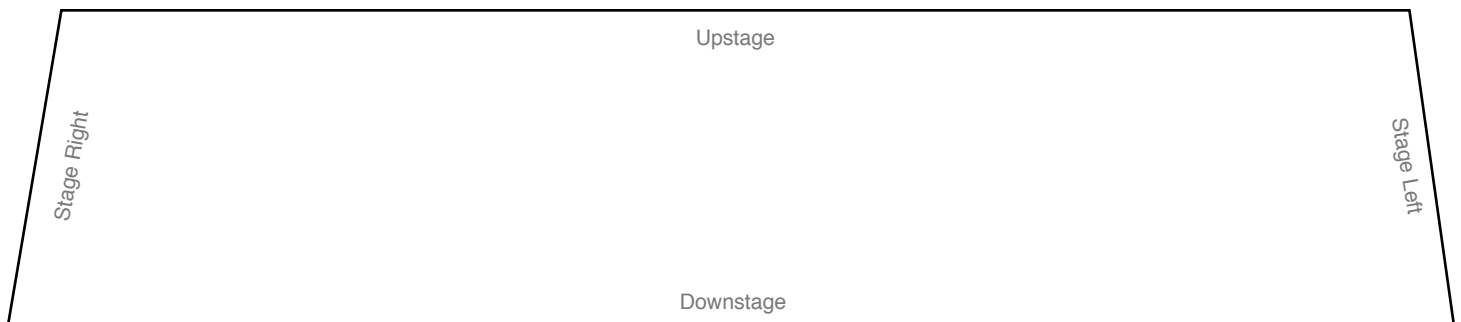
25
bow to Tut - an - kha - men as he takes the throne.

29
Here by the py - ra - mids tem - ples are built to the sun. To the sun,

32
to the sun, to the sun. So bow down to the phar - oah



Since this song is basically a 'bookend' of the opening number, feel free to have the choreography mirror and be much the same as the opening number. The one exception is they actually get to point to KING TUT when they get to the 'now we present' line.



36 **AZIZA/BADRU/
CHUMA/DAKARI:**

ev - 'ry - one. Yes, here we are_ in E - gypt. And Set - i's done_ quite well. He

41 *(TUT pulls them aside and whispers.)* **AZIZA/CHUMA:**
What?

stands be - side_ the Phar - aoh with good ad - vice to tell.

BADRU/DAKARI: Really? **TUT:** Absolutely.

45 **STREET KIDS:**

Yes here we are_ in E - gypt Right here be side_ the

50

Nile. We're mov - ing to_ the pal - ace. Yeah we will live in style!

(TUT crosses over to the CAMEL VENDORS who are part of the crowd.)

TUT

Excuse me, do you happen to sell camels?

CAMEL VENDOR 1

Why, yes we do?

TUT

Well, I happen to be in a position to buy some camels.

CAMEL VENDOR 2 & 3

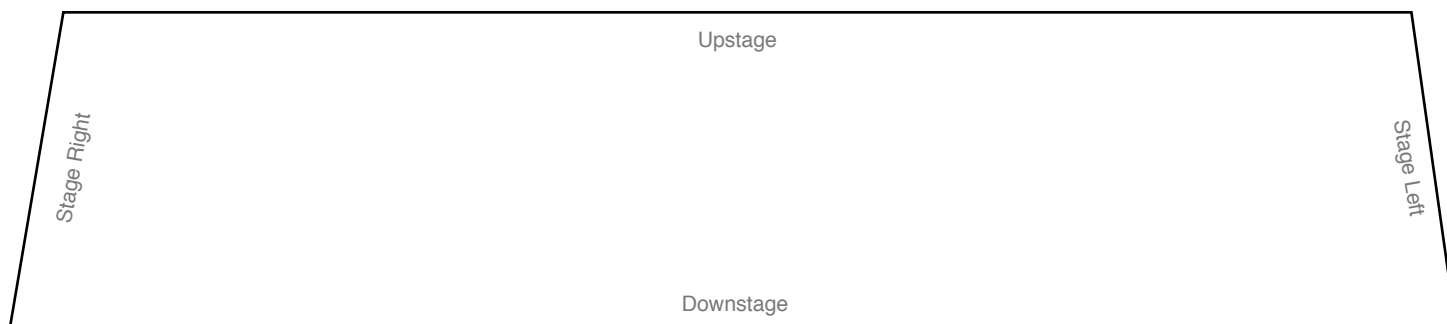
Yes!

CAMEL VENDOR

What day is it?

ALL VENDORS

Hump Day!



60 **GROUP 1:**

We have a fer - tile land. Our

GROUP 2:

Here by the py - ra-mids tem - ples are built to the

65

king - dom is quite grand. So lift you

sun. Here by the py - ra-mids tem - ples are built to the sun.

70 **ALL:**

voice and sing. And praise our king.

77 **GROUP 1:**

Here by the py - ra-mids tem - ples are built. To the sun,

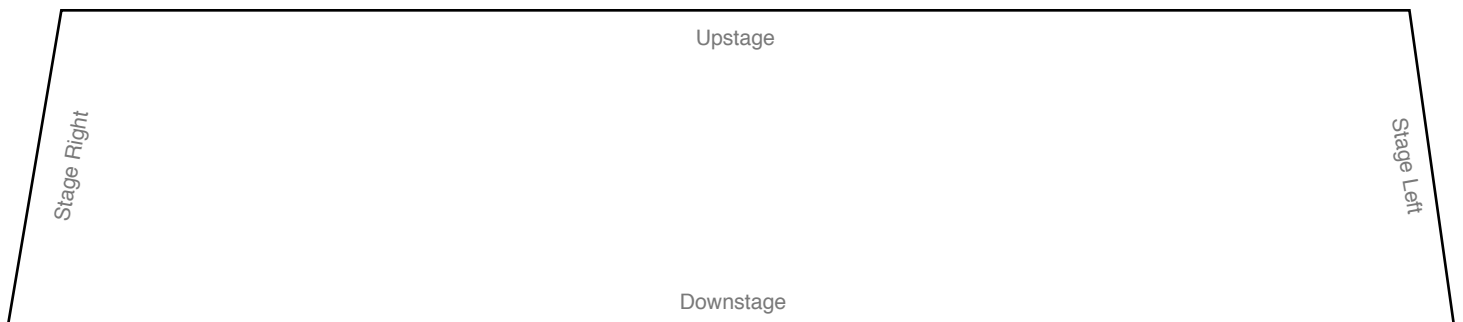
GROUP 2:

Here by the py - ra-mids tem -

80

to the sun, to the sun. So bow down to the phar - oahs

- ples are built to the sun. To the sun, to the sun, to the sun.



84

And now, yes now, we pre -

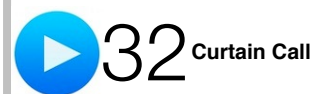
Guess what? Guess what?

87 **Molto rit.**

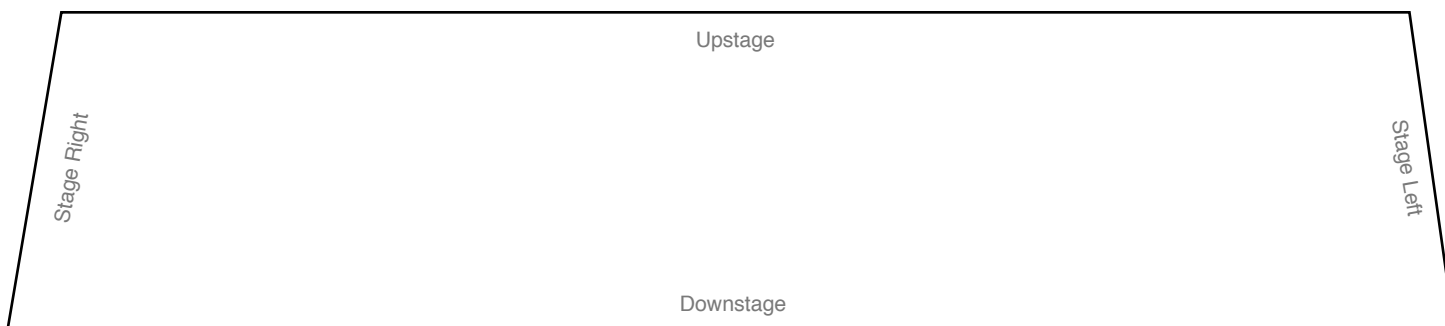
sent King Tut!

King Tut!

THE END.



CUE: After 5 seconds of applause following TO THE SUN REPRISE.





Book & Lyrics by
DAVID HUDSON

Music by
DENVER CASADO

Orchestrations by
ANDREW FOX & ANDY RONINSON

*TUT, TUT! was developed and premiered at The Actors Garden in Oak Park, IL
in the summer of 2015, under the direction of Gigi Hudson.*

PRODUCTION KIT CREDITS

Content

Denver Casado, Linda Trinh, David Hudson, Gigi Hudson

Vocalists

Heather Mall, Maura Pawelko, Paige Hudson, Garen Hudson,
Spencer Reisig, and Max Banghart

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