



Written/Adapted by Eric Friedenwald-Fishman  
with Rabbi Michael Z. Cahana and Cantor Ida Rae  
Cahana

Based upon *Singin' In the Rain* Songwriter: Arthur Freed, Composer: Nacio  
Herb Brown, and Screen Play by Adolph Green  
and Betty Comden

**CBI' 5783 SCHPIEL: UPDATED 10/18/2022**

# Schpielin' In the Rain

GREEN TYPE = Notes on the Music

BLUE TYPE = Stage Directions/Production Notes

PURPLE TYPE = Slide - OR - Art Card for the Video & Title Pages for the program. All use Edwardian type styles.

RED TYPE = Translation of Yiddish or Hebrew

BLUE HIGHLIGHT = EFF AND PRODUCTION TEAM TO UPDATE/ADD INFORMATION ONCE WE HAVE IT

## Outline/Song List

NOTE: The recordings used (syllable count, timing, etc.) for this Schpiel come from Music Notes for this Song: The recording is from Singin' In the Rain Original Motion Picture Soundtrack Album 1952 (The MGM Studio Orchestra) which is available on Spotify at this [LINK](#).

Note: Each Song/Scene in the outline lists who is in it in Blue.

If it says (ALL JEWS) everyone in the chorus who play Jews/Persians have a “splash of blue” scarf or hat or BLUE vest.

If it says (ALL PERSIANS) everyone in the chorus who play Jews/Persians have a “splash of red” scarf or hat or RED vest.

If it says (JEWS& PERSIANS) cast who play Jews have a “splash of blue” scarf or hat or BLUE vest and cast who play Persians have a “splash of red” scarf or hat or RED vest.

Note: Dora Bailey is in ALL scenes (she is the narrator before each scene and remains on stage. In scenes where she also has the option to join the chorus she is listed. She is also listed in Showin; Haman's Shame #14 where she sings a solo.

Note: Dancer-Mordi and Dancer-Haman are in Mordi He's-Snooty #03 + the Introduce Characters #01 and the Curtain call #16 and Next Year #17. They have the option to be in any other numbers as Persians/Jews depending upon their desire to attend other rehearsals.

### **00: Opening Trailer (VIDEO)**

Rabbi Cahana, Cantor Cahana and Cantor Green sing “Schpielin' In the Rain” with umbrellas, etc. Approx :40 total.

**Page: 8**

CAST IN NUMBER: Rabbi Cahana, Cantor Cahana and Cantor Green

### **01: Introduce the characters: Overture (Instrumental)**

Dora Bailey the gossip columnist in front of Haman's Persian Theater – introduces the characters (is the narrator)

**Page: 9**

CAST IN NUMBER: (JEWS & PERSIANS) Entire Cast

### **02: The Jews sing of their love of Shushan and the Shushan Rhythm: *Shushan Melody*** (Broadway Melody)

**Page: 11**

CAST IN NUMBER: (ALL JEWS) Mordi, Esther, Haman (walk through), (Dora Bailey sings chorus parts with Jews)

**03: Haman tells of his hatred and tries to get the Jews to bow: *Mordi He's-Snooty*** (Moses Supposes) Note: this number has the DANCER Haman and Mordi take over and have a dance-off.

**Page:13**

CAST IN NUMBER: (JEWS & PERSIANS) Mordi, Esther, Haman, Dancer-Haman, Dancer-Mordi

**04: The Kings' party: *RF's Party Movie*** – “This is a Talking Picture, notice how boring this party is. See how the sound issuing from my lips explains this party has gone on for 7 days”

**Page:16**

CAST IN NUMBER: (All PERSIANS), King A, Vashti, Haman

**05: Vashti's refusing to dance: *Would You*** (*Would You*)

**Page: 18**

CAST IN NUMBER: (All PERSIANS), King A, Vashti, Haman

**06: The idea for the beauty contest: *Good Contest*** (*Good Morning*)

**Page: 19**

CAST IN NUMBER: (All PERSIANS), King A, Haman, (Dora Bailey sings chorus parts with Persians)

**07: Getting Esther to enter: *Good Contest – Reprise*** (*Good Morning*)

**Page: 24**

CAST IN NUMBER: (ALL JEWS), Esther, Mordi, (Dora Bailey sings chorus parts with Jews).

*Note: Beauty contestants are not in this number so they can change costume.*

**08: Preparing for the beauty contest and the official contestants in the contest: *Beautiful Girl*** (*Beautiful Girl*)

**Page: 26**

CAST IN NUMBER: (JEWS & PERSIANS) Zethar, King A, Haman, Mordi, Esther

**09: The beauty contest's surprise winner (Esther in the cake): *All I'll Do is Sing for You*** (*All I do is Dream of You*)

**Page: 29**

CAST IN NUMBER: (JEWS & PERSIANS), Esther, King A, Haman, Mordi, (Dora Bailey sings chorus parts with the women) *Note: for song practice it is just Esther and all women*

**10: The King and Esther are in love: *You Were Meant for Me*** (*You Were Meant for Me*)

**Page: 30**

CAST IN NUMBER: (JEWS & PERSIANS), Esther, King A, Haman, Mordi

*Note: for song practice it is just Esther and King A.*

**11: Haman's plot and getting the decree (Mordi overhears): *Make 'Em Hang*** (*Make 'Em Laugh*)

**Page: 32**

CAST IN NUMBER: (ALL PERSIANS), Haman, King A (walk-on), Mordi (pantomime overhearing). *Note: for song practice it is just Haman and all Persians.*

*Note; Beauty Contestants are not in this number or slip in late so they can change costume.*

**12: Convincing Esther to save the Jews: Yes, You've Got Chutzpah** (*Fit as a Fiddle*)  
**Page: 35**

**CAST IN NUMBER:** (ALL JEWS) Esther, Mordi, (Dora Bailey sings chorus parts with Jews)

**13: The dinner invitation: Dialogue** (No Song) Esther: "PEOPLE, I ain't PEOPLE, I'm a shimmering glowing star in the Shushan firmament, says so right here."

**Page: 37**

**CAST IN NUMBER:** King A, Esther, Haman, Bigthan, Teresh, Carcas

**14: Dinner in Esther's dressing room and the unmasking of Haman: Showin' Haman's Shame** (Singin' In the Rain)

**Page: 38**

**CAST IN NUMBER:** (JEWS & PERSIANS), Esther, Mordi, Dora Bailey, King A, Haman

**15: Finale: Everyone is reconciled and happy: *This is Our Lucky Day*** (*You are my Lucky Star*) **Page: 40**

**CAST IN NUMBER:** (JEWS & PERSIANS), Esther, Mordi, Dora Bailey, King A, Haman

**16: Curtain Call: Make 'em Laugh (Instrumental)**

**Page: 41**

**CAST IN NUMBER:** (JEWS & PERSIANS) ENTIRE CAST + Stage and Production Manager

**17: Next Year?: Schpielin' In the Rain** (Singin' in the Rain)

**Page: 45**

**CAST IN NUMBER:** (JEWS & PERSIANS) ENTIRE CAST + Stage and Production Manager

## **The Character List**

- Dora Bailey: Shushan's Leading Gossip Columnist and host of SBC's (Shushan Broadcasting Corporation's) weekly program "Schmoozin' with the Stars": Evi Pazmanczyk
- Esther: an actress on the "legitimate stage" and yet-to-be-discovered movie star (J): Cantor Cahana
- Haman: the Grand Visier and Shushan Studios' star director (P): Rabbi Cahana
- Mordechai: leader of the Shushan Jewish Community and in-house lyricist at Shushan Studio's (J): Eric Friedenwald-Fishman
- Dancer-Haman (P): Rachel Brown
- Dancer-Mordechai (J): Briana Whitehead
- King Ahasuerus: the Head of Shushan Studios (P): Ron Silver
- Vashti: Shushan Studio's original box office bombshell and exotic silent movie star (P): Leona Mitchell

### **Persians**

- Bigthan: one of Shushan Studios' inept PR guys and Haman's henchman (P): Libby Schwartz
- Teresh: one of Shushan Studios' inept PR guys and Haman's henchman (P): Andrew Witt
- Zethar: Shushan Studios' star crooner and the host of King A's beauty contest (P): Cantor Green
- Darius: the Inventor (famous head of Darius Labs – the company rumored to have invented the talking picture) (P): Paul Fishman
- Phoebe Dinsmoore: Diction coach to the stars (P): Susan Graber

- Carcas: Shushan Studios' most daring and most often injured stunt person and one of Haman's henchmen (P): Jim Richman
- Harbona: a director of photography (P): Rebecca Hill
- Shethar: an actor famous for their swashbuckling sword play and daring-do (P): Scott Schaffer
- Yasmin: famous fashion model turned movie star (not a great actress but looks great on and off screen) (P): Shaina Boal
- Farshid: the Studio's elegant song-and-dance man who is puttin'-on-the-ritz on and off camera (P): Dave Lewinsohn
- Azar: beautiful and charming champion sharpshooter who stars in "westerns" and musicals: Jewely Sandoz
- Delara: the Studio's financial wizard; she knows where every single Daric is spent: Leslie Robinson
- Ramin: the Studio's obsessive scenic designer and master carpenter (insists on building part of every set piece so it is just right) (P): Dan Heims
- Memucan: an actor famous for their screwball and slapstick comedy routines (P): *extra part if needed*

### **Jews**

- Aviva: an award winning and much in demand costume and gown designer to the stars (J): Joanne Van Ness Menashe
- Chaggai: a famous character actor often cast as the lovable sidekick (J): Corey Silver
- Daryawesh: a famous actor stereotyped for playing "the heavy" (J): Jeff Bodie
- Isaac: a movie mogul famous for producing epics - some of biblical proportion (J): Steve Seres
- Shir: absolute movie royalty, classically trained and VERY picky about doing only film adaptations of "the classics" (J): Marge Congress
- Liron: a famous torch singer who is often cast in movie nightclub scenes (J): Vicki Lachmann
- Rimon: a dancer and choreographer for the studio – innovator of "modern" dance (J): Claire Dennerlein Manson
- Arielle: a Jewish co-star known as everyone's favorite girl next door: Lorraine Rose
- Leor: the darling of the flapper set and the "it girl" of 480 BCE (J): Eve Bernfeld
- Aaron: rodeo star turned "western" star (J): Ben Sandler
- Dinah: controversial star who went from box office gold to box office poison (of course the fact she created a tabloid scandal when she created a fashion trend by wearing PANTS has nothing to do with her declining box-office appeal in sexist 480 BCE Persia): Debbie Lewinsohn
- Leah: the designer of all the fabulous wigs for the studio's "period pieces" (J): Joanne Treuhaft
- Rinnah: everyone's favorite co-star, always cast as the loyal best friend in those romantic comedies (J): Judy Cappelman
- Jacob: stand-up comedian who became a star as the comic relief in many of the Studios' hit movies (J): Josh Kashinsky
- Ari: an iconoclastic filmmaker and artist dismissive of Shushan's studio system (J): Jeff Clark

**Beauty Contestants** - all double cast with other parts – note *Beauty contestants* are cast for quick changes (put on an elegant bathrobe) if they have a solo in "Good Contest (Reprise)" + soloists in "Gotta Hang" are not cast as Beauty Contestants so they have time to change costumes.

The Pajama Heiress (Beauty Contestant #1): Joanne Van Ness Menashe  
 The Tragic Actress (Beauty Contestant #2): Rebecca Hill  
 The Tennis Star (Beauty Contestant #3): Judy Cappelman  
 The Flapper (Beauty Contestant #4): Eve Bernfeld  
 The Water Ballet Star (Beauty Contestant #5): Leona Mitchell  
 The Summer Heartthrob (Beauty Contestant #6): Vicki Lachmann

The Studio Milliner (Beauty Contestant #7): Lorraine Rose  
The Magician (Beauty Contestant #8): Joanne Treuhaft  
The Costume Designer (Beauty Contestant #9): Claire Dennerlein Manson  
The Opera Diva (Beauty Contestant #10): Shaina Boal  
The Studio Lawyer and Fixer to the Stars (Beauty Contestant #11): Debbie Lewinsohn

## **PROPS/SET PIECES**

- Wood Parquet Dance Floor (on center of BIMA)
- Dora Bailey's classic mic on stand with SBC (Shushan Broadcasting Corporation) logo on top - *does not need to work or be plugged in as she will be on a headset mic*
- Draft score in a black script folder for "DRAFT: Down by the Red Sea"
- The Cake for Esther to pop out of
- The old wood 5 -6 ft ladder for "You Were Meant for Me"
- Black-and-white movie clapper "Haman's Evil Plot// TAKE ONE"
- Newspapers
  - (two copies) of Variety with the Headline, "Shushan Studios Wildly Enthusiastic about Queen Esther's Cooking Chops" also on a slide
  - (two copies) of The Shushan Times, "Queen Esther is Shushan Studios Biggest Culinary Star"
- The throne
- Champagne flats (1 per chorus member + King, Haman) – used in party scene and end Esther's dinner scene
- King's staff
- Tiara (on a velvet cushion) for Queen Esther
- Clipboard with pen on chain and the edict
- Hamlet's skull for Esther to carry while practicing "To be or not to be"
- A silver tray with glasses of champagne for the King and Haman
- 8x10 black-and-white publicity photo of Esther in apron in the kitchen + projected
- Viking helmet (able to paint or dye horns hot pink)
- 3-panel screen painted as art deco doors ("Phoebe Dinsmoore - Vocal Coach," "Wardrobe," "Casting")
- Individual "character" props for Persians and Jews
- Others: \_\_\_\_\_

## **COSTUMES**

*(see slide show for inspiration shots – We are setting the Schpiel in 1927 Hollywood - Singin' In the Rain's Universe)*

- Persians and Jews are each asked to find a costume/carry on prop connected to their character (see descriptions in the cast list). For example, Carcas (Shushan Studios most daring and most often injured stunt person) may choose to have a crutch, Leor (the darling of the flapper set and the "it girl" of 480 BCE) may wear a flapper dress, etc. Sherry Fishman can help you figure out your costume/prop. AND since the show takes place at the studio where people are both in "street clothes" and in "costume" each cast member who is playing an actor can choose if they want their costume to be in movie character mode or in 1927 clothing mode. For example, Shethar (an actor famous for their swashbuckling sword play and daring-do) could either wear a dashing tuxedo or

short sleeve sweater and knickers with argyle socks (street) OR a jerkin and a rapier or saber (costume). Having a mix will be fun and will create the sense for the audience that they our universe is an active movie studio. We ask that each person has a “quick-change” splash of blue and splash of red. This can be scarfs, hats OR, if you prefer and can incorporate it into your look, you can use one of our handy Blue/Red vests.

- King A: Double-breasted 1920's suit with a red tie, crown, and staff
- Mordi: 1920s suit or slacks, shirt, blue argyle sweater, and sport coat + kippa
- Esther: Pre-contest is 1920's street clothes or Hamlet outfit (tights and white blousy shirt).
- Esther: Contest – White flapper dress
- Esther: Post-contest – add a tiara
- Haman: Red broad-collared shirt (or turtle neck), red scarf, white or red blazer, grey 1920's knickers, boots, 1920's oversize golf hat (see Roscoe Dexter in Singin' In the Rain)
- Vashti: black or deep red exotic/low cut movie star gown (see Olga Mara in Singin' in the Rain)
- Dora Bailey: Flowered 1920's dress, head scarf and, fur wrap
- Dancer-Haman and Dancer-Mordi: Same or VERY similar costumes to Haman and Mordi
- Darius: 1920's suit and tie
- Phoebe Dinsmoore: 1920's Art Deco style dress
- Zether: White cuffed pants, red blazer, red and white striped tie, white dress shirt, boater with red stripe
- Bigthan and Teresh: 1920's suits
- Dancer Haman and Mordi: Mirror key elements of Mordi and Haman's costumes - Dancer Haman is in red and Dancer Mordi is in blue

**Beauty Contestants** - all double cast with other parts – note Beauty contestants cannot be in “Good Contest (Reprise)” or in “Gotta Hang” so they have time to change costumes. Each has a prop or costume item related to their character see descriptions in cast list above and Beautiful Girl number in Singin' in the Rain):

- The Pajama Heiress (Beauty Contestant #1): Silk flowing pant suit pajamas
- The Tragic Actress (Beauty Contestant #2): All black or all white dress plain/elegant dress and a red rose and a dagger (or Hamlet Skull)
- The Tennis Star (Beauty Contestant #3): Tennis outfit and racket
- The Flapper (Beauty Contestant #4):Fringe Flapper dress (could be the same cast member as Leor and not need to change)
- The Water Ballet Star (Beauty Contestant #5): Elegant robe (over her other costume - assumes swim suit beneath) and swim cap/goggles on top (not over the eyes)
- The Summer Heartthrob (Beauty Contestant #6): Short dress or skirt
- The Studio Milliner (Beauty Contestant #7): Fab 1920's hat
- The Magician (Beauty Contestant #8): Either a dress with large flowing sleeves OR a black tux coat and a top hat (to pull a stuffed white rabbit out of)
- The Costume Designer (Beauty Contestant #9): Classic Empire dress and cool punk combat boots
- The Opera Diva (Beauty Contestant #10): dress and Viking helmet with horns dyed hot pink
- The Studio Lawyer and Fixer to the Stars (Beauty Contestant #11): Black traditional women's skirt suit (tailored matching skirt and jacket)

## The Script

### **00: Movie Opener (video plays on the screens also used as a trailer for advance publicity)**

Director/Videographer Note: We are basically reproducing the first :40 of the movie.

Music Notes for this Song: The recording is from Singin' In the Rain Original Motion Picture Soundtrack Album 1952 – Main Title (The MGM Studio Orchestra, Gene Kelly, Debbie Reynold's, O'Conner). We end/fade at :40.

Video: :01 - :06 of the music shows The roaring Lion - Ideally with MGM Studios replaced with "Shushan Studios" Sound includes the lions roar over the music.

Video: :06 - :07 of the music fades to Rabbi Cahana, Cantor Cahana, and Cantor Green in yellow raincoats, rain boots or galoshes, and fedoras or Nor'wester rain hats, umbrellas; standing still backs to the camera. Umbrellas are held with left arm.

:07 - :20 of the music They stand still as lettering appears one at a time on each Umbrella: "All Singin'" "All Dancin'" "All Schpielin'"

:20 – :36 of the music they turn, sing, walking in place with right arms swinging forward in unison. Note: If possible, we layer in a rain effect so they are in the rain.

**Rabbi Cahana, Cantor Cahana and Cantor Green:** (Sing)

We're Schpielin' In the Rain  
Just Schpielin' In the Rain

What a glorious feeling  
We're Schpielin' again

Join us again  
For our Purim refrain

We're Schpielin' In the Rain  
Just Schpielin' In the Rain

Video: :36 - :40 fade to Art card of "Schpielin' in the Rain" Title.

## 01 - PRELUDE/OPENING: Overture (Instrumental):

Background Music: As the cast enters the stage and Dora Bailey does her introductions/narration "Main Title" is played.

Music Notes for this Song: The recording is from Singin' In the Rain Original Motion Picture Soundtrack Album 1952 – Main Title (The MGM Studio Orchestra, Gene Kelly. Debbie Reynold's, O'Conner).

STAGE DIRECTION: Music (INSTUMENTAL) plays throughout this scene.

Dora Bailey enters SR and crosses to DSC where her "SBC" mic is pre-set. She needs to be able to move it. It should be a prop only and her actual sound should be through a headset. Each character/set of characters walks onto the stage, poses, and then moves to tableaux as the narrator Dora Bailey shares their context/introduction.

Slide/Video Art Card: "Sunny and Glamorous Shushan, Persia!"  
(hard return)

"The Plaza in front of Haman's Persian Theater (the premier movie palace of Shushan)"

**Dora Bailey:**

(Spoken into her classic SBC mic) Hello, this is Dora Bailey, your host of Shushan Broadcasting Corporation's weekly radio program "Schmoozin' with the Stars." Oh, what a night! As always it is beautiful, warm and glamorous here in Shushan City. We are broadcasting live from the plaza of Haman's Persian Theater (the premier movie palace of Shushan City). You know you've made it in the movies if you get your autograph and your hand and foot print carved into this plaza. I know, I know, it sounds kind of like idol worship, but this is Persia!

All the stars of Shushan Studios and all of the studio brass are here tonight for the premiere of The Royal Rasca!

(King A. enters SL and crosses CS)

Oh, look, speaking of which, here he is - that Royal Rasca!, head of Shushan Studios, King of Persia and ladies' man ....King Ahasuerus! Like many heads of studios he often goes by his initials, but being a royal he insists on being called "King A."

While his studio does put out box office smash after box office smash, and as the ruler of Shushan he does let Jews worship as they please, he is also known for his short temper and has the shameful claim to fame of originating the casting couch!

(King A. completes his cross to DSR. Vashti enters SL crosses CS and does an exotic and royal wave to the audience and crosses to King A.)

**Dora Bailey:**

(Quietly a bit awe struck) Oh folks, here comes Shushan Studios' original box-office bombshell - that exotic star Queen Vashti. She came to fame and caught the eye of the king dancing in all those harem romance films.

(Haman enters SL, crosses CS and does a self-aggrandizing pose and wave to the audience and crosses to King A.)

**Dora Bailey:**

Ok, keep your hats on and your groggers ready, for here comes the studio's award winning, hit-creating and ruthless dictator, oh I mean director, who also happens to be Shushan's Grand Vizier ... Haman! Haman has an ego that even in this town full of epic egos is unparalleled. Their contract requires larger-type than anyone else and first AND last billing in the opening AND closing credits of every film. They insisted on having the movie palace named for them. They are secretly planning to take over the studio and the kingdom. Oh, just when you thought you had seen it all in tinsel town, Haman is even insisting that everyone must bow to them, which of course the Jews will not do.

(Mordi enters SR and cross CS waves to the audience, Haman motions for him to bow, Mordi does a dismissive "whatever you nebbish" wave and cross to DSL)

**Dora Bailey:**

And speaking of people who will not bow, folks, here is the Studios' in-house lyricist who writes all of those romantic songs ... Mordechai! His writing is so creative and so popular with fans that he has been asked to set up a unit in the studio to produce musicals. He is rumored to be working on an epic with songs that make the sea part. Mordi, as he is often called, is also the leader of Shushan's Jewish community. And since Jews bow only to Adonai, he is not letting Haman get away with their "make-everyone-bow" scheme.

Now a bit of tinsel-town insider scoop, if you have not picked up on it: this town and the studio has a bit of a divide between the Persians and the Jews. You may notice that many of the Jews wear a splash of blue and many of the Persians wear a splash of red. Of course they must work together to produce these amazing movies and to keep the city vibrant, but that doesn't stop schemers like Haman from stoking fear and hate to bolster their own power.

(Bigthan, Teresh, Zethar, Carcas, Harbona, Shethar, Memucan, Darius, Phoebe Dinsmore and Dancer-Haman (The Persians) enter SL, cross to CS where they wave to the audience of their adoring fans and cross to DSR)

**Dora Bailey:**

My, oh my, here are many of the studio's Persians, from the star crooner and swashbuckling star to the publicity department and diction coach!

(Benyamin, Chaggai, Daryawesh, Issac, Ari, Shir, Liron, Rimon, Arielle, Leor, Dancer-Mordi (The Jews) enter SR, cross to CS where they wave to the audience of their adoring fans and cross to DSL)

**Dora Bailey:**

And here are many of the studio's Jews, from the gown designer to the stars and the torch song singer turned movie star to Shushan Studio's most famous "heavy" in all the "Sardis mob" movies and that darling of the flapper set, the "it" girl of 480 BCE!

(Esther enters SR and cross CS waves to the audience cross to her uncle, friends and community with the Jews DSL)

**Dora Bailey:**

It's the moment we have all been waiting for. Here she is, one of Shushan's few actresses on the legitimate stage (and a yet-to-be-discovered movie star), the talented, beautiful and brave ...

Esther. She is Modechai's niece, is known for her beautiful singing, and is working hard on audition pieces and doing everything else she can to get to Epidaurus (that city that never sleeps) to make it on the stage. I wonder if she will go or if her story will play out in Shushan. Don't worry, dear listeners, Dora Bailey will be the first to know and the first to let you know.

Well, folks, it looks like all the stars are here. So as we say on "Schmoozin' with the Stars," Let's get on with the show!

Freeze for applause.

Playoff- Music as the Persians exit and the Jews reposition on stage "Main Title."

(The Persians, King A, Vashti and Haman cross upstage to exit SL (Haman and Mordi have another pantomime "you must bow/I won't bow" as Mordi, Esther and the ½ the Jews cross SR to fill the Bima (some remaining and filling in SL) with Esther and Mordi ending up slightly DSC)

## 02 - Shushan Melody (Broadway Melody)

Jews celebrate their life in Shushan, King A expresses tolerance, Jew's awareness of Haman's hate revealed.

Background Music for Narration: the opening is instrumental from Broadway Melody)

Music Notes for this Song: The recording is from Singin' In the Rain Original Motion Picture Soundtrack Album 1952 - Broadway Melody (The MGM Studio Orchestra, Chorus and Gene Kelly).

STAGE DIRECTION: The Jews of Shushan have remained on stage and are kibbitzing, making deals, discovering new stars and other things Shushan's Tinseltown set does when in a celebratory mood on the Shushan Studios Lot.

Slide/Video Art Card: "The lot and sound stages of Shushan Studios (which also serve as the main Plaza of Shushan)"

### Dora Bailey:

(Spoken into her classic SBC mic) What a morning, folks, what a morning here on the main lot of Shushan Studios. The Jews of Shushan are gathering, as they do every morning, to schmooze at the canteen, kibbitz about the latest gossip in the fan magazines, and thank Adonai for their lives in Shushan.

### SONG BEGINS

#### Mordi:

Don't bring a frown to good Shushan  
Ah, you've got renown in Shushan

Your tsoris here, its out of style. *tsoris = trouble*  
'Cause Shushan always makes you smile.

#### Liron: [Vicki]

The Shabbos lights, they flicker here

Our Jewish hearts beat quicker here  
Obey the One, to your faith hold on  
That's a Shushan Melody!

**Shir:** [Marge]  
Gotta Kvell!  
Gotta Kvell!  
Gotta Kvell!

**ALL:**  
Gotta Kvell!  
Gotta Kvell!  
Gotta Kvell!

Shushan rhythm's got me, ev'rybody kvell.  
Shushan rhythm's got me, ev'rybody kvell.

**Chaggai:** [Corey]  
We walk around so cool, and see our friends at shul  
Mischpucha's cool, and Haman is a fool. mischpucha = close family/friends  
Shushan rhythm's got me, ev'rybody schmooze and kvell.

**Aaron:** [Ben]  
Oy, that Shushan rhythm...  
Oy, that Shushan rhythm...

**Dinah:** [Debbie]  
When I taste that deli meat  
I feel like dancin' down the street  
Oy, that Shushan rhythm ... noshing... eating rhythm

**All:**  
Gotta Kvell!

**Mordi:**  
Gotta Kvell!

**All:**  
Gotta Kvell!

**Mordi:**  
Gotta Kvell!

**STAGE DIRECTION:** Haman is ready to enter at this point and enters SL at 2:21 and demands that Mordi bows. Haman exits angry at being thwarted by Mordi at 2:37.

**MUSIC NOTE:** At 2:02 Instrumental and "dance" pantomime (2:02 – 2:20 Celebratory Jews enjoying Shushan, 2:21 – 2:28 Haman enters and gets noticed, 2:29 - 2:37 bowing/not bowing schtick with Mordi and Haman, at 2:37 as the music changes to the loping cadence, Haman (angry slinks off) - through clarinet solo and accent/pause at 2:56. Jump to 5:37 pick-up with

horns to fast finale (5:26 is also ok if easier music transition). Jew celebrate with Mordi about sending Haman off. Singing starts at 5:40.

**Women:**

When I taste that deli meat  
I feel like dancin' down the street

**Mordi:**

Gotta Kvell!  
Gotta Kvell!  
Gotta Kvell!

STAGE DIRECTION: Persians (who are on stage in this number as Jews) discreetly exit a few at a time as Mordi sings "Gotta Kvell" to switch their splash of blue for red for the next number.

DANCE NUMBER: One more celebratory interlude with brief show line and Jazz hands.

**All:**

That's the Shushan Melody!

Freeze for applause.

## 03 – Mordi He's-Snooty (Moses Supposes)

*Haman reveals his hatred of the Jews, of the King and his belief that only he and proper Persians can rule.*

Background Music for Narration: the opening is instrumental from "Moses")

Music Notes for this Song: The recording is from Singin' In the Rain Original Motion Picture Soundtrack Album 1952 - Moses (The MGM Studio Orchestra, Gene Kelly and Donald O'Connor).

STAGE DIRECTION: Mordi pulls out a draft score for "Down by the Red Sea" and gets the Jews to gather around. Haman (followed by Persians) enters SL. Sees Mordi teaching lyrics and listens-in. Enraged he crosses to Mordi CS. The Jews shift SR and face off with the Persians.

Slide/Video Art Card: "The lot and sound stages of Shushan Studios - not always as sunny with Haman around."

**Dora Bailey:**

(Spoken into her classic SBC mic) Oh my, that kind of cinematic energy is why Shushan Studios produces so many hits and why everyone wants to see and be seen here. Just look over there – that brilliant lyricist Mordechai is giving a preview of his upcoming Exodus-inspired song-and-dance epic. But all is not always sunny in tinsel town, as I have it on good sources that Haman is about to spring some tabloid drama onto the people of Shushan.

**Mordi:** (Spoken – slowly, reading from his draft score.)

Moses supposes his toeses are roses.  
But, Moses supposes erroneously.

**Jews:** (Spoken – picking up tempo)

But, Moses he knowses his toeses aren't roses,  
As Moses supposes his toeses to be!

**Mordi and the Jews:** (Spoken – picking up tempo and volume more)

Moses supposes his toeses are roses.  
But, Moses supposes erroneously.

A Mose is a Mose!

A rose is a rose!

A toes is a toes!

Moishe and Mi-ri-am! (talk/sing (like “Hooptie, Doodie, doodle” and with Jazz hands at Miriam)

The Jews and Mordi cheer.

**Mordi:** (hands the lyrics to Jacob and Rinnah – Spoken)

Ok, Jake you give this this next verses a try and Rinnah, can you do the next one? (to the band)  
Hit it, boys!

Music Starts: at :21 and ends at :34 (just these 2 verses)

**Jacob:**

Moishe keeps kosher  
When he blows the shofar  
Yes, Moishe keeps kosher  
Continuously

**Rinnah:**

Moishe he knows, sir  
His shofar's not kosher  
Yet, Moishe eats kosher  
Fish from the sea

The Jews and Mordi laugh and cheer. as they praise his clever lyrics, Haman steps in and confronts Mordi.

SONG BEGINS

**Haman:** (Spoken – slowly and snidely imitating what he has just overheard)

Mori he's-snooty, he's-rudie, he's-Jewy  
Yes, Mordi, he's-snooty egregiously

**Mordi:** (Spoken – picking up tempo)

But, Haman he's schemin', he's wheelin', an dealin'

**Haman and Mordi:** (Spoken – picking up tempo and volume more)

(pointing to each other) As this-guy, he stands-high, and tells-lies to me!

**Haman:** (Spoken – at tempo)

Mordi he's-snooty, he's-rudie, he's-Jewy

**Mordi:** (Spoken – at tempo)

But, Haman he's schemin' egregiously!

**Haman:** (Spoken – at tempo)

A yid is a yid!

**Mordi:** (Spoken – at tempo)

A putz is a putz! (putz = vulgar word for penis used as a term of contempt for a jerk)

**Haman and Mordi:** (Spoken – at tempo)

(pointing to each other) A louse is a louse!

Hoptie doodle doodle

Dancer Haman enters SL and crosses to behind Haman to observe as simultaneously Dancer Mordi enters SR and crosses to behind Mordi to observe.

**Haman:** (Sings)

Mordi he's-snooty, he's-rudie, he's-Jewy

Yes, Mordi, he's-snooty egregiously

**Mordi:** (Sings)

For Haman he's schemin', he's wheelin', an dealin'

As this-guy, he stands-high, and tells-lies to me!

**Haman:** (Sings – operatic verbrato and loud)

Mordi!

**Mordi:** (Sings more quietly while mocking and imitating Haman while Haman sings "Mordi")

Mordi he's-snooty, he's-rudie, he's-Jewy

**Haman:** (Sings – operatic verbrato and loud)

Mordi!

**Mordi:** (Sings more quietly while mocking and imitating Haman while Haman sings "Mordi")

Yes, Mordi, he's-snooty egregiously

**Haman:** (Sings – operatic vibrato and loud)

Mordi!

**Mordi:** (Sings more quietly while mocking and imitating Haman while Haman sings "Mordi")

Mordi he's-snooty, he's-rudie, he's-Jewy

**Haman and Mordi:**

(pointing to each other) As this-guy, he stands-high, and tells-lies to me!

**Mordi:**

(walk-dancing to Haman who put on the defensive backs-up in-step)

A putz is a putz is a putz is a putz is

A putz is for schmucks just bupkes and klutzes (bupkes = worthless/nothing. Klutz = clumsy)

Shouldn't be so silly or so really, really, chilly

He's gotta be a klutz cuz it rhymes with Putz!

Haman! (two 4 count step-ball change threatening Haman)

**Haman:**

Mordi! (two 4 count step-ball change threatening Mordi)

**Haman and Mordi:**

Mordi!/Haman! (sing the other one's name in unison)

(two 4 count step-ball change threatening each other)

Music Note: Singing ends at approx. 1:02 by which time the Mordi and Haman Dancers are positioned just up stage from the character they "tap" in for.

DANCE NUMBER: Dancer Haman and Dancer Mordi take center stage and have a tap dance-off going back and forth. From 1:02 – approx. 2:02 and then walk to the back US as Mordi and Haman Tap back in. At 2:06 with the horn upbeat tempo the full cast does simple repeated dance routine with mainly box steps, slide steps with hand pumps and jazz hands through 3:00.

**All:**

(Sing)

Oyyyyyy!

Freeze for applause.

Jews exit SR, Persians exit SL

## 04- The King's Party (The Talking Picture demo):

Background Music for Narration: slow version of "Moses")

STAGE DIRECTION: King A, Vashti, Haman enter SL and cross to CS (Vashti stands off slightly DSR from the King, clearly annoyed with his dastardly behavior. Persians enter SR and SL (from where they exited the last scene). They are carrying champagne flats as one does at a Shushan movie party, etc. They strike a posed tableaux of movie people and hangers on at a post preview party (toasting, flirting, etc.) Everyone looks VERY bored.

Video Art Card or Slide: "The Palace Ballroom"

**Dora Bailey:**

(Spoken into her classic SBC mic) It is a big night, or should I say seven nights, for Shushan Studios. The premiere of the King's semi-autobiographical bodice-ripper, "The Royal Rascal," has been a big hit. It is the highest budget silent movie ever made and King A. is throwing a

post-premiere party that has lasted for a week. Not to spread gossip, although I don't know what else you would do with it, the party has been a flop! What will the King do to spice it up?

## SONG BEGINS

**King A:** (Spoken)

Ok kids, wasn't the "Royal Rascal" a smash? We roll out in theaters all over Persia in just 2 weeks. I am going to show you something that will hand you a lot of laughs. A fella has been coming into my throne room for weeks trying to sell me on a new gimmick. He calls it a "talking picture." Ok, Teresh you got that thing working?

**Teresh:** (Spoken ,very bored)

Yes, boss. (The King clears his throat and gives him a look)  
(faking enthusiasm) I mean Yes, Your Majesty.  
(points to the projection booth) Hit it, boys.

THE MOVIE PLAYS (Black and White video modeled to be just like the Demo Movie at RF's Party with crackly LP sound)

**Darius (on the video):** (very carefully enunciated) Hello.

This is a demonstration of a boring party.

Notice, we are at a party ...and it is boring.

Note how my lips and the sound issuing from them are synchronized together in perfect unison.

They are telling you that ever since the beginning of cinema in Shushan, there has never been a party... so boring.

My voice has been recorded on a record. To make a record of this fact.

A boring party.

Thank you.

Goodbye.

Everyone in the party is even more bored!

**King A:** (spoken: very excited and hoping this will have the effect of spicing up the party)  
Well?

**Carcas:** (spoken)

It just doesn't excite me.

**Yasmin:** (spoken: the only person who is tries to act excited)

It's a scream.

**Shethar:** (spoken)

It's vulgar.

**Haman:** (spoken to the King)

You think it might help to get a live performer in here?

**King A:** (spoken)

Now that's an idea! Vashti can dance for us! We can use the new gadget to record her singing and I'll direct her to lose her shirt, if you get what I mean.

**Haman:** (spoken encouraging the King)  
Now that could amount to something.

**King A:**

That is what they said about my seven-day party idea. Oh well, let's get on with is.

Ok, Vashti.

Dance!

## 05 – Would You (Would You):

Music Notes for this Song: The recording is from Singin' In the Rain Original Motion Picture Soundtrack Album 1952 – Would You (The MGM Studio Orchestra, Betty Noyes). We begin with the orchestral intro at 1:10 (it is only 7 seconds so we may need to repeat/extend the intro). Vocals start at 1:17 and end at 2:56.

STAGE DIRECTION: Blocking and Choreography will be detailed during our rehearsals.

Video Art Card or Slide: Remains the same, "The Palace Ballroom"

**Vashti:**

His leer it causes harms  
Would you?  
Would you?  
He'd show off all my charms (gestures to her figure)  
Would you?  
Would you?  
He ogles at my thighs  
And he wants sexy bends  
But I don't do Tik-Tok trends.

He'll moan and he will cry  
Would you?  
Would you?  
(pointing to Haman)  
I see that Haman lies  
(to the King)  
Would you?  
Would you?

And yes, I dare to say  
I will not dance to-day  
I would  
Would you?

And yes, I dare to say  
I will not dance to-day  
I would  
Would you?

Freeze for applause.

(King A. pantomimes for his Bigthan and Teresh to execute Vashti by pointing to Vashti. They take Vashti away. Bigthan and Teresh return during the narration below and signal at “turn of events” that the deed is done)

## 06 – Good Contest (Good Morning)

Music Notes for this Song: The recording is from Singin' In the Rain Original Motion Picture Soundtrack Album 1952 – Good Morning (The MGM Studio Orchestra, Gene Kelly, Donald O'Connor and Debbie Reynold's).

The first approx. 51 seconds of the intro is background for the dialogue – we will need to time it out to see if we need to do any repeats or reductions. No matter what the intro music for the singing starts at :51 on the recording and the singing begins at :59 on the recording

### **Dora Bailey:**

Oh my, such a dramatic turn of events. Vashti, the Queen of silent movies (and of Persia), has had her contract terminated, so to speak. What will the studio do? What will the King do? Ahasuerus may be imperious, lecherous, and hot tempered, but even he knows that Shushan Studios' success requires a leading lady and box-office bombshell. It is well past midnight but Haman and the studio brass know that this is the time to ingratiate themselves with the King.

**STAGE DIRECTION:** King A paces back and forth, clearly upset and worried. Haman and others help convince the King that the solution is to have a beauty contest

**Video Art Card or Slide:** Remains the same, “The Palace Ballroom”

(Dialogue below is spoken over music)

### **King A: (dejected)**

Well, take a last look at it. Without our star, I'll be so lonely, and the Studio could be up for auction tomorrow.

### **Haman:**

With due respect, sire, you're out of your mind. This isn't all bad.

### **King A:**

There's no kidding myself. Fans loved Vashti. Without a Queen, I'm through.

### **Teresh:**

If we just get a press release out saying the studio needs to get new stars for the new “talkies” - I bet the fans will buy it and... (the King interrupts)

### **King A:**

No, it's not that.

This is sweet of both of you, but, something happened to me tonight.

Everything Vashti said about me is true. I am a louse.

I'll never have another Queen or find another bombshell star.

I know that now.

**Haman:**

(with joking sarcasm) Well, at least you're taking it lying down.

**King A:**

I'm through. The Studio is through.

**Haman:**

You're not through.

**Bigthan:**

Of course not. With your looks, your riches and your absolute and unquestioned power, you could cast a diva.

**Teresh:**

Or cast a torch singer...

A hooper...

The girl next-door.

-

**Haman:**

Or ...hold a beauty contest!.

**Bigthan:**

Why don't you?

**King A:**

What?

**Haman, Bigthan and Teresh:**

Hold a beauty contest!

**Haman:**

Sure. Hold a beauty contest.

The new King Ahasuerus.

He invites every beauty in the realm to audition and not just to become a star but to become ...Queen.

**King A:**

The only trouble is,  
after "terminating" Vashti's contract ...  
...will anybody enter?

**Haman:**

Sure they will. They have to. You're the King.  
Spread the word throughout the land,  
Round up all the beauties,  
Have the music department write a pageant song  
And you've got it.

**King A:**

Hey, I think it'll work.

**Haman, Bigthan, Teresh and the Persians:**

Of course!

**King A:**

It may be crazy, but we'll do it.

Shushan Studies is holding a contest!

**Teresh:**

Hot dog!

**Bigthan:**

Holy shwarma!

**King A:**

Whoopee! Fellas, I feel this is  
my lucky day, the 23<sup>rd</sup> of Nissan

**Haman:**

Your lucky day's the 24th.

**King A:**

What?

**Haman:**

It's 1:00 a.m. already.

It's morning!

**Bigthan and Teresh:**

Yes. And what a lovely morning!

**SONG BEGINS**

**Bigthan:**

Good morning!

**Teresh:**

Good contest!

**King A:**

We've talked the whole night through

**Haman:**

Good morning

**Haman, Bigthan, Teresh and the Persians:**

Good contest for you!

Good contest, good contest!

It's great, let's celebrate  
Good contest, good contest for you!

**Yasmin:** [Shaina]  
When you had Queen Vashti killed  
The outlook wasn't bright

**Shethar:** [Scott]  
But, with new dames you'll be thrilled  
On the casting couch alight

**Haman, Bigthan, Teresh and the Persians:**  
So, good contest, good contest  
Beauties will fawn on you  
Good Contest, good contest for you!

**Yasmin:** [Shaina] (to the King)  
For you, for you, for you !

Good contest.  
Good contest.  
We'll find a star for you  
Good contest  
Good contest for you!

**Bigthan and Teresh:**  
Nothin' could be grander than that girl from Ecbatana!

**Haman, Bigthan, Teresh and the Persians:**  
In the contest,  
In the contest,

**Haman:**  
Its great, let's celebrate  
Good contest  
Good contest for you!

**Bigthan and Teresh:**  
It might be just a hot-kiss  
From a doll in Per-sep-olis!

**Shethar:** [Scott]  
When we watched the talkie show  
The party wasn't bright  
But came the dawn  
The contest's on  
Let's round up ev'ry girl in sight

**Bigthan and Teresh:**  
So say, good contest!

**Haman:**  
Good contest!

**Bigthan, Teresh and the Persians + King A:**  
New stars are shinning through

**Haman:**  
Good contest!

**Bigthan, Teresh and the Persians + King A:**  
Good contest!

**Haman:**  
New stars!

**Bigthan, Teresh and the Persians + King A:**  
In bars!

**Haman:**  
Beauty pageant!

**Bigthan, Teresh and the Persians + King A:**  
Nothing stagnant!

**Haman:**  
For Shushan!

**Bigthan, Teresh and the Persians + King A:**  
Our hope's on!

**Haman:**  
Find-a heart-throb!

**Bigthan, Teresh and the Persians + King A:**  
Not-a plain-slob!

**Haman, Bigthan, Teresh and the Persians:**  
Good contest for you!

DANCE NUMBER: All cast Dance with excitement and joy at the "brilliant" idea of the contest.  
DSC Haman and the King doing the link hands with opposing hand up jazz-hands circle.  
Choreography to be done at rehearsal.

Music Note: We end the song with about a 25 to 30 second dance number. Ideally from the last line above "Good contest for you!" that ends at 2:19 – 2:35 and a jump/transition to the finale 4:03- 4:12.

Freeze for applause.

Cast splits and exits SR/SL with King A. Haman, Bigthan and Teresh going off together SL.

## 07 – Good Contest - Reprise (Good Morning)

*Mordi and the Jews convince Esther to enter the contest.*

Music Notes for this Song: The recording is from Singin' In the Rain Original Motion Picture Soundtrack Album 1952 – Good Morning (The MGM Studio Orchestra, Gene Kelly, Donald O'Connor and Debbie Reynold's).

The first approx. 51 seconds of the intro is background for the dialogue – we will need to time it out to see if we need to do any repeats or reductions. No matter what the intro music for the singing starts at :51 on the recording and the singing begins at :59 on the recording

### **Dora Bailey:**

All of Shushan is abuzz with word of the contest. Every talent agent in tinsel town is preparing their stars-to-be for this ultimate screen test opportunity. Mordechai and other members of the Jewish community see this as a critical opportunity and know they have a star who can shine, if only Esther will enter the contest.

**STAGE DIRECTION:** Esther enters SR rehearsing a monologue (holding a skull and doing Hamlet. Mordi and the Jews enter (SR and SL), see Esther and rush over.

**Video Art Card or Slide:** “The Shushan Studios Lot (which also serve as the main Plaza of Shushan”

(Dialogue below is spoken over music)

### **Esther:** (Spoken – practicing her monologue)

To be or not to be, that is the question. Whether it is nobler in the mind to suffer the...

### **Mordi:** (Spoken – interrupts Esther)

Esther, this contest is your chance to be a star and our chance to stop Haman's influence on the Studio and the King.

### **Esther:**

I just couldn't do it.

### **Mordi:**

Why not?

### **Esther:**

I'd be throwing my career away. I would be abandoning great parts on the legitimate stage for a screen test and becoming the queen of the biggest studio in a system that produces schlock for the masses.

### **Isaac;** [Steve]

It's not about your career. It's about stopping Haman.

### **Esther:**

Well, all right. I guess it is just one screen test. But do you think it will get by?

### **Aviva:** [Joanne VNM]

Of course it will! I can design a costume for you that will be a show stopper.

**Esther:**

(Song cue) Well what are we waiting for ....

**SONG BEGINS**

**Esther:**

Good contest,

**Isaac;** [Steve]

Good contest,

**Aviva:** [Joanne VNM]

The King will fall for you,

**Esther:**

Good contest?

**All the Jews except Esther:**

Good contest for you.

Good contest, good contest!

Just sing and you'll be queen

Good contest, good contest for you.

**Isaac;** [Steve]

If the King's heart you do sway

We can stop Haman's sin.

**Aviva:** [Joanne VNM]

With your looks and smarts in play

It's a shoo-in that you win!

**All the Jews except Esther:**

So, good contest, good contest!

**Esther:**

Mitzvahs I'll do for you

**All the Jews except Esther:**

Good contest, good contest, for you.

**Esther:**

And you, and you, and you!

**All the Jews except Esther:**

Good contest.

**Esther:**

Good contest.

**All the Jews AND Esther:**

For us, you will come through (Esther sings “I” instead of “you”)

Good contest, good contest for you.

**MUSIC NOTE:** Song ends at 1:42 and we hold the last you for 4-5 beats.

Freeze for applause. All Exit SR. Esther IMMEDIATELY changes into her contest outfit and gets in the cake.

## 08 – Beautiful Girl (Beautiful Girl)

*The Contest!*

**Music Notes for this Song:** The recording is from Singin’ In the Rain Original Motion Picture Soundtrack Album 1952 – Good Morning (The MGM Studio Orchestra, Jimmie Thompson).

**STAGE DIRECTION:** King A, Haman, Zethar and Persians enter SL, The Jews (except for Esther) enter SR. The 11 beauty contestants enter ( # 1 – 6 SR and # 7 – 11 SL). Blocking and Choreography will be detailed during our rehearsals.

Teresh has the Tiara for the new Queen on a cushion.

Slide/Video Art Card: “Sound Stage 1A: Shushan Studios’ largest and most technically advanced sound stage”

**Dora Bailey:**

The day of the contest has arrived. Klieg lights draw attention across the great city of Shushan. Stars, nobles, industry insiders, and hangers-on arrive and are photographed on the red carpet. Renowned diction coach Phoebe Dinsmoore is giving last-minute help to some of the contestants before their screen tests, and the studio’s star crooner Zethar is preparing for their big number as the MC of the contest. What a night, what a night!

*Phoebe Dinsmore pulls Contestants # 2 and #3 DSL.*

**Phoebe Dinsmoore:**

Now, Miss Sardis, watch out for those truncated “R’s” and dentalized “D’s!”

**Beauty Contestant #2 the Tragic Actress:** [Rebecca]

Why is everyone always picking on me?

**Phoebe Dinsmoore:**

Now say your line, “Hark, I hear the lion’s roar. Is it the King approaching?”

**Beauty Contestant #2 the Tragic Actress:** [Rebecca]

(squeaky) “Hark, I hear the lion’s roar. Is it the King approaching?”

**Phoebe Dinsmoore:**

No, no, Miss Sardis, round tones, round tones. Now you Miss Ecbatana. “Hark, I hear the lion’s roar. Is it the King approaching?”

**Beauty Contestant #3 the Tennis Star:** [Judy]

(overly operatic and dramatic) "Hark, I hear the lion's roar. Is it the King approaching?"

**Phoebe Dinsmore:**

No, no, Miss Ecbatana, flat tones, flat tones.

**Dora Bailey:**

Ladies and Gentlemen. Shushan Studios proudly presents: The Grand Beauty Contest!!! With your host, the voice loved across all 127 provinces of the realm "from India and even unto Ethiopia", the crooner you all love, the one, the only... Zethaaaaaaaaar!

## SONG BEGINS

**STAGE DIRECTION:** As Zethar sings of each "beauty" they step forward and strike a pose. The King checks each one out (interested but also overwhelmed by the choice of so many beauties).

**Zethar:**

Beautiful girl, you a lovely picture  
Beautiful girl, you're a gorgeous mixture  
Prettiest eyes - under the Persian skies  
(pointing to King A) His heart flies...

Beautiful girl, dazzling as an idol  
Beautiful girl, he would never trifle  
Its up to you, to make his dream come true

You see blondes and brunettes  
They are hard to resist  
Just select one as your queen

So many lips  
(to King A) That you wish you could kiss  
(Makes square camera frame with their hands) See them on the silver screen

Oh, beautiful girls, be prepared for stardom  
Beautiful girls, and to rule the kingdom

What can he do  
But give the crown to you

(Spoken to King A)

A beautiful girl  
Is like a great work of art  
She's stylish  
She's chic  
(Sings) And, she also is smart

(Contestant #1 steps forward, strikes a pose and steps back)

Slide/Video Art Card: The Pajama Heiress

**Zethar:**

For lounging in her boudoir, this simple plain pajama.

(Contestant #2 steps forward, strikes a pose and steps back)

Slide/Video Art Card: The Tragic Actress

**Zethar:**

Her method is Stanislavski, to lend a touch of drama

(Contestant #3 steps forward, strikes a pose and steps back)

Slide/Video Art Card: The Tennis Star

**Zethar:**

“Love” is part of tennis, how about a binge?

(Contestant #4 steps forward, strikes a pose and steps back)

Slide/Video Art Card: The Flapper

**Zethar:**

And you can Charleston all night, if your dress just drips with fringe!

(Contestant #5 steps forward, strikes a pose and steps back)

Slide/Video Art Card: The Water Ballet Star

**Zethar:**

You simply can't be too gorgeous at the beach or the pool

(Contestant #6 steps forward, strikes a pose and steps back)

Slide/Video Art Card: The Summer Heartthrob

**Zethar:**

And in summertime it's high-hem-lines, that will keep you nice and cool

(Contestant #7 steps forward, strikes a pose and steps back)

Slide/Video Art Card: The Studio Milliner

**Zethar:**

You'll never guess what loud applause this cunning hat receives

(Contestant #8 steps forward, strikes a pose and steps back)

Slide/Video Art Card: The Magician

**Zethar:**

You'll dream for days of all the tricks she can hide within these sleeves

(Contestant #9 steps forward, strikes a pose and steps back)

Slide/Video Art Card: The Costume Designer

**Zethar:**

An empire dress with these combat boots, it started quite a riot

(Contestant #10 steps forward, strikes a pose and steps back)

Slide/Video Art Card: The Opera Diva

**Zethar:**

And if you must wear horns to the opera, dame fashion says dye it!

(Contestant #11 steps forward, strikes a pose and steps back)  
Slide/Video Art Card: The Studio Lawyer and Fixer to the Stars  
Black is best when you're in court; the judge will be impressed

(All of the contestants and the crowd are anxious in anticipation of the Kings decision. Mordi and Benjamin dramatically pantomime that NOW is the right moment and run/ exit SR)

If might makes right, just pick a bride  
For we could not be more stressed!

Beautiful girls, for you he has a passion  
Beautiful girls, you're all queens of fashion  
(pointing to King A) He's in a whirl, over these beautiful girls!

Freeze for applause as Mordi and Benjamin run/enter SR with Esther (in the cake)

Music Note: Music intro starts for "All I do" and the lines below happen through approx :015 and the King helps Esther out of the cake and she gets in position through :25 when the singing starts.

**Mordi:**

(shouts) Wait, Your Majesty!

(speaks) I have a delicious surprise. A special cake. And . . . I want you to have the first piece!

(Esther pops out of the cake!)

**King A:**

Well, if it isn't Esther of Shushan!

(King A helps Esther out of the cake!)

## **09 – All I'll do is Sing for You (All I do is dream of you)**

*Esther gets, the Kings attention and he is smitten.*

Music Notes for this Song: The recording is from Singin' In the Rain Original Motion Picture Soundtrack Album 1952 – Good Morning (The MGM Studio Orchestra and Debbie Reynolds).

STAGE DIRECTION: Esther brings King A DSC and shoos him to the Left to give her room to perform. Blocking and Choreography will be detailed during our rehearsals.

Slide/Video Art Card: "Esther, an actress from the legitimate stage and recent resident of a cake"

**SONG BEGINS**

**Esther:**

All I'll do is sing for you

The whole night through

'Til the dawn, I'll still go on  
And sing for you

(gesturing to herself) Your every thought  
(gesturing to herself) Your everything  
LOVE, every song I'll ever sing

Summer, Winter, Autumn, and Spring

(to the Jews and the Audience)  
And there are lots  
Of Haman's plots and plans at play

Hear his schtick, and mark his tricks  
Tisoris at play

Schtick = routine/unique presentation of oneself  
Tisoris = trouble

(To the King)  
Oh, look my way  
And please be true  
Morning, noon, and nighttime too

All I'll do the whole day through  
Is sing to you!

DANCE NUMBER: Dance interlude from :53 to 1:16 during which the King takes the tiara and crowns Esther as Queen.

**All Women:**

(spoken) It's Queen Esther now!

(sing and gesture to King A) As for you, what you must do,  
Is to be true!

Freeze for applause.

## 10 – You Were Meant for Me (You Were Meant for Me)

*The King and Esther sing of their love for each other. Haman, seeing that Mordi is connected to the winner, stews.*

Music Notes for this Song: The recording is from Singin' In the Rain Original Motion Picture Soundtrack Album 1952 – You Were Meant for Me (The MGM Studio Orchestra, Gene Kelly and Debbie Reynolds). The first :15 is silent as the King and Esther walk and interact. :16 – 1:10 of the intro is under the dialogue. Singing begins at 1:10.

STAGE DIRECTION: The King and Esther take DSC and sing of their love. Several of the King's nobles bring out a ladder for them to stand on (similar to the iconic scene from Singin' in the Rain). For the first :15 of the intro the King and Esther see each other, approach each other. Step back. Step forward, Etc.. The dialogue below is over the intro from :16 – 1:10

Blocking and Choreography will be detailed during our rehearsals.

Slide/Video Art Card: "Sound Stage 1A: Shushan Studios' largest and most technically advanced sound stage"

**King A:** (Spoken)

Esther, seeing you here now as Queen, I ...

I'm trying to say something to you, but I ...

I'm such a ham.

I'm not able to without the proper setting. (signals to bring the ladder)

**Esther:** (Spoken)

What do you mean?

**King A:** (Spoken and gestures to the stage)

Well, here. This is the proper setting.

**Esther:** (Spoken)

Why, it's just an empty stage.

**King A:** (Spoken)

At first glance, yes.

But wait a second. (signals to the lighting booth for a mood change - the lights change to a wash of orange, blue and purple)

A beautiful sunset

(moves the ladder and gestures for Esther to climb it)

Milady is standing on her balcony

In a rose-trellised bower...

(signals to the lighting booth for the spot light "moonlight")

Flooded with moonlight ...

You sure look lovely in the moonlight, Esther.

**Esther:** (Spoken)

Now that you have the proper setting,

Can you say it?.

**King A:** (Spoken)

I'll try.

SONG BEGINS at 1:10

**King A:** (Sings)

You sang a song.

You came along.

So pleased this contest led to you

So glad that you dared to make me care

This is what I pledge to you

You were meant for me

And I was meant for you

As Queen I've crowned you  
And now that you've won  
You will hold my heart strings  
Such joy, such fun!

**Esther: (Sings)**

For justice win a victory  
All Shushan should be free  
Now, I'm verklempt  
My love song must have moved you  
And it moved you just for me...

verklempt= overcome with emotions

Music Note: The singing here ends at 2:47. We skip to 3:53 for a brief (20 second) instrumental bridge to 4:13 where the singing resumes.

**Esther and King A: (Sing)**

Now, I'm verklempt  
My love song must have moved you  
And it moved you just for me...

Freeze for applause.

Music Note: Pantomime and Play off music is "All I Do"

King A and Esther move from the ladder to exit. King A vigorously shakes Mordi's hand thanking him for finding the winner, takes Esther by her hand they exit SL.

Note: Beauty Finalists change once off stage into Persian/Jew costumes.

Mordi waves goodbye and turns to head out (SR). Haman steps in front of Mordi and points for him to bow. Mordi refuses and heads to exit SR signaling for the Jews the head out. The Jews exit SR with Mordi in the rear "shepherding them out." The Jews who wish to be in "Make 'em Hang" switch to splash of red or red vests, if they are wearing a vest, and go around to enter SL at the beginning of the song. After Mordi refuses to bow to him Haman in a snit exits SL. Bigthan gets the clipboard Edict with pen from prop table.

## 11 – Make 'em Hang (Make 'em Laugh)

*Haman plots to hang all of the Jews, gets an edict from King A. and Mordi overhears.*

Music Notes for this Song: The recording is from Singin' In the Rain Original Motion Picture Soundtrack Album 1952 – Make 'em Laugh (The MGM Studio Orchestra, Donald O'Connor). If possible, there are piano accents during the opening Haman spoken monologue.

STAGE DIRECTION: Mordi enters SR with an Action Clapper "Haman's Evil Plot//TAKE ONE" and seeing Haman "hides" using the clapper. Haman and the Persians enter SL angry, riled up and ready for vengeance. Bigthan has the clipboard with the Edict and the pen.

Blocking and Choreography will be detailed during our rehearsals.

Video Art Card or Slide: "The Shushan Studios Lot (which also serve as the main Plaza of Shushan"

**Dora Bailey:**

Again, what a night, what a night! So much is happening in Shushan. Esther has dazzled in her screen test, won the heart of the King, and won the contest. She has been crowned Queen. But just when you thought it was safe to pop out of a cake, Haman's anger has hit the boiling point. It is bad enough that the King did not favor any of the ELEVEN beauties Haman found, but even worse, the King picked the woman from the cake Mordi wheeled in. And as they say in the biz, when you make an enemy of a power player in the studio system, heads will roll. Oh, look, Haman is pitching the plot to his next feature but does not notice Mordechai listening in.

**SONG BEGINS****Haman (spoken)**

Though the world is so full of contemptible things,  
I know we should all hate all of the Jews

But do we?

No, definitely no, positively no.  
Decidedly no. ugh, ugh!

Short Hebrews have long noses and  
Long Hebrews have HUGE noses.

Big machers have little humor  
And little pishers have no humor at all!

*Machers = big shots  
Pishers = bed wetters*

And in the words of this brilliant Grand Vizier  
Haman the Agagite, as he was about to design  
Really tall gallows:

*King A enters SL absentmindedly and crosses toward Haman.*

**Haman: (Sings)**

Make 'em hang!  
Make 'em hang!  
Don't you know every schmo needs to hang!  
(Ha! Ha!)

*Schmo = stupid or fullish person*

This law says "You can hang all the Jews" (*hands King A the clipboard with the edict*)  
Make sure to twist all the screws. (*King A signs, Crosses and exits SR*)

They will grovel and bow  
Yes, we'll make every Chasid kowtow

Now you can study Talmud and be quite elite  
And you can charm Ash-uerus (*3 syllables*) and with vermin compete  
But come the 14<sup>th</sup> of Adar  
There will be no retreat

*Talmud = Jewish law*

**Haman and the Persians:**

Make 'em hang!  
Make 'em hang!  
Make 'em hang!

**Carcas:** [Jim]

Make 'em ...  
Make 'em hang  
Don't you know every schmo needs to hang  
So, Haman says go put the Jews in a yoke  
Just give me plenty of rope!

Schmo = foolish person/dolt

**Azar:** [Jewely]

Make 'em cry  
Make 'em scream  
Take a fall  
To the wall  
Walk the beam

**Delara:** [Leslie]

We start by building gallows  
For the Jews to erase  
You shame them and you blame them  
Put them in their place

**Haman:**

Persia's Jewish situation is the King's disgrace!

**Haman and the Persians:**

Make 'em hang!  
Make 'em hang!  
Make 'em hang!

Music Note: We are at 1:06 here. We jump to a repeat of the first stanza and chorus at :05.

**Haman and the Persians:**

Make 'em hang!  
Make 'em hang!  
Don't you know every schmo needs to hang

We say it's time to close all their Shuls  
And to break all Kosher rules!

They will grovel and bow  
Yes, we'll make every Chasid kowtow

**Haman:**

Now I should be the King, that would be quite a feat  
And I will kill Ash-uerus (3 syllables), so my power's complete  
Yes, on the 14<sup>th</sup> of Adar  
There will be no retreat!

Music Note: We jump to 2:52 here for the finale.

**Haman and the Persians:**

Make 'em hang!

(Kick-line)

Make 'em hang!

(Kick-line)

Make 'em hang!

(Kick-line)

Make 'em hang!

Make 'em hang!

Make 'em hang!

Freeze for applause.

Haman exits SL followed by the Persians. Persians have a quick switch of vests from Red to Blue and go around backstage to be ready to enter SR. Mordi gives a look of utter dismay and worry to the audience and waving to get the Jews attention runs/exits SR.

## 12 – Yes, You’ve Got Chutzpah (Fit as a Fiddle)

*Mordi and the Jews convince Esther to risk it all and to ask the King to dinner to expose Haman.*

Music Notes for this Song: The recording is from Singin’ In the Rain Original Motion Picture Soundtrack Album 1952 – Fit as a Fiddle (The MGM Studio Orchestra, Gene Kelly and Donald O’Connor).

STAGE DIRECTION: Esther enters SR lost in her thoughts. Mordi enters SR with all of the Jews and crosses to Esther.

Blocking and Choreography will be detailed during our rehearsals.

Video Art Card or Slide: “The Shushan Studios Lot (which also serve as the main Plaza of Shushan”

**Dora Bailey:**

Tinsel Town has produced many a horror movie. Who can forget the terror sensation and panic caused by last year’s gothic film noir “Vampire of the Pyramids,” the zombie apocalypse sensation, “The Ten Plagues,” or the epic suspense thriller “The Binding of Isaac.” But nothing comes close to as disconcerting as Haman’s evil plot set to cheerful melodies. Thank goodness Mordechai and the Jews can turn to Esther. But if she approaches the King and he does not raise his staff, she may lose her life or, in studio speak, have her contract terminated.

**Mordi: (Spoken)**

Esther, We have to get to the King. Haman is a triple threat.

**Esther:** (Spoken)

You mean they can't act, they can't sing, and they can't dance?

**Mordi:** (Spoken)

Well, that too. But I was talking about the fact that Haman got the King to sign an edict to hang all the Jews and is building a gallows 50 cubits high.

**Esther:** (Spoken)

But what if the King won't listen?

**Mordi:** (Spoken)

He has to! Besides he can't resist you and ... Yes, you've got Chutzpah!

Chutzpah = undaunted courage/confidence

### SONG BEGINS

**Mordi and the Jews:** (Sing)

Yes, you've got chutzpah - the King is in love  
And, yes there's Haman with some push and shove

Yes, you've got chutzpah - the King is in love!

**Leah:** [Joanne T]

You don't need to worry, you haven't a care  
Just call the papers, get a story with flair

**Mordi and the Jews:**

Yes, you've got chutzpah - the King is in love!

**Leor:** [Eve]

Soon, you will invite him to dinner  
For the King and Haman too

You will invite him to dinner  
With a threat of bad PR or that you can sue!

**Mordi and the Jews:**

A bisser tsoris, it'll be OK  
Just ask the Rebbe, they'll know what to say

bisser tsoris = a little bit of trouble  
Rebbe = Rabbi

Yes, you've got chutzpah - the King is in love!

song is at :44 return to :28

Soon, you will invite him to dinner  
For the King and Haman too

You will invite him to dinner  
With a threat of bad PR or that you can sue!  
Just get-ya farpitz, it'll be OK  
Puttin' on the Ritz, that's your winning play

farpitz = all dressed up

Yes, you've got Chutzpah - the King is in love!      song ends at :44

Freeze for applause.

Esther exits SL and the Jews exit SR.

## 13 - The Dinner Invitation (No Music\_ Dialogue Scene):

*Esther approaches the King and makes the dinner invitation.*

Music Notes for this Song: This scene uses Fit as a Fiddle as background music for the Narration and as the cast enters and gets to places. We end the music with Bigthan's first line, "King A. you can't just pull a switch like this . . ."

STAGE DIRECTION: King A, Haman, Bigthan (with a newspaper), Teresh (with a News Paper), and Carcas enter SL. Bigthan and Teresh get the Throne and move it to CS. King A sits on the throne. Esther enters SR. She is carrying a stack of newspapers. She tries to get the King's attention but when he refuses to raise his staff, walks right up to the King.

Blocking and Choreography will be detailed during our rehearsals.

Video Art Card or Slide: "The Throne Room and King A's Office on the Shushan Studios Lot" As she points to the papers and refers to the interviews we see images of Variety with the Headline, "Shushan Studios Wildly Enthusiastic about Queen Esther's Cooking Chops" and The Shushan Times, " Queen Esther is Shushan Studios' Biggest Culinary Star"

### Dora Bailey:

Esther lost no time. She called every paper in town to give an exclusive on the most exclusive dinner of the season, on her cooking prowess, and on how every star and producer in town is angling to get one of the coveted invitations. I, of course, ran the most interesting story with "exclusive" photos of Esther in the kitchen.

Video Art Card or Slide: "Queen Esther in the Kitchen – a Dora Bailey Exclusive" with B&W publicity picture of Esther in an apron in the kitchen in a glamour pose.

### BACKGROUND MUSIC ENDS

**Bigthan:** (Spoken. Gesturing to his newspaper – Esther is trying to get King A's attention and motioning for him to raise his staff – he is ignoring her)

King A., you can't just pull a switch like this on the publicity department. "Shushan Studios Wildly Enthusiastic about Queen Esther's Cooking Chops."

**Teresh:** (Spoken. Gesturing to his newspaper– Esther is trying to get King A's attention and motioning for him to raise his staff – he is ignoring her)

Yeah, boss, what about this one, "Queen Esther is Shushan Studio's Biggest Culinary Star." It seems like the Queen got ahead of the studio on this one. What should we do?

### King A:

Yes, what are we going to do?

**Esther:** (Spoken. Crosses to King A – holding her copies of the newspapers and a copy of her contract)

Nothing.

Absolutely Nothing.

You wouldn't want to call the papers and tell them the "My Dinner with Queen Esther" is not the newest cinema sensation.

**Haman:** (Spoken)

Bigthan, call the papers back.

**Esther:** (Spoken)

I wouldn't do that if I were you. I control my publicity, not you. I could sue for the whole studio. Besides, I think my husband and our King is excited about joining me for dinner – *in my dressing room*. Aren't you Sweet Kingy?

**King A:** (Spoken)

In your dressing room!?! I'll be there.

**Esther:** (Spoken)

Oh, and bring Haman too.

**Haman:** (Spoken)

But Your Majesty, she didn't even wait for you to raise your staff. She just walked right in. People don't do that.

**Esther:** (Spoken)

People?

I ain't people.

I am a ... (Reads from the paper)

"Shimmering, glowing star in the Shushan firmament."

It says so . . .

. . . right here.

Freeze for applause.

Music Notes: Play-off music is "Fit as a Fiddle"

Esther exits SR and King A, Haman, Bigthan, Teresh and Carcas exit SL.

## 14 – Showin' Haman's Shame (Singin' In the Rain)

*Esther, Mordi and the Jews expose Haman's plot to the King and the King orders Haman to be taken away.*

Music Notes for this Song: The recording is from Singin' In the Rain Original Motion Picture Soundtrack Album 1952 – Singin' In the Rain (The MGM Studio Orchestra, Gene Kelly). Intro

(first :47 seconds plays under Dora Bailey's narration) of Singin' in the Rain followed by 10 seconds of intro to the singing.

STAGE DIRECTION: Esther, Mordi and the Jews enter SR. King A, Haman and the Persians enter SL.

Blocking and Choreography will be detailed during our rehearsals.

Video Art Card or Slide: "Esther's dressing room on the Shushan Studios Lot"

**Dora Bailey:**

Oh, folks, this is Dora Bailey from Shushan Broadcasting Services and can you believe it, we are reporting live from Queen Esther's dressing room. Every star in Shushan and all the studio brass are here. Will Esther be able to expose Haman? Will the King believe her? Will the Jews survive the 14<sup>th</sup> of Adar? Oh, look, here is our leading lady now. I have always wanted to say this even though I am not a director, but I have the mic, "Quiet on the set ... and, ACTION!"

SONG BEGINS at :55 in the recording

**Esther:**

Yai – de – lia – lia – lia

(directs Mordi and the Jews to join her in singing)

**Esther, Mordi and the Jews:**

Yai – de – lia – lia – lia – lia

Yai – de – lia – lia – lia – lia

Yai – de – lia – lia – lia – lia

**Esther:**

I'm showing Haman's shame  
Just making their lies plain  
What a glorious feelin'  
To end their con game  
Their scheming to kill  
Gallows for the Jews  
They plan to off me  
Yes, I'm Jewish, its true!

**Mordi:**

But, there's more to this case  
And to Haman's disgrace  
(to King A) Your death is their aim  
They lied right to your face

**Dora Bailey:**

Haman is to blame  
And justice, it will reign  
Just showin'  
Showin' Haman's shame

**King A:**

Knowin' you're a Jew  
Yai – de – lia – de – lia – lia  
I'm in love with you

I'm seein' and lovin' – I'll be true

Music Notes: We are at 2:37 during the instrumental the following action is pantomimed/choreographed through 4:27 when singing resumes.

STAGE DIRECTION: 2:37 to 2:52 King A points to Haman, points to Bigthan and Teresh to arrest Haman and points for them to move Haman SL. (Bigthan, Teresh and Haman all move as directed by King A. 2:53 - 3:04 King A and Mordi shake hands and get everyone to raise their arms and hold hands in solidarity.

DANCE NUMBER: 3:05 – 3:35 Esther takes the King's hand and leads him in a celebratory dance. 3:35 – 4:27 everyone joins in including running out into the aisles and then back up onto the bima with Jews and Persians all mixed together.

**Esther, Mordi, King A, Dora, Jews and Persians (everyone but Haman):**

We're seein' and lovin' – We'll be true

Freeze for applause. We go right into the next scene. There is no narration between.

## 15 – This is Our Lucky Day (Finale -You Are My Lucky Star)

*Everyone (except Haman) celebrates unity, peace and love.*

Music Notes for this Song: The recording is from Singin' In the Rain Original Motion Picture Soundtrack Album 1952 – Finale: You Are My Lucky Star (The MGM Studio Orchestra, Gene Kelly, Debbie Reynolds and the MGM Studio Chorus).

STAGE DIRECTION: Everyone is already on stage. They step forward arm in arm.

Blocking and Choreography will be detailed during our rehearsals.

Video Art Card or Slide: "Esther's dressing room on the Shushan Studios Lot"

**King A: (Spoken)**

Look at this Queen!  
This Queen standing for her people!

That is the Queen whose voice we heard!  
She is the real star of the picture, the studio, the kingdom and the whole Megillah,  
Our Queen Esther! Our Hadassah!

**Entire Cast (even Haman sings along): (Sings)**

This is our lucky day  
Tzedek is here to stay

Tzedek = Justice

Hadassah stood for us  
Justice gleaming  
Dreaming!

**Esther:**  
For all people

**All Men:**  
We're standing arm in arm

**All Women:**  
Stand up to ev'ry harm

**Entire Cast (even Haman sings along):**  
We've told our Purim story  
Celebrated Esther's glory

This is our Purim play!

Oyyyyyy-Oyyyy- Oyyyy- Oyyyy- Oyyyy- Oyyyy-Veyyyyyyyyyy

(The last line "This is our Purim play!" is in full Harmony and "play" is held for a full 10 seconds followed by the crescendo chorus of Oy Vey for about 15 seconds)

Freeze for applause.

*Play off music: Finale (You Are My Lucky Star).*

All FAST exit: Jews and Persians on L of Center Stage exit SL, Jews and Persians on R of Center Stage exit SR, Mordi SR, Haman SL, King A and Esther hand in hand SR (King A moves backstage to SL for curtain call), Dora Bailey SR.

## 16 – Make 'Em Laugh (Instrumental)

*Curtain Call*

Music Notes for this Song: The recording is from Singin' In the Rain Original Motion Picture Soundtrack Album 1952 – Make 'em Laugh (The MGM Studio Orchestra, Donald O'Connor).

Slides/Video Art Cards: NOTE: for each stage direction group for the curtain call below there is copy for the corresponding slide that should project during that group/character's curtain call. Names of cast and crew members will be added once finalized and will need to be added to all slides/video art cards. **We will adjust the credits near the end of the rehearsal process with final changes.**

STAGE DIRECTION: Each group or individual runs out to center stage bows and moves back. (folks who are already out and have another curtain call (Jews and Persians who also are contestants, etc.) come forward to DSC for their bows as other characters and then fall back to crowd. Once Esther has her bow, the full cast moves forward and bows. Signals to the band,

parts in the middle for the backstage crew (who run forward and bow). All stand together (Haman, Esther and Mordi in center) for the Rabbi's thank yous/announcements.

### **Curtain Call order:**

**NOTE FOR SLIDES: ALL NAMES FOR CAST/CREW/BAND WILL BE ADDED FOR THE SLIDES DURING TECH/DRESS WEEK**

Jews and Persians of Shushan ( ½ enter SR/ ½ enter SL)

Slide: Jews and Persians of Shushan including -

- Carcas: Shushan Studios' most daring and most often injured stunt person and one of Haman's henchmen: Jim Richman
- Harbona: a director of photography: Rebecca Hill
- Shethar: an actor famous for their swashbuckling sword play and daring-do: Scott Schaffer
- Yasmin: famous fashion model turned movie star (not a great actress but looks great on and off screen): Shaina Boal
- Farshid: the Studios' elegant song-and-dance man who is puttin' on the ritz on and off camera: Dave Lewinsohn
- Azar: beautiful and charming champion sharpshooter who stars in "westerns" and musicals: Jewely Sandoz
- Delara: the Studios' financial wizard; she knows where every single Daric is spent: Leslie Robinson
- Memucan: an actor famous for their screwball and slapstick comedy routines: NAME OR CUT
- Ramin: the Studios' obsessive scenic designer and master carpenter (insists on building part of every set piece so it is just right): Dan Heims
- Aviva: an award winning and much in demand costume and gown designer to the stars: Joanne Van Ness Menashe
- Chaggai: a famous character actor often cast as the lovable sidekick: Corey Silver
- Daryawesh: a famous actor stereotyped for playing "the heavy": Jeff Bodie
- Isaac: a movie mogul famous for producing epics, some of biblical proportion: Steve Seres
- Shir: absolute movie royalty, classically trained and VERY picky about doing only film adaptations of "the classics": Marge Congress
- Liron: a famous torch singer who is often cast in movie nightclub scenes: Vicki Lachmann
- Rimon: a dancer and choreographer for the Studio – innovator of "modern" dance: Claire Dennerlein Manson
- Arielle: a Jewish co-star known as everyone's favorite girl next door: Lorraine Rose
- Leor: the darling of the flapper set and the "it girl" of 480 BCE: Eve Bernfeld
- Aaron: rodeo star turned "western" star: Ben Sandler
- Dinah: controversial star who went from box office gold to box office poison (of course the fact she created a tabloid scandal when she created a fashion trend by wearing PANTS has nothing to do with her declining box-office appeal in sexist 480 BCE Persia): Debbie Lewinsohn
- Leah: the designer of all the fabulous wigs for the studio's "period pieces": Joanne Treuhaft
- Rinnah: everyone's favorite co-star, always cast as the loyal best friend in those romantic comedies: Judy Cappelman
- Jacob: stand-up comedian who became a star as the comic relief in many of the Studios' hit movies: Josh Kashinsky
- Ari: an iconoclastic filmmaker and artist dismissive of Shushan's studio system: Jeff Clark

Beauty Contest Finalists (already on stage step forward)

Slide: Beauty Contestants

The Pajama Heiress: Joanne Van Ness Menashe

The Tragic Actress: Rebecca Hill  
The Tennis Star: Judy Cappelman  
The Flapper: Eve Bernfeld  
The Water Ballet Star: Leona Mitchell  
The Summer Heartthrob: Vicki Lachmann  
The Studio Milliner: Lorraine Rose  
The Magician: Joanne Treuhaft  
The Costume Designer: Claire Dennerlein Manson  
The Opera Diva: Shaina Boal  
The Studio Lawyer and Fixer to the Stars: Debbie Lewinsohn

The Studio Brass: Bigthan and Teresh (SL) and Darius and Phoebe (SR)

Slide: The Studio Brass –

- Bigthan one of Shushan Studios' inept PR guys and Haman's henchman: Libby Schwartz
- Teresh one of Shushan Studios' inept PR guys and Haman's henchman: Andrew Witt
- Darius: the Inventor (famous head of Darius Labs – the company rumored to have invented the talking picture): Paul Fishman
- Phoebe Dinsmoore diction coach to the stars: Susan Graber

Zethar: (SR)

Slide: Zethar – Shushan Studios' star crooner and the host of King A's beauty contest: Cantor Green

Vashti: Leona Mitchell (SL)

Slide:

Vashti: Leona Mitchell

King Ahasuerus (SL)

Slide:

King Ahasuerus: Ron Silver

Mordechai (SR) Haman (SL)

Slide:

Haman: Rabbi Michael Z. Cahana

Mordechai: Eric Friedenwald-Fishman

Dora Bailey (SR)

Slide:

Dora Bailey: Evi Pazmanczyk

Esther (SR)

Slide: Esther: Cantor Ida Rae Cahana

All Cast Step Forward and Bow

Slide: The Schpielin' in the Rain Cast!

All Cast Signal to the band with their Right arm

Slide: The Band!

Band Leader and Choral Director and Pianist: Tim Ribner

Trumpet: Aaron Peterson

Strings: Jonathan Meek

Drums: Arthur Steinhorn

The Cast parts for The Stage Manager and Production Manager (SR)

Slide:

Stage Manager: Robyn Taylor

Production Manager: Rebecca Friedenwald-Fishman

The Cast Points to the Lighting Crew and sound in the balcony/back of house and Slide Designer/Projection Specialist in the Front Row.

Slide:

Slides: Elizabeth Friedenwald

Sound: Mike Johnson, Mountain Air Studios

Lighting Tech: Fill in here

STAGE DIRECTION: All Stand arm-in-arm as Rabbi makes brief comments. As the Rabbi Makes comments the following “credits” slides continue to run.

***Credits Slides (each hard return is a separate slide):***

Props and Costumes: Eric and Rebecca Friedenwald-Fishman, Robyn Taylor, Sherry Fishman, Paul Fishman

Graphic Design: Robyn Taylor

Publicity: Robyn Taylor and Tracy Alifanz

Poster Photo: Tracy Alifanz and Rabbi Michael Z. Cahana and Production Photos: Steve Bilow

Video Production: Tracy Alifanz and Rabbi Michael Z. Cahana

Eagle-Eye Proofreading: Susan Graber

and A HUGE Thank You to the CBI staff

Written and adapted by Eric Friedenwald-Fishman  
with Rabbi Michael Z. Cahana & Cantor Ida Rae Cahana

Based upon *Singin' In the Rain* Songwriter: Arthur Freed, Composer: Nacio Herb Brown, and  
Screen Play by Adolph Green and Betty Comden

Music Directors: Cantor Ida Rae Cahana and Tim Ribner

Technical Director: Rabbi Michael Z. Cahana

Directed by Eric Friedenwald-Fishman

Thank You to this whole Kehila Kadosha!

**Rabbi Cahana:**

Says “Thank yous” to everyone who needs thanking. Makes any critical announcements. And, ends with,

“So, what about next year . . . “  
(Song Cue)

## 17 – Schpielin’ In The Rain (Singin’ In The Rain)

*And what about next year?*

Music Notes for this Song: The recording is from Singin’ In the Rain Original Motion Picture Soundtrack Album 1952 – Singin’ In the Rain (The MGM Studio Orchestra, Gene Kelly). Music intro starts at :44 and singing starts at :55

STAGE DIRECTION: The cast fills the bimah steps and front of the bimah with Haman, Mordi, King A, Esther, Vashti and Eric FF DSC. Blocking and Choreography will be detailed during our rehearsals.

Video Art Card/Slide: “We’re Schpielin’ in the Rain”

SONG BEGINS at :55

### Esther:

Yai – de – lia – lia – lia  
(directs Mordi and the Jews to join her in singing)

### Esther, Mordi and the Jews + the audience:

Yai – de – lia – lia – lia – lia  
Yai – de – lia – lia – lia – lia  
Yai – de – lia – lia – lia – lia

### Full Cast:

We’re schpielin’ in the rain  
Just schpielin’ in the rain

What a glorious feelin’  
To be here again

We’re laughing at schtick  
But now don’t you fear

*schtick = comic routine*

The script’s in our heads  
We’ll write it by next year

Don’t let our dancin’ chase  
Everyone from the place

Come back for the schpiel  
With a smile on your face

Our work is your gain  
Oh, your joy please contain

Just schpieln'  
Schpielin' In the Rain

Music Note: We are at 2:10 and we skip to 4:18 for a brief instrumental to 4:28 where we sing the last line through the end of the song at 4:51.

We're schpielin', yes, schlepin'' here again. **schlep = to drag yourself or to carry lots of stuff**

(all raise both arms and slowly reach out to demonstrate that this sanctuary and this community of audience/congregation is our very special place)

Video Art Card/Slide: "See you Next Year! The End"

Music Note: The Band plays Good Morning as the audience disperses.

- THE END -