

These Couches Don't Lie

A #metoo musical extravaganza

By Holly Beck

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CAST OF CHARACTERS

Elizabeth/Betty/Carolyn/Gossip #1: Multi-cultural female

Sara/Jane/Gossip #2/Christine: Multi-cultural female

Callie/Marilyn/Gossip #3/Tracy: Multi-cultural female

Brad/Couch One/Paul: Caucasian (or appearing) Male

Brad's Make Up Artist/Lila/Attendant: Multi-cultural female

Woman Under the Desk/Charlotte/ Woman (older Iris): Caucasian (or appearing) female

Harvey: Caucasian (or appearing) male

Sal/Couch Two/Thomas/Workman: Multi-cultural male

Julia: Caucasian (or appearing) female

Iris/Zora: Caucasian (or appearing) female

Lead Roadie/Lawyer/Man: Multi-cultural male

Roadies: Any culture; diversity a must

Lead Groupie #1/Actress #1: Any culture

Lead Groupie #2/Actress #2: Any culture

Lead Groupie#3/Actress #3: Any culture

Groupies/Specters: Any culture; diversity a must

Bob: Caucasian (or appearing) male

*Multi-cultural also applies to gender/sexual preference

Synopsis for These Cushions Never Lie

These Cushions Never Lie is a musical extravaganza based on the fall of Harvey Weinstein and his empire. Using the structure of A Christmas Carol by Charles Dickens, we follow Harvey as he visits the past, present, and future, illustrating his rise, harm, and fall. Featuring a diverse cast, These Cushions Never Lie is a feminist work traveling from Golden Hollywood to modern LA to the supernatural. With catchy themes and explosive dialogue, it chronicles the crumbling empire of the movie mogul accused of sexual assault and rape by countless women.

ACKNOWLEDGEMENTS

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Act One

SCENE ONE

The stage is a contemporary news studio, with a large desk station, and a large screen behind. The furniture should all be on wheels for fast exit and scene changes, except for the enormous television screen, which will be a permanent part of each scene. One anchor sits behind it, SARA. Sara shuffles papers, glancing through her stories as ELIZABETH touches up her makeup. Occasionally Sara glances to the other side of the stage where BRAD sits, also getting makeup, looking smug. Other random characters are at work: a television operator, a producer in the background, a couple of grips moving here and there, all preparing for the evening.

SARA

Another day, another man goes unpunished.

ELIZABETH

Isn't that the truth. What is it this time?

SARA

Sometimes I ask myself, 'whatever happened to justice', and then I realized it never existed for women to begin with.

(Elizabeth notices Sara staring at Brad)

ELIZABETH

I heard Brad got the anchor promotion. Sorry.

SARA

It's nothing new. I've been here almost 20 years, and he's the third man to move up ahead of me. It's always, 'He just has experience with this, or with that, blah, blah, blah, blah'

(She blows a raspberry)

I'm over it. I might care less if this one was less...nevermind

ELIZABETH

Come on, less...what?

SARA

Slimey. Shady. Gross. I'm sorry, I shouldn't be talking this way. It's unprofessional.

ELIZABETH

I don't think it's unprofessional...if it's not just YOUR opinion.

SARA

What do you mean?

ELIZABETH

Let's just say that I feel many other women around here would use the same descriptors.

SARA

Does that group of women you refer to include you?

ELIZABETH

I am a definitely a card carrying member of that club, yes.

SARA

Can I ask...what your experience was?

ELIZABETH

Mostly unsolicited photos of the world's smallest penis.

SARA

Haha. I know that microorganism well.

ELIZABETH

You too?

SARA

Photos, unwanted shoulder rubs, endless 'joking' propositions. We go through cycles. He hits on me, then a new woman is hired, and he generally leaves me alone for awhile. But he always circles back.

ELIZABETH

At the Christmas party last year, he sent me photos of his dick with mistletoe tied around it.

SARA

It's his unofficial Christmas card.

ELIZABETH

I don't understand. How does he continue to get away with it?

SARA

I used to think it was a mystery. You endure and endure. Finally get the courage to find someone with more clout and power than you, and you bare your soul about these exchanges that make you cringe on the inside. They tell you they will look into it. And then...radio silence. But you look around, and you realize how outnumbered you are. How you had no chance to begin with. Because they surround you. You are swimming in a sea of men, and they enjoy the privilege of walking away.

ELIZABETH

I went to HR twice, and I kept getting a run around about they needed to dig deeper. Except they never seemed to pick up that shovel.

(Another woman, Callie, walks onstage toward the desk with papers.)

SARA

Those shovels are expensive for the people who dare touch them. Hey, Callie.

CALLIE

Hey, we have a change in the line up this morning. Harvey Weinstein is here for a promo. But, we also got this other story in.

SARA

Holy shit.

CALLIE

I know, right? This is going to be huge. Could put you on the map. You need this.

SARA

What I need is for Brad to evaporate.

CALLIE

Don't we all.

SARA

You've been on the receiving end of that endless harassment train too?

CALLIE

Shit, who hasn't. I'm pretty sure if there was a police line up of dicks, 99% of the women here could pick his out.

ELIZABETH

It would be the one with the mole-

SARA

By his left leg-

CALLIE

Shaped like a tiny kidney.

SARA

I don't get how he hasn't been fired yet.

ELIZABETH

I'm not sure he even knows that what's doing is really wrong.

CALLIE

How so?

ELIZABETH

Well, in order to have a moral compass, you have to have other people around you that tell you when you are steering your ship in the wrong direction. If no one tells you-

CALLIE

Then you just keep doing the same thing-
(Brad enters in the background.)

ELIZABETH

Over-

CALLIE

And over-

SARA

And over, again.

BRAD

Hey Callie, did you get my text?
(The women roll their eyes.)

CALLIE

But seriously, what's it going to take?

(Song One: #MeToo)

SARA

SO WHAT IF THEY JUST DON'T SEE IT YET
SO WHAT IF THEY DENY THE TRUTH
I HEAR OUR VOICES RUMBLING AND UPSET

I'M READY TO CRY OUT #METOO

CALLIE

THEY THINK THEY'RE SAFE, AS THEY HAVE BEEN
THE WORLD HAS BEEN THEIRS TO CAJOLE
NOW THE PAYMENT DUE IS THEIR OWN SKIN
WHAT'S THE COST IN LOSING SELF CONTROL?

(Elizabeth comes back to the studio.)

ELIZABETH

THEY THOUGHT THAT THEY COULD GET AWAY WITH IT
THEY THOUGHT NO ONE WOULD EVER KNOW
NOW THOSE CHOICES WILL BE THEIRS TO REGRET
AND WE ALL WANT A FRONT SEAT TO THE SHOW

SARA, CALLIE, ELIZABETH

SO WHAT IF THEY JUST DON'T SEE IT YET
SO WHAT IF THEY DENY THE TRUTH
I HEAR OUR VOICES RUMBLING AND UPSET
I'M READY TO CRY OUT #METOO

All of the other workers: camera operator,
producer, gaffers, finally face the audience and
can be recognized as a spectrum of women. They
surround Sara, Elizabeth, and the Callie to join in.

SO WHAT IF THEY JUST DON'T SEE IT YET
SO WHAT IF THEY DENY THE TRUTH
WE HEAR THE VOICES RUMBLING AND UPSET
WE'RE READY TO CRY IT, OH
SO, LOUD AND PROUD
FROM THE TOP OF OUR LUNGS #METOO

Everyone returns to work. Sara and Callie sit at
the anchor desk.

SARA

When does Weinstein get here?

CALLIE

Five minutes.

SARA

Does Brad know?

CALLIE

Nope.

SARA

Can you keep it quiet?

CALLIE

Yep. But let me go and look like I'm doing my job.

Callie makes her way over to Brad's station to talk to him. Lights dim.

Sara sits on set and Brad comes and sits a chair away from her.

BRAD

So, I'm going to take the lead. Producers feel it would be better.

SARA

Of course they would. I don't have a penis.

BRAD

Jesus, do you have to be like this all the time. You act like I haven't worked-

SARA

That's what you call your privilege? Work?

BRAD

Fuck off. You don't have to be such a bitch.

SARA

I don't know. I rather like being cunt.

Callie walks Harvey in. He nods and shakes hands with Brad, and then Sara, sitting between them.

BRAD

Brad. It's an honor Mr. Weinstein.

SARA

Sara.

HARVEY

The pleasure is mine Sara, and-

BRAD

Brad.

HARVEY

Right.

CALLIE

Everyone good to go? We're ready to air in five, four, three, two, and...

BRAD

Good morning, and welcome to KTQA News in the Big Apple. I'm Brad Pearce.

SARA

And I'm Sara Linney.

BRAD

Today we have film monolith Harvey Weinstein with us, to talk about his new film, The Fall. Welcome Harvey.

HARVEY

Thanks for having me.

BRAD

So the movie, it's been a long developed project?

HARVEY

It's been a personal journey for me and my brother. We've loved this story since we came across it, but it's had it's challenges getting made.

BRAD

What are some of the difficulties you've had?

HARVEY

Well, our first lead actress departed the role after we initially started filming, and-

SARA

That was Marie Delaney?

HARVEY

Yes, that's correct. She decided to withdraw from the project and we had to reshoot-

SARA

Is it true that Marie has filed charges against you for sexual assault?

Brad and Harvey sit stunned.

BRAD

Harvey, why don't we talk about your charity-

SARA

She states that she left production because you forced her into having sex in order to keep her role. Is this true, Mr. Weinstein? This story just broke about 20 minutes ago according to the Associated Press. Mr. Weinstein? Mr. Weinstein?

HARVEY

Excuse me? Who the fuck do you think you are?

BRAD

I'm sorry Mr. Weinstein, SARA let's move-

SARA

No, Brad, we won't just move on like it didn't happen, or hasn't been happening...

SCENE FIVE

The background morphs from a movie studio into an office. One of the movie moguls sits behind a desk, almost exactly in the manner that Harvey was sitting earlier.

HARVEY

Where are we now? I don't understand why we're here. This reminds me of my office.

BETTY

Birds of a feather-

JANE

They sure flock together.

MARILYN

Do you remember the first time you were invited into the office?

BETTY

Your heart pounds with excitement and joy.

JANE

You've worked so hard on your monologue, to get it just right.

MARILYN

And then he asks you to sit down-

BETTY

You think, 'wow, he's so nice'-

JANE

And then you realized you've been invited to the 'casting couch'.

MARILYN

'The Inauguration'

BETTY

Your entry fee is your dignity.

JANE

Those couches saw it all.

The women are joined by dancing couches, at
least three.

(Song Six: These Cushions Never Lie)

MARILYN

IF ONLY THEY COULD WHISPER, I WONDER WHAT THEY'D SAY?

BETTY

I'M SURE IT'D BE QUITE JUICY, WHAT'S SEEN FROM DAY TO DAY!

JANE

DO YOU THINK WE'LL EVER KNOW, WHO REALLY HIT THE HAY?

MARILYN

IF ONE DAY THEY START TALKING, THESE MEN HAD BETTER PRAY!

BETTY, JANE, MARILYN

BEEEECAUSE...THESE CUSHIONS NEVER LIE
THE WORDS WILL NOT BE DENIED
THIS CLOTH KNOWS EVERY SINGLE TALE
AND THEIR TRUTH IS NOT FOR SALE

BETTY

I WISH THAT THEY COULD TELL US, HOW THEY BECAME SO GRAY?

JANE

FROM BODY HEAT AND SIZZLE, THEY SURE DO NEED SOME SPRAY...

MARILYN

HOW SOLID THEIR CONSTRUCTION, THOUGH VERY LIGHT THEY WEIGH.

BETTY

THEY SURE WERE SEWN TO LAST, LAY AFTER LAY AFTER...YOU GET THE
PICTURE...

BETTY, JANE, MARILYN
OH MAN, THESE CUSHIONS NEVER LIE
THE WORDS WILL NOT BE DENIED
THIS CLOTH KNOWS EVERY SINGLE TALE
AND THEIR TRUTH IS NOT FOR SALE

Betty and Jane hide behind the couches and pretend to give them a voice.

COUCH ONE

An executive walks into a furniture store and is greeted by a salesman.

COUCH TWO

Is there something in particular I can show you?

COUCH ONE

Yes, i want to buy a sexual sofa.

COUCH TWO

Ha, you must mean a sectional sofa.

COUCH ONE

Sectional. Schmentional. I just want an occasional piece in my office.

MARILYN

Boom!

BETTY, JANE, MARILYN
OH MAN, THESE CUSHIONS NEVER LIE
THE WORDS WILL NOT BE DENIED
THIS CLOTH KNOWS EVERY SINGLE TALE
AND THEIR TRUTH IS NOT FOR SALE

Marilyn and Betty hide behind the couches to give them a voice.

COUCH ONE

You know, I was involved in a Hollywood hijacking once?

COUCH TWO

Oh yeah? Was it scary?

COUCH ONE

Of course! It got all over the upholstery!

COUCH TWO

Good to know you're fully recovered!

COUCH ONE

At least three times now!

JANE

HOW MANY MEN HAVE USED THEM, AS A METHOD TO SWAY?

MARILYN

HOW MANY MEN HAVE KNOCKED BOOTS, EVEN THOUGH THEY SURE DID STRAY?

BETTY

WHEN WILL WE GET JUSTICE SERVED, AND NO LONGER BE PREY?

JANE

WHEN WILL THE WALLETS OPEN, TO GIVE OUR RIGHTFUL PAY?

BETTY

YES, SEE, THESE CUSHIONS NEVER LIE
THE WORDS WILL NOT BE DENIED
THIS CLOTH KNOWS EVERY SINGLE TALE
AND THEIR TRUTH IS NOT FOR SALE

Jane and Marilyn hide behind the couches to give them a voice.

COUCH ONE

Knock, knock.

COUCH TWO

Who's there?

COUCH ONE

Couch

COUCH TWO

Couch who?

COUCH ONE

Couch me if you can!

The couches chase the women as if they were men.

BETTY, JANE, MARILYN
YOU SEE, THESE CUSHIONS NEVER LIE
THE WORDS WILL NOT BE DENIED
THIS CLOTH KNOWS EVERY SINGLE TALE
AND THEIR TRUTH IS NOT FOR SALE

IT WILL CATCH UP TO ALL THOSE MEN
FOR CREATING SINFUL DENS
AT LAST WE'LL SEE THE PATTERN BREAK
THE MORE WE BECOME A-WAKE

BEEEECAUSE...THESE CUSHIONS NEVER LIE
THE WORDS WILL NOT BE DENIED
THIS CLOTH KNOWS EVERY SINGLE TALE
AND THEIR TRUTH IS NOT FOR SALE

Lights out, except on Harvey. The woman walk back into the light of the stage one by one.

Act Two

SCENE ONE

A street lamp shining through the window indicates a passage of time. We hear a clock chiming, and three shadows appear onstage, two women and a man representing modern day filmmakers, part of the #metoo movement.

THOMAS
Soooo, who wants to do the honors?

CHRISTINE AND CAROLYN
No it!

THOMAS
Gee, thanks.

Thomas walks over to Harvey and prods his shoulder gently, eliciting a slightly louder snore. He pushes with a tad more force, but Harvey mumbles and swats him away. Thomas becomes exasperated and finally shakes Harvey's arm forcefully. Harvey glances up, realizes he's not alone and yelps. Thomas yelps back. Harvey sleepily sits up.

HARVEY

Who are you? Why are you in my house?

THOMAS

Come on Harvey, we don't have all night.

HARVEY

What-what are you talking about?

CHRISTINE

Didn't they tell you?

HARVEY

Who-what?

CAROLYN

You didn't meet the other girls?

HARVEY

What other...hey, is this another dream? If it is, can Jane come back?

THOMAS

Let's go Harvey, we've got things to do, and see. Can't take all night.

HARVEY

These dreams are so vivid, you remind me of the guy that-

Thomas stares at him, stone faced. He IS that guy.

HARVEY (CONT'D)

This can't be. How are you here? And you two, you aren't-

Christine and Carolyn stare at Harvey. His discomfort is obvious.

HARVEY (CONT'D)

But you all, you all are-

THOMAS

Dead? So sweet of you to remember.

HARVEY

I was at all of your funerals.

CHRISTINE

Do you remember when I came to for that part, and you sent me to your friend Jeffrey, the casting agent?

(MORE)

CHRISTINE (CONT'D)

I mean, I had heard the stories about you. After him-well, I tried therapy, and medications, but I just couldn't shake this nagging feeling that something inside me was so broken and useless that someone felt it was okay to just take my essence away. Acting was life, but I couldn't work. My dream...it all just withered away. I'll bet you remember my funeral?

HARVEY

Christine, I-I sent money, on your behalf, to a woman's charity, god, what's the name?\

THOMAS

Charity? You think charity could ever be enough?

HARVEY

Why are you here? I heard you died in a car accident.

THOMAS

(During his monologue, Thomas acts out driving his car. Lighting indicates the moment of impact.)

I sure did. I had just come from the home of a producer, good friend of yours you recommended. The kind of guy that likes guys but pretends he doesn't like guys? Here's a shocker: I don't like guys like that either, but you drink enough liquor, and you hope that you're making the best choice for your career. Then, when the act is done, and you are torn and bleeding through your jeans, but he just pulls your shirt out and says, 'just do a french tuck, no one will know', and then he sends you away because his wife is coming home. So you get in your average man car, swaying down the hill, and seeing is hard enough when you are drunk, but then it hits you, a gigantic wall of shame, and the tears roll. You see the light coming in the opposite direction, and you want to feel something other than emptiness, so when it gets close enough, you swing your car into that lane, and brava, death becomes you.

HARVEY

Hey, I didn't know he was-

CAROLYN

You sent me to that director, Toby? I was pregnant, did you know that? My fiancé wailed when he found me on the bathroom floor, the life we created running out of me. I tried to come to you, and when I tried to explain how violently he raped me, you laughed, and said I needed a better acting coach because I was too melodramatic.

(MORE)

CAROLYN (CONT'D)

You thought I snuck in to see you to get a part, and that I was reading lines. I just wanted you to understand what you had done. I realized then that I was as dead inside already as the daughter I would never meet.

HARVEY

Listen, I didn't-

CHRISTINE

What, know? Yes you did. You all did.

THOMAS

Just remember Harvey, silence always equals complicity. But enough about us, I know you must be overjoyed with this reunion, but have a schedule to keep and things to do.

Thomas, Christine, and Carolyn line up. Harvey reluctantly stands by Thomas.

HARVEY

Where are you taking-

A bright flash of light as the stage transforms in the background.

SCENE FOUR

A loud rumble of stage equipment being moved can be heard, and voices. Suddenly, a lot of bustle, as we see a film set come to life. A distinguished, middle age black woman comes onstage, followed by a pack of white men of various ages. She is arguing over a script with one of the men, the others just hover and follow.

HARVEY

Hey, I know her. I helped her get this gig.

THOMAS

What did she have to do for you?

HARVEY

Nothing. I-she's a really talented writer and director. I sent her to my producer, Paul.

CAROLYN

Are you saying on rare occasions, you had *morals* Harvey?

HARVEY

I'm not evil.

CHRISTINE

So what does that make you? An opportunist? Opportunity doesn't mean you take advantage.

HARVEY

Well, she got the job on her talent. I mean they all did, just in varied ways.

CAROLYN

You disgust me.

(Song Ten: When You Are the Only One)

TRACY

I ALWAYS THOUGHT THAT ONCE I MADE IT-

IT WOULD JUST BE EASY

I NEVER KNEW IT COULD BE THIS HARD

Tracy smacks her hand on the script.

TRACY (CONT'D)

Paul, you are not understanding what I am asking for.

PAUL

And I'm telling you I don't think this film is set up for this.

TRACY

How do you know if you don't try.

PAUL

Listen, listen. We're getting too heated here.

TRACY

I'm just trying to advocate-

PAUL

Okay, I know. Guys, hey can you give us a minute.

The pack disperses.

I ALWAYS THOUGHT THAT ONCE THEY SAW ME

FOR THE TALENT I AM

IT WOULD BE PROOF ENOUGH I BELONG
SO NOW I'M STANDING IN THIS OCEAN
OF MEN WHO SEE ONE THING
AND THEY IGNORE ALL THAT I SHOULD BE
BUT THAT'S THE WAY IT GOES
WHEN YOU ARE THE ONLY ONE
I WORKED TO THE BONE TO GET SO HIGH
BUT I DON'T FEEL I MOVED
I WEAR THE TITLE BUT STILL FEEL SMALL

PAUL (CONT'D)

I understand how important this is to you.

TRACY

I hope so, this is a big deal. Representing women like-

PAUL

Hey, okay. Let's...I think we can work this out privately.

TRACY

What do you mean?

PAUL

It's not good morale for the producer and director to be going at it on set. I think we can find a solution, but I feel we should go somewhere more private to discuss this.

TRACY

More private?

PAUL

Say, my office in 20?

IT'S TOUGH TO BE A WOMAN TODAY
THIS WORLD IS JUST BRUTAL

AND IT LIVES TO WEAR YOU DOWN, DOWN, DOWN

TRACY

No.

PAUL

No. What? Why not?

TRACY

Why should I come to your office to talk about this film? I was clear.
We have the budget. I am the director.

PAUL

And I am the producer, and I think it would benefit you-

TRACY

-Benefit me? Or your dick?

PAUL

Excuse me?

I AM THE BEST AT WHAT I CAN BE

YET THEY DON'T NOTICE ME

I AM INVISIBLE TO THESE MEN

BUT IT'S THE WAY IT GOES

WHEN YOU ARE THE ONLY ONE

NO ONE ELSE AT THE TOP

TO SHOW ME WHERE TO GO

NO ONE ELSE IN MY WORLD

TO TELL ME WHAT TO KNOW

NO ONE ELSE IN MY PLACE

WHO HAS THE SAME POWER

NO ONE ELSE IN THIS FIELD

TO SHARE IN THIS HOUR

TRACY

Didn't you see all the news reports? Harvey's face splashed all over?
If you think for one second you can force me-

PAUL

Hey, wait, no one said anything about forcing anyone-

TRACY

-good. Because, I'm not coming to your office. I sent you an email
with my requests. Please respond in kind.

PAUL

You know, you have Harvey to thank-

TRACY

-For what? Recognizing my talent? Yes I do. But I DON'T OWE
YOU ANYTHING.

PAUL

You'll get my response by the end of the day.

Paul stalks off stage. All the scattered men
quickly race to line up and follow him off. Tracy
is left alone, with a single grip on stage, hanging a
light. It becomes her spotlight.

I WILL BE EVERYTHING THEY THOUGHT

I WILL BE EVEN MORE

I WILL BE THE BEST THAT I CAN BE

I WILL WORK EVEN HARDER, LONGER

TO SHOW THEM WHO I AM

I WILL SURPASS THE TITLE OF 'SHE'

AND ONE DAY MY FILMS WILL BE WORTH GOLD

MY NAME FLOATING ON SCREEN

THEY WILL ALL KNEEL DOWN IN FRONT OF ME

'CAUSE THAT'S THE WAY IT GOES

WHEN YOU ARE THE ONLY ONE

YES, THAT IS HOW IT GOES

WHEN I AM THE ONLY ONE

Spotlight goes black.

Act Three

SCENE SEVEN

We see a close up of Harvey's face on the television screen, sweating and uncomfortable. He breathes for several seconds, and that's all we hear.

The lights come up and we are back to the news set. Everyone is in the same places they were in Act One, Scene Two.

SARA

Is it true that Marie has filed charges against you for sexual assault?

BRAD

Sara! Mr. Weinstein, I'm so sorry.

SARA

No! He needs to answer. Harvey? Is this true? In addition to Ms. Delaney, at least 10 other women have corroborated her experience. Please answer the question.

Harvey takes in a huge breath and looks at Sara. He smiles and nods. He closes his eyes and laughs. He stands, looking around the set as if for the first time. He touches the chair and table, and his arm, laughing more.

HARVEY

Unbelievable. I'm so happy to be here. What were you saying?

BRAD

Mr. Weinstein, your project-

SARA

Brad, ENOUGH! There are 10 women and counting who have accused you of sexual assault, coercion, rape. What do you have to say for yourself?

HARVEY

I know who you are. I know what you want.

SARA

Just answer, Harvey, that's what we all want.

Harvey leans toward Sara, as if he might confess.

(Song Sixteen: Untouchable)

HARVEY

DON'T YOU GET THAT I AM UNTOUCHABLE?

THERE'S NOTHING YOU CAN DO

NO MATTER WHAT'S SAID ABOUT ME

NO MATTER WHAT'S SAID BY WHOM

THEY CAN CRY ALL THEY WANT

THEY CAN PLEAD AND BEG FOR MY HEAD

BUT THAT WILL NEVER HAPPEN

THESE ARE JUST RUMORS THAT THEY SPREAD

DON'T YOU GET THAT I AM UNTOUCHABLE?

THERE'S NOTHING YOU CAN DO

NO MATTER WHAT'S SAID ABOUT ME

NO MATTER WHAT'S SAID BY WHOM

I KNOW YOU THINK YOU'VE 'GOT ME'

I KNOW YOU THINK YOU'LL BRING ME DOWN

BUT THIS ALL JUST SIMPLY HEARSAY

AND LET'S FACE IT,

I OWN THE FILM BIZ AROUND THIS TOWN

DON'T YOU GET THAT I AM UNTOUCHABLE?

THERE'S NOTHING YOU CAN DO

NO MATTER WHAT'S SAID ABOUT ME

NO MATTER WHAT'S SAID BY WHOM

SO RUN YOUR LITTLE STORIES

SEE HOW FAR IT GOES

JUST KNOW YOU WON'T TAKE ME DOWN

WITHOUT A BIGGER BLOW

DON'T YOU GET THAT I AM UNTOUCHABLE?

THERE'S NOTHING YOU CAN DO

NO MATTER WHAT'S SAID ABOUT ME

NO MATTER WHAT'S SAID BY WHOM

You just don't fucking get it, do you?

Harvey stands to leave. Callie and Elizabeth enter the news set with the police, making their way over to Harvey. They handcuff him and read him his rights.

HARVEY (CONT'D)

What are you doing? You can't do this! This isn't over! I promise you.

SARA

For too many of us it never will be!

Harvey is escorted off stage.

BRAD

Hope that was worth the job it just cost you! You know, you would have been next for a promotion.

SARA

I'm always just 'next' Maybe you should imagine what's 'next' for YOU, Brad!

BRAD

You wouldn't dare.

SARA

I can, I will, I must. Because the future doesn't belong to you anymore.

Sara begins the finale. All those from the past and future who visited Harvey join in.

(Song Seventeen: The Future is Female)

ALL CAST

THE FUTURE IS OUR TIME

IT'S CLEAN AND IT'S BRIGHT

WE'RE CLEARING THE COBWEBS

AND BRINGING NEW LIGHT

THE FUTURE IS FEMALE

IT'S OUR TIME TO ACHIEVE

THE FUTURE IS FEMALE

IT'S OUR TIME TO BELIEVE

YOUR DAYS OF OPPRESSION
OF KEEPING US DOWN
THOSE DAYS HAVE NO NUMBERS
OFFICIALLY SHUTDOWN

The music pauses and Sara sits back at the anchor desk turns to the audience. In the background, we see the giant screen with images of Harvey being arrested.

SARA

Accusations leveled against one of New York's most prominent film producers, Harvey Weinstein, allege that Weinstein inappropriately asked for sexual favors as a requisite for a casting opportunity. Of course, this is coming off the heels of a weekend where social media was splashed with the hashtag 'metoo', a symbol of solidarity among women who have been subjected to sexual harassment, sexual assault, and other forms of sexual impropriety. Weinstein has been arrested, and our station will keep you updated as events unfold. Anything to add Brad?

The camera focuses on Brad, and we see his face on the gigantic screen behind, his mouth hanging open. It returns to Sara.

SARA (CONT'D)

I didn't think so. Have a wonderful morning New York, and an even better tomorrow.

The camera goes wide to the entire stage and the finale continues.

ALL CAST

THE FUTURE IS FEMALE
IT'S OUR TIME TO ACHIEVE
THE FUTURE IS FEMALE
IT'S OUR TIME TO BELIEVE

KNOCK DOWN ALL THOSE WALLS
LET THEM CRUMBLE AND BREAK
ALL WE ARE AND COULD BE
IS OURS TO BE AND MAKE

THE FUTURE IS FEMALE
IT'S OUR TIME TO ACHIEVE
THE FUTURE IS FEMALE
IT'S OUR TIME TO BELIEVE

NOW WE STAND ARM TO ARM
AS NIGHT RISES TO DAWN
WE ARE INVINCIBLE
OUR SPARK SWITCHES ON

AND THE WORLD BATHES IN OUR LIGHT

THE FUTURE IS FEMALE
IT'S OUR TIME TO ACHIEVE
THE FUTURE IS FEMALE
IT'S OUR TIME TO BELIEVE

ZORA AND SARA

THE FUTURE IS FEMALE
IT'S OUR TIME TO DREAM AND BELIEVE

Lights out and curtain falls.

The End.