

Written by Eric Friedenwald-Fishman
with Rabbi Michael Z. Cahana and Cantor Ida Rae Cahana
Orchestration by Tim Ribner
Inspired by George Orwell's novel 1984, American politics in 1984, and
the 1984 pop/alt/rock/punk/new-wave, etc. music scene.

CBI's 5784 SCHPIEL: UPDATED 10/21/23 @ 9:00 pm

5784: a 1984 Rock Opera

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.

RED TYPE = Translation of Yiddish or Hebrew

GREEN HIGHLIGHT: EFF AND PRODUCTION TEAM TO UPDATE/ADD INFORMATION ONCE WE HAVE IT

NOTE: The recordings used (syllable count, timing, etc.) for this Schpiel come from the Spotify Playlist “1984/5784”: [Spotify Playlist](#)

Note: Each Song/Scene in the Outline and in the Script lists who is in the scene in Blue. If it says (ALL JEWS) everyone in the chorus who play Jews/Persians have a “splash of blue.”

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

If it says (JEWS & PERSIANS) cast who play Jews have a “splash of blue” and cast who play Persians have a “splash of red.”

Outline of Scenes/Songs

A Brief Newscast – The SBS Evening News provides the setting.

Page: 8 CAST IN NUMBER: Dan Rather-Not (only)

5784 (99 Luft Ballon’s - Nena) – (5784) Intro to the community, the characters, and the concept

Page: 9

CAST IN NUMBER: FULL CAST (JEWS & PERSIANS)

Love Shu-shan (Take On Me - A-ha): Happy Shushan - Jews sing of what is good in Shushan, how awesome nightclub scene is, and how they can worship and live their lives as they please (with some warning of Haman).

Page: 12

CAST IN NUMBER: ALL JEWS: note Haman and 2-3 Persians have a walk so we need 2 Persians to either exit this number early or not to be in it

Born In Shushan, Persia (Born In the USA - Bruce Springsteen) Persians sing of their legit hardships, King A connects conservative resentment to optimism, and Haman convinces them to blame the Jews.

Page: 15

CAST IN NUMBER: ALL PERSIANS + Haman and King A

Once in a Lifetime (Once in a Lifetime - The Talking Heads) - Mordi and the Jews sing of their life, their perspective, and their dreams in Shushan. Mordi also teaches everyone his “new” way to daven.

Page:18

CAST IN NUMBER: (ALL JEWS + Mordi and Esther)

Meshuggana Girl (Material Girl- Madonna)- Miriam, who is Esther’s best friend, sings about being a bit crazy, in this crazy world. I’m a Meshuggana girl in a Meshuggana world.

Page: 22

CAST IN NUMBER: (ALL JEWS + Mordi and Esther)

Boring (Bad - U2) –The King’s Boring Party. And a three-part rock anthem with King A, Haman, and Vashti.

Page: 25

CAST IN NUMBER: (ALL PERSIANS + King A, Haman, and Vashti)

What’s Lust Got To Do With It (What’s Love Got To Do With It - Tina Turner) -- Vasht tells the King she will not dance and protests his sexism.

Page: 28

CAST IN NUMBER: (ALL PERSIANS + King A, Haman, and Vashti)

Hold a Contest Where They Go-Go (Wake Me Up Before You Go-Go - Wham!) - Convincing the King to hold a pageant tonight.

Page: 30

CAST IN NUMBER: (ALL PERSIANS + King A and Haman)

Jump – For the Crown (Jump – For Your Love - Pointer Sisters) - Convincing Esther to enter the pageant.

Page: 33

CAST IN NUMBER: (ALL JEWS + Mordi and Esther)

Love is a Battlefield (Love is a Battlefield - Pat Benatar) –The Beauty Pageant’s last event is the Battle-of-the-Beauties song contest! Rival rockers Pat and Patty are the finalists. *(optional – if timing allows)*

Page: 39

CAST IN NUMBER: (JEWS and PERSIANS + King A, Haman, and Mordi – Esther is on stage at the very end)

Don’t You Forget About Me (Don’t You Forget About Me - Simple Minds)- Esther steals the show and the King!

Page: 43

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

Tenderness (Tenderness - General Public) - The King is in love! Esther is Queen. Everyone (except Haman) celebrates “Tenderness.”

Page: 45

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

Relax (Relax - Frankie Goes to Hollywood) - Haman’s retinue try to convince her to calm down and bide her time. She is furious about the outcome of the beauty contest and proclaims that she will kill Mordi and the King. But Haman manipulates, provokes, and convinces them it is time to, “do it!”

Page: 48

CAST IN NUMBER: (ALL PERSIANS + Haman – King A has a walk-by)

Might Over Right (Head Over Heels - The Go-Gos) - Haman uses this happy tune to sing of her plot to build the gallows, get the King's signature on EDICT #0084 (to hang all the Jews), and to kill the King and usurp his throne.

Page: 51

CAST IN NUMBER: (ALL PERSIANS + Haman – Mordi is on stage “hiding,” and King A. has a walk-by)

Psycho Killer (Psycho Killer - Talking Heads) Mordi, after seeing/hearing Haman's plot, knows that she is a psycho killer and that he needs to warn the Jews and get Esther's help.

Page: 54

CAST IN NUMBER: (Only Mordi is in this scene)

Crime After Crime (Time After Time - Cyndi Lauper) – The Jews go to convince Esther to approach the King and save her people. Esther decides that she will risk it all.

Page: 56

CAST IN NUMBER: (ALL JEWS + Esther and Mordi)

We're Not Gonna Take It (We're Not Gonna Take It - Twisted Sister) – Finally, the Jews have an anthem! It will get everyone in the audience on their feet clapping and singing along. It also provides the opportunity for an awesome electric guitar solo on stage!

Page: 59

CAST IN NUMBER: (ALL JEWS + Esther and Mordi)

Dinner Is Gonna Be Fun (Girls Just Wanna Have Fun - Cyndi Lauper)- Esther and some of the women she trusts get the King and Haman to come to dinner.

Page: 63

CAST IN NUMBER: (King A, Haman, Georgethar, and Andithan - the Persians in this scene + Esther, Miriam, and the Pointerstein Sisters - the Jews in this scene)

Sweet Truths (Sweet Dreams - Eurythmics) – Esther and Mordi reveal Haman's plot.

Page: 65

CAST IN NUMBER: FULL CAST (JEWS & PERSIANS)

Footloose (Footloose - Kenny Loggins) – Joy and celebration after Haman is exposed, the King knows Esther is a Jew, EDICT #0084 is rescinded, and everyone comes together to line dance, of course!

Page: 69

CAST IN NUMBER: FULL CAST (JEWS & PERSIANS)

You Spin me Round (You Spin me Round - Dead or Alive) – Instrumental for the curtain call.

Page: 73

CAST IN NUMBER: FULL CAST (JEWS & PERSIANS)

Schpiel-Buskers (Ghostbusters - Ray Parker Jr.) – What about next year?

Who you gonna call? Schpiel-Buskers! I ain't afraid of no Schpiel!

Page: 77

CAST IN NUMBER: FULL CAST (JEWS & PERSIANS)

The Setting

5784 is a Purim rock opera set in a mash-up (NYC/DC/LA) in 1984. It features a song book with the vast majority of songs released or becoming hits on the charts in 1984, elements of George Orwell's dystopian novel 1984, and a splash of US political celebrities from 1984.

The Character List

Dan Rather-Not: Long-time Anchor and Executive Producer of the SBS Evening News (Dan Rather) – Josh Kashinsky

Esther: an iconoclast and “so original” pop star (Cindy Lauper) (J) – Cantor Green

Haman: the Grand Vizier and Leader of the Righteous Bigots Front (Phyllis Schlafly) (P) – Cantor Cahana

Mordechai (Mordi): leader of the Shushan Jewish Community and leader of an artsy alt-rock band who has a very original way of davening he wants everyone to try (David Byrn) (J) – Rabbi Cahana

King Ahasuerus (King A.): A former B Grade movie actor and popular but easily manipulated King (Ronald Reagan) (P) – Eric Friedenwald-Fishman

Vashti: A superstar who has adopted many genres and had top hits for decades (Tina Turner) (P) – Leona Mitchell

Jews:

Miriam: Esther's best friend and a pop icon (Madonna) – Eve Bernfeld

The Pointerstein Sisters: Rachel, Aliya, and Batsheva an 80's pop update of Motown (Pointer Sisters)

Rachel – Jewely Sandoz

Aliya – Vicki Lachmann

Batsheva – Shaina Boal

David Schneider (goes by Dee) Lead singer of Twisted Shvester) (Dee Snider/Twisted Sister) – Cory Silver

Morris Haas: Lead singer of the Jewish Synth Band Ach-cha (Morten Harket of A-ha) – Ron Silver

Menchie Lennox: Singer, song-writer who blends synth, new-wave and alt. Was very controversial when she wore VERY short orange hair and a man's suit (Annie Lennox) – Debbie Lewinsohn

Schlep: Singer, songwriter, lead singer for The Minyan, he changed his name from Samson Moshe Daniel Siverman to “Schlep” (Sting) – Scott Schaffer

Dolly Perlman: Mega star of many genres – country, pop, etc. She stars in movies, organizes charities, and is known for being beautiful inside and out, and for her platinum blonde hair (Dolly Parton) – Leslie Robinson

David Bowinski: Singer/songwriter, musician, actor – one of the most influential figures in the Sushan music industry, known for his dramatic staging, constantly shifting styles, and stunning creativity (David Bowie) – Ben Sandler

Naches: International and multi-lingual singer known for her pop, new wave, and synth genre hits. Her real name is Mimi Schultz but she and her band go by the stage name Naches (Nena) – Claire Dennerlein-Manson

Belinda Cohen: Lead singer for the “Mach, Machs” the most successful all-female band in all of Persia (Belinda Carlisle) – Joanne Van Ness Menashe

Billy Issac: Emerged from Shushan's Punk Rock scene and rose to fame as a rock, punk, and pop singer. Known for his signature moody and intense look (Billy Idol) – Andrew Witt

Carmiya Dadon: A singer known as the “Queen of the Power Ballad.” She sings in many languages and moves everyone to their feet with the power of her voice and the emotion she brings to every song (Celine Dion) – Lorraine Rose

Persians:

Georgethar: Heartthrob Duo pop star. Also one of Haman's 2 lead henchpeople (George Michael) – Gillian Rosicky

Andithan: Heartthrob Duo pop star who is overshadowed by Georgethar . Also one of Haman's 2 lead henchpeople (Andrew Ridgeley) – Libby Schwartz

Bruce aka The Sheik: A working class icon and a classic rocker known for his signature jeans and flannel shirts (Bruce Springsteen) – Jim Richman

Joan Chariot: Rock singer and guitarist, she is the lead singer of Joan Chariot and the Blackhearts - yes, the band name gives away that she is on board with Haman early (Joan Jet) – Susan Graber

Chrissie: Singer, songwriter, rocker who is the lead of the iconic Persian band the Predictors (Chrissie Hynde/The Pretenders) – Rebecca Hill

Debbie: Is a beautiful blond with an amazing voice who founded a band named after her own nickname (Debbie Harry/Blondie) – Judy Cappelman

Patty Banassar: a star in the rock and pop genres who was classically trained as an opera singer – her arch rival is Patricia Benethar (Pat Benatar) – Kathleen Voboril

Patricia Benethar: a star in the pop and rock genres who was also classically trained as an opera singer – her arch rival is Patty Banassar (Pat Benatar) – Evi Pazmanczyk

Suzie Q: an iconoclast singer who melds genres in her music and her look including punk, goth, and avant-guard (Siouxsie Sioux) – Rebecca Friedenwald-Fishman

Kate Bushehri: Art-rock star and music visionary known for radical sound poem experimentation, lush soundscapes, and inspiration from literary themes (Kate Bush) – Shoshanna Lansberg

Obdulia Namjoo-Jalili: Singer and actress whose career has included pop hits, movie musicals, and even being a finalist in an international song contest (Olivia Newton-John) – Sherry Fishman

Parto Sadr (P): A rocker who became a New Wave star as the lead singer of the band Sacrilege (Patty Smyth of the band Scandal) – [Jordi Vakselis]

Other Characters to cast as Persians or Jews in the chorus should we add Schpielers:

Pesar Geges (P): a singer, songwriter and DJ who helped lead the New Wave movement and is famous for his FABULOUS makeup and idiosyncratic wardrobe (Boy George) – [_____]

Babak (P): Lead singer of one of the most successful Persian rock bands, known for the power and emotion of his voice and his advocacy for causes (Bono) – [_____]

Farshid (P): Lead singer of the synth-pop band Farshid Goes To Epidarus (Holly Johnson, the lead singer of Frankie Goes to Hollywood) – [_____]


Sammy Hagstein (J): – Hard rock and heavy metal star, singer and guitarist, who had cross-over hits top the pop charts (Sammy Hagar) – [_____]

Bolour Talebi (P): singer famous for her ballads (Bonnie Tyler) – [_____]

PROPS/SET PIECES

- Small desk with classic mic and SBS logo, stack of white paper (news script), and chair
- Protest signs on sticks with each characters name and genre, band or some other key hint.
- Speaker's podium with the official Grand Vizier Seal and a giant red button (more like a lectern, the kind with a stand and a 4x4 post and then the top angled surface)
- (4) Haman is Watching You BIG posters (3-4' x 5-6' on foam core). One side: B&W TV with Haman and big letters "Haman is watching you." Other Side: Vibrant color "Dance. Together." "Sing. Together." "Stand. Together." "Thrive. Together." Suspended by fishing line from the top

– able to be lowered into place after Haman turns on the Total Control Constant Surveillance System (the TCCSS) and can be turned from the Bima at the end.

- The Shushan Keg
- Red Solo cups
- “King A’s Wet T-Shirt Contest” poster
- Sony Walkman with headphones
- Contest Edict Fliers (ten 8.5 x 11 and one 11x17 on foam core)
- Interview Magazine 11x17 with Esther on the cover (2)
- (4) 2”x4”x 6ft
- (2) Big coils of rope
- The “old” ladder
- The Throne
- King’s staff
- Tiara (on a velvet cushion) for Queen Esther
- Ring for Esther (big red gem)
- Red Folder with edict
- Others: 

COSTUMES

(see slide show for inspiration shots – We are setting the Schpiel in 1984 US (NYC club scene))

- Persians and Jews are each asked to find a costume connected to their character from the 1984 music scene: Pop, Goth, Alt, New Wave, Syntho, Glam Metal, Heavy Metal, etc. (see the inspiration deck). We ask that each person has a “quick-change” splash of blue and splash of red.
- King A: Traditional 2-button blue suit, with red regimental striped tie.
- Mordi: The GIANT, light gray “Stop Making Sense” Suit
- Esther: 80’s Alt/New Wave likely parachute pants. See inspiration deck.
- Esther: Switches to a dress – See Inspiration Deck
- Esther: Post-contest – add a tiara
- Haman: 1984 CONSERVATIVE women’s skirt suit (Red) and HELMET hair. See inspiration deck.
- Vashti: Short Black Cocktail Dress, fishnet stockings and denim jacket. See inspiration deck.
- Dan Rather-Not: Black or dark blue suit, white shirt, conservative regimental striped tie.
- Miriam: Madonna outfit. See inspiration deck.
- The Pointerstein Sisters: Pointer Sisters Outfits. See inspiration deck.
- David Schneider: Jump Suit, blond long frizz wig, glam makeup. See inspiration deck.
- Georgethar: Black tux Jacket, white T-shirt, 501 Jeans. See inspiration deck
- Andithan: White tux Jacket, black T-shirt, 501 Jeans. See inspiration deck
- Patty Banassar: Black tank top and black skirt, with or without blazer with BIG 80’s shoulder pads. And a splash of red that is different than Patricia’s.
- Patricia Benethar: Black tank top and black skirt, with or without blazer with BIG 80’s shoulder pads. And a splash of red that is different than Patty’s.

You get the picture. We are seeking costumes that convey the 1984 artist your character is based upon dressed in the 1983-85 time period. The inspiration deck has key images, Eric and Rebecca FF are available to help identify options, and Sherry Fishman has offered to help “thrift” to find costumes.

The Script

00 – A Brief News Cast – The SBS Evening News provides the setting.

Background Music: None.

Slide/Video Art Card: “The SBS Evening News with Dan Rather-Not”

(NEWS CASTER ONLY)

STAGE DIRECTION: The Stage is dark. A very small desk/table with a classic desk mic with the SBS (Shushan Broadcasting System) logo as well as a neat stack of white paper (the evening news script) sit on the desk. A spotlight hits the desk and Dan Rather-Not, the longtime anchor and executive producer of the SBS Evening News, walks to the table, sits, clears his throat, cues the band for the 10 seconds of theme music and starts reading the news in an Edward R. Morrow/Dragnet/nearly monotone “classic and authoritative” voice of the news.

Music Note: Just before he starts reading he cues the band and approx. 9 seconds of the CBS News Nightwatch Theme (1982-88) plays. We can either play something similar (synth and horns) or play the recording. <https://www.networknewsmusic.com/cbs-news-nightwatch-1982-1988/>

Dan Rather-Not:

GOOD EVENING AND WELCOME TO AN SBS EVENING NEWS SPECIAL REPORT.

TONIGHT WE ARE BRINGING YOU AN UPDATE ON THE POLITICAL, SOCIAL, AND CULTURAL TENSIONS GRIPPING THIS EXPANSIVE EMPIRE.

SHUSHAN, PERSIA: 5784

THE KING, ONCE A B GRADE ACTOR, HAS CHARMED THE NATION WITH HIS SLOGAN, "MORNING IN PERSIA." BUT, HE IS EASILY MANIPULATED.

THE POP CULTURE SCENE IS A BLAST WITH NEW WAVE, ALT, POP, ROCK, AND GOTH PERSIANS & JEWS MIXING AT DANCE CLUBS.

BUT THE GRAND VIZIER IS HARNESSING TECHNOLOGY TO CRACK DOWN AND PUT IN A TOTALITARIAN STATE WITH THE SLOGAN . . . **“HAMAN IS WATCHING YOU.”**

FOUNDING A GROUP CALLED THE MORAL MAJORITY (WHICH IS NEITHER), HAMAN FIRST TRIED TO BAN DANCING AND THEN TO MAKE EVERYONE BOW TO THEM.

EDICTS COME OUT CONSTANTLY . . . ONE DAY: “MUSIC BRINGS US TOGETHER,” THE NEXT DAY: “MUSIC IS SIN.” UNTIL, ULTIMATELY, HAMAN GETS THE KING TO CHANGE “THE JEWS AND PERSIANS LIVE IN PEACE” TO “HANG ALL THE JEWS.”

WILL HAMAN'S PLOT FOR TOTALITARIAN CONTROL AND UNBRIDLED BIGOTRY PREVAIL?
– OR – WILL THE JEWISH PEOPLE, WITH THEIR CREED, "WE'RE NOT GONNA TAKE IT," PREVAIL?

WILL ESTHER, AN ICONOCLAST, ABOUT WHOM EVERYONE NOTES, "SHE IS SO UNUSUAL," AND MORDI AN ALT MUSIC LEADER WHO KNOWS THAT IF HAMAN GRABS MORE POWER EVERYTHING WILL "STOP MAKING SENSE," BE ABLE SAVE THE DAY?

STAY TUNED TO SEE FOR YOURSELF.

THIS IS DAN RATHER-NOT, BROADCASTING LIVE FOR THE SBS EVENING NEWS.

THANK YOU.

AND GOODNIGHT.

Freeze for applause. Exit SL.

Background Music Pre-song: As soon as Dan Rather-Not says, "Good night." The synth cord intro starts playing very softly during his exit and as Esther enters for the next scene. We go immediately from one scene to the other.

01 – 5784 (99 Red Ballons- Nena) Character Intros.

Background Music Pre-song: Synth cords as they enter.

Music Notes for this Song: "99 Red Ballons" by Nena. The recording is from Nena's 99 Luft Ballons album 1984 English release (the German version came out in 1983. We end at 3:10. We are using the version on the [Spotify1984/5784 playlist](#).

Slide/Video Art Card: "Morning in Persia"

(JEWS & PERSIANS)

STAGE DIRECTION: The Stage is dark. As soon as Dan Rather-Not is off SL, Esther enters SR and crosses DSC where she is hit with a spotlight. While she is mic'd for the whole show, she uses the hand-held (ideally with rhinestones).

SONG BEGINS

Slide/Video Art Card: Esther the iconoclast and pop star – "she is so unusual!"

Esther:

Glad you're here in our Shushan, Persia

Today, we'll sing some songs for you: the Megillah note: syllables are correct, but we can cut "the megillah" if AWK

About freedom, for which we long
For our faith we will stand strong

For now the law, it treats us fair
But don't forget, Haman's out there
In the end we'll have our say
5784 Oy-vey

STAGE DIRECTION: The Stage is washed in dim light so the spotlight on each character makes them "pop" but the audience can see others on the stage. Esther crosses USR gets her sign.

STAGE DIRECTION/Dance Intros: Each Character/set of characters dance-walks with a "protest sign" with their name/character (slides have the character name and brief description). Each double set of 4/6 beats has a character enter, strut in rhythm and slide pose on the hold base note (then move to their blocking position as the next character enters).

1st set of 4/6: King A enters SL crosses CS/pose (move during next set to blocking position)
Slide/Video Art Card: King Ahasuerus: A former B-Grade movie actor who came to power with the slogan "Morning in Persia," he allows the Jews to pray as they please, but is easily manipulated

2nd set of 4/6: Vashti enters SL crosses CS/pose (move during next set to blocking position)
Slide/Video Art Card: Vashti: A superstar who has adopted many genres and had top hits for decades.

3rd set of 4/6: Haman enters SL crosses CS/pose (move during next set to blocking position)
Slide/Video Art Card: Haman, Grand Vizier and Leader of the Righteous Bigots Front – "Haman is Watching You!"

4th set of 4/6: Mordi enters SR crosses CS while Esther crosses CS to meet him and they pose (move during next set to blocking position)

Slide/Video Art Card: Mordechai: leader of the Shushan Jewish Community and of an artsy alt-rock band; and Esther the iconoclast and pop star – "she is so unusual!"

1st and 2nd set of 7/7: Persians enter ½ SL & ½ SR crosses CS/pose (move during next set to blocking position)

Slide/Video Art Card: The Persians of Shushan's music and club scene – alt, goth, pop, rock, new wave, and more! They all seem to wear a splash of red.

3rd and 4th set of 7/7: Jews enter ½ SL & ½ SR crosses CS/pose (move during next set to blocking position)

Slide/Video Art Card: The Jews of Shushan's music and club scene – alt, goth, pop, rock, new wave, and more! They all seem to wear a splash of blue.

Final drum beats Full Cast do four 80's dance jog or fast jumps (cast members choice in place)
at 1:09 - 1:10

STAGE DIRECTION: Esther crosses to DSC while she is mic'd, she uses the hand held (ideally with rhinestones).

Slide/Video Art Card: Esther the iconoclast and pop star – “she is so unusual!”

Esther:

Fifty-Seven Eighty-Four
King A. He is quite a guy
Jewish Shuls are everywhere
There's something here for everyone
Gravlox it is smoked with care
And the Bagels, my – oh – my
In the end we'll have our say
In Fifty-Seven Eighty-Four – oy vey!

STAGE DIRECTION: At “In the end we'll have our say” Haman crosses to DSC and at “Oy vey” steps up to DSC to confront Esther. They have a dance-off (everyone else is swaying/arm motions in the background) 1:30- 1:40 at approx. 1:38 Haman grabs the mic from Esther and uses the hand held (ideally with rhinestones). Esther takes a few steps USR.

Slide/Video Art Card: Haman, Grand Vizier and Leader of the Righteous Bigots Front – “Haman is Watching You!”

Haman:

Oh, Fifty-Seven Eighty-Four
Grand Vizier and so much more
Cause worry, worry, a fear slurry
Whip up hatred in a hurry
This is what I've waited for
This is it folks, this is war!
And King A's crown is on the line
As Fifty-Seven Eighty-Four goes by

STAGE DIRECTION: At “this is war” Mordi (with additional hand held) crosses to DSC and at “go by” steps up to DSC to confront Haman. They have a dance-off 2:00 – 2:30 (first set Haman and Mordi dance with above head arm claps to drum beats, second set Esther and Vashti join, third set full cast joins).

Slide/Video Art Card: Haman, Grand Vizier and Leader of the Righteous Bigots Front: and Mordechai, leader of the Jewish Community and of an alt-rock band

Duet Haman and Mordi:

Fifty-Seven Eighty-Four
An epic tale, it is in store

Mordi:

We all need a superhero

Haman:

We all need to smite this jerk
With edicts to identify
To classify and terrify

Mordi:

Bigotry, we will decry

Esther, Haman, Mordi:

Fifty-Seven Eighty-Four goes by

STAGE DIRECTION: 2:50 – 2:57 Dance-off – everyone does 80’s arm swings

Full Cast:

As Fifty-Seven Eighty-Four goes by (note “by” is held for 12 counts)

STAGE DIRECTION: Fists up at synth and drum 3 beat @ 3:10. Song ends. Freeze for Applause. King A, Vashti and Haman exit SL followed by Persians. Esther and Mordi cross up to just DS of CS. Jews fill in the stage to blocked positions pantomime in character life in Shushan.

BACKGROUND MUSIC: Take on Me

02 – Love Shu-shan: (Take On Me - A-ha) Happy Shushan - Persians and Jews sing of what is good in Shushan and the awesome the nightclub scene.

Background Music: “Take on Me”

Music Notes for this Song: “Take Me On” by A-ha we are using the version on the [Spotify1984/5784 playlist](#). The original version was recorded in 1984 and released in October 1984. The groups’ international debut album was released with an updated version of the song in 1985.

(ALL JEWS: note Haman and 2-3 Persians have a walk so we need 2 Persians to either exit this number early or not to be in it)

STAGE DIRECTION: Mordi and Esther are slightly DS of CS, Jews are in groups doing schtick.

Slide/Video Art Card: “The Main “Plaza” and “Nightlife” district of Shushan, Persia. A cordoned-off street in the warehouse district with dance clubs, concert venues, and bars on all sides.”

Dance Intro from :00 - :34 - Pantomime various Jewish Shmoozing (selling a knish, arguing with a newspaper, arranging a bris, etc.

Morris (Ron):

We're schmoozing away

schmoozing = conversing/working the room

I don't know what I'm to say

I'll say it anyway

I'm not so hot for this new-wave klezmer

klezmer = Jewish folk music genre

Do you fershtey?

fershtey = understand

For in Shushan Jews can pray, okay!

Jews + Mordi and Esther:

(the chorus is split with ½ doing the “Love Shu-shan” and ½ doing the echo “Shu-shan’s fun”)

Love Shu-shan

(Shu-shan’s fun)

Love Shu-shan

(Shu-shan’s fun)

G-d is one!

Quartet:

We can pray! (very high note – Soprano and tenor quartet)

Menchie (Debbie):

Got a bris today

bris= Jewish ceremony and operation of circumcision

Need steady hands

But the mohel’s tremblin’ away

mohel = performs a bris

With a minyan it’s all okay

minyan = a quorum

Say after me

We all love our Kehila Kedosha

Kehila Kedosha = blessed community

Jews + Mordi and Esther: (the chorus is split with ½ doing the “Love Shu-shan” and ½ doing the echo “Shu-shan’s fun”)

Love Shu-shan

(Shu-shan’s fun)

Love Shu-shan

(Shu-shan’s fun)

G-d is one!

Quartet:

We can pray! (very high note – Soprano and tenor quartet)

Dance Interlude: 1:53 – 2:32 Includes Haman coming out and trying to get Mordi, et al to STOP dancing and to bow – but they all are having so much fun they just ignore her. Haman exits to

get her followers. 1:53 – 2:09 circling (think Westside Story) with Haman motioning to bow and Mordi refusing in last 5 seconds – 2:09 – 2:32 Haman/Mordi + 5 Jew/Persian pair ups dance-offs (lean in/lean out – fist forward/fist back, etc.)

Shlep (Scott):

But Haman's in the way, yeah
It's our life, not just a play, I'm worried today
It takes prayer AND action, please remember
No shyin' away
She'll be comin' for us all someday

Jews + Mordi and Esther: (the chorus is split with ½ doing the "Love Shu-shan" and ½ doing the echo "Shu-shan's fun")

Love Shu-shan
(Shu-shan's fun)
Love Shu-shan
(Shu-shan's fun)
G-d is one!

STAGE DIRECTION: Haman and 3-4 of her followers enter SL and cross USC observing the Jews.

Quartet:

We can pray! (very high note – Soprano and tenor quartet)

Jews + Mordi and Esther: (the chorus is split with ½ doing the "Love Shu-shan" and ½ doing the echo "Shu-shan's fun" AND the first couplet* is sung while the quartet holds "pray")

*Love Shu-shan
*(Shu-shan's fun)
Love Shu-shan
(Shu-shan's fun)
G-d is one!

Quartet:

We can pray! (very high note – Soprano and tenor quartet)

Jews + Mordi and Esther: (the chorus is split with ½ doing the "Love Shu-shan" and ½ doing the echo "Shu-shan's fun" AND the first couplet* is sung while the quartet holds "pray")

*Love Shu-shan
*(Shu-shan's fun)

(the quartet joins with the rest of the choir)

Love Shu-shan
(Shu-shan's fun)
Love Shu-shan
(Shu-shan's fun)
G-d is one! (harmony for big finish or spoken shouted fists in the air to punctuate finish)

STAGE DIRECTION: Freeze for Applause. Esther, Mordi and the Jews exit SR. Haman and her followers cross DSC as the rest of the Persians enter SL and cross to blocking positions.

03 – Born in Sushan, Persia (Born in the USA – Bruce Springstein)

Persians sing of their legit hardships and Haman turns them to blame the Jews.

Background Music for lead in: (Born in the USA) only as the cast enters and sets up the podium. Haman will signal to “cut off” the music when she starts speaking.

Music Notes for this Song: “Born in the USA” by Bruce Springsteen we are using the version on the **Spotify1984/5784 playlist**. The song was released on The Boss’ seventh studio album on June 4, 1984 by Columbia Records.

(ALL PERSIANS + Haman and King A)

STAGE DIRECTION: Two Persians bring the speaker podium with the official Grand Vizier Seal and a giant red button. Persian move to either side of Haman, listen and cheer to Haman’s every word. Haman speaks from the podium, clearly a master at the craft of propaganda and nationalist populism.

Slide/Art Card: “The Main “Plaza” and “Nightlife” district of Shushan, Persia. A cordoned-off street in the warehouse district with dance clubs, concert venues, and bars on all sides. Haman is at her edicts podium, pretty much a daily event in her campaign for absolute control.

Haman: (Spoken)

Persians, aren't you tired of working so hard and never getting ahead? (Persian nods and mumbles of agreement)

Isn't it time someone stood up for real hard working and honest Persians and real Persian values? (Persians give more enthusiastic nods and mumbles of agreement)

Don't you all want and need a wise and strong Big Sister who knows what is best, can expose the lies of those elites and outsiders who want to keep you down, and are enemies of Persia? (Persian cheers of agreement, several shout, “We love Big Sister”)

As your Big Sister has told you before, the Jews have always been our enemy! (Persians cheer in agreement)

As Big Sister has warned, all of this “alternative music” is corrupting the minds of our youth! (Persian cheers of agreement)

But, your Big Sister will not let that happen. I have two important announcements. As of today, our Total Control Constant Surveillance System (the TCCSS) is fully operational. (Persians cheer).

From now on real Persians, people Born in Shushan, Persia, have nothing to fear. Because ... Big Sister is Watching You! (Haman hits the big read button and the screens now all have Haman's Face (the video on repeat roll of Haman watching. Persians go wild with cheers).

Why do real Persians, people Born in Shushan, Persia, have nothing to fear?!?! Because...

Persians:

Big Sister is Watching You!

Big Sister is Watching You!

Big Sister is Watching You!

Big Sister is Watching You!!!!

(Persians again go wild with cheers, some shout "Haman")

Haman:

And, clearly, it is time for another edict. One that real Persians, people Born in Shushan, Persia, will support and have nothing to fear. Yes, the King, (aside to audience) the easily manipulated B grade actor that he is, (back to the mic and the Persians) has signed my newest edict changing his old decree "Perisans and Jews should Worship and Bow (or not) as they Please" to ...

(Haman hits the big read button again) "All Bow to Haman"

Slide/Art Card: "Official Edict #5781, **All Bow to Haman: Big Sister is watching you!**"

(All Persians cheer, some look at each other in concern and mumble that they like dancing)

Music Notes: Intro to the song starts here as Haman delivers the last into line. We will time it so the intro wraps right after she says, "Born in Shushan, Persia so she can start singing.

Haman:

It's time for someone to speak out against the humiliation that real Persians are suffering at the hands of the Jews and those who excuse their ways. Now is that time. And your benevolent and all-seeing Big Sister is going to stand up for those who were Born in Shushan, Persia.

SONG BEGINS

Haman:

Born here in this dumb King's town
The first Jew I see I'm gonna kick around
Persians are like a dog that's been beat too much
Jews'll take your jobs, gonna steal your wives and such

Now, born in Shushan, Persia

All Persians join in: I was born in Shushan, Persia

I was born in Shushan, Persia

Born in Shushan, Persia

Bruce Silverman (Jim):

Now, got Persian pride, now take a stan'
Gotta show the Jews an iron hand
Get the Yids all out of our land
Make em' bow, every Jewish man

Born in Shushan, Persia

I was born in Shushan, Persia

All Persians join in: I was born in Shushan, Persia

I was born in Shushan, Persia

(King A enters SL, sees Persians gathered and a microphone on a podium, doesn't listen or understand what is being said, but loves the chance to make a statement and works his way during the next solo to the Podium)

Joan Chariot (Susan):

Laid off from the idol factory
All King A. says, "Sorry, it's not up to me"
But it's clear when you ask Haman,
She says, "Jews aren't real Persian"

Now!

(Brief music interlude)

(Persian cheer each other on, Haman encourages another Persian soloist to tell their story)

Chrissie (Rebecca H):

I had respect, just who I am
Didn't need no fancy school
Now they call me a fool

(Brief music interlude)

Debbie Harry (Judy):

They think they are better - think they are cool
I feel like they have gone and changed all the rules

(Brief music interlude)

King A:

It is "morning in Persia" – be all you can be
It's Persia's moment of opportunity
You'll have lots of hope, down the road
Wealth will trickle down, I have deemed it so

(After “trickle down,” King A exits SL smiling and waving as he sings, “I have deemed it so.”)

Haman and Persians:

Born in Shushan, Persia
I was born in Shushan, Persia
Now, born in Shushan, Persia
I’m a real born Persian, in Shushan, Persia, now
Born in Shushan, Persia
Born in Shushan, Persia
Born in Shushan, Persia
I’m a true rockin’ Persian in Shushan, Persia, now

(Music play off from the last lyric which ends at 3:14)

Haman:

(Does the riffs, “now,” “awww” with the long high “Yeahhhhhh!”)

(During the play off Persians cheer, give victory signs and fists in the air. Haman stays center stage riffing and after her high “yeah” we end the song.

FREEZE FOR APPLAUSE. Haman exits SL and half Persians exit SL/half Persians exit SR.

04 - Once in a Lifetime (Once in a Lifetime - The Talking Heads)

Mordi and the Jews sing of their life, their perspective, and their dreams in Shushan

Background Music for lead in: (Stop Making Sense) Intro plays while Persians exit, Jews enter and Mordi Talks.

Music Notes for this Song: The version of “Once in a Lifetime” by The Talking Heads that we are using was part of their hit album and concert movie Stop Making Sense that premiered on April 24, 1984. We are using the version on the [Spotify1984/5784 playlist](#).

(ALL JEWS + Mordi and Esther)

STAGE DIRECTION: Mordi, Esther and the Jews enter SR. Mordi and Esther move DSC and Jews fill in the stage (positions will be set during blocking and based upon solos.

Slide/Art Card: “The Main “Plaza” and “Nightlife” district of Shushan, Persia. Mordi celebrates Jewish values, gives a bit of a sermon, and tries to get Jews to try his new “Mordi Davening Move.”

Mordi: (spoken)

Hello Shushan! How you all doing tonight? (gesture to hear response from the audience/Jews on stage cheer and shout “great” “fantastic” “awesome” “fabulous”. Mordi is not satisfied with the crowd’s response)

I can’t hear you! You have to do better than that. I said, how is Shushan’s Jewish community doing tonight? (gesture to hear response from the audience/Jews on stage cheer and shout “great” “fantastic” “awesome” “fabulous”. Hopefully we get a better/louder response from the audience)

Now that’s more like it. It is so great to be here as part of this Kehila Kedosha. In this time when it feels like some people are only focused on Burning Down the House and when all the mishegoss can make everything Stop Making Sense, it’s good that when we come together and treat every moment like it is a Once In a Lifetime opportunity to be there for each other, to praise Adonai for the miracle that is life, and to make a difference – we can say with confidence, “This is my beautiful house” – and – “This is our beautiful life!”
(Jews cheer)

Kehila Kedosha = blessed community
Mishegoss = mischief or inappropriate actions

SONG BEGINS

Mordi:

(spoken)

And you may find yourself living in a haymish town.

haymish = friendly/informal

And you may find yourself in a Persian part of the world

And you may find yourself surrounded by a crazy large mishpocha

mishpoch = extended family

And you may find yourself in a beautiful shul, with a beautiful niece (gestures to Esther)

And you may ask yourself, "Well, how did I get here?"

(Sing - Call/Response)

Mordi: Praise to Adonai,

Jews: G-d’s everywhere, G-d is one (note God’s/God is in this phrase)

Mordi: Praise to Adonai,

Jews: if you’re reform or you’re frum

Mordi: Ignore that putz again,

putz= term of contempt for a jerk (also a vulgar term for a penis)

Jews: after orders to bow down

Mordi: Once in a lifetime,

Jews: no more face down to the ground

Mordi:

(spoken - holds up a grogger) And you may ask yourself, "How do I work this?" (hands it off)

And you may ask yourself, "Where is that crazy large mishpocha?"

And you may tell yourself, "This is not my beautiful shul"
And you may tell yourself, "This is not my beautiful niece"

(Sing - Call/Response)

Dolly (Leslie): Praise to Adonai,

Jews: G-d's everywhere, G-d is one (*note God's/God is in this phrase*)

Dolly (Leslie): Praise to Adonai,

Jews: if you're reform or you're frum

Dolly (Leslie): Ignore that putz again,

Jews: after orders to bow down

Dolly (Leslie): Once in a lifetime,

Jews: no more face down to the ground

Mordi: (*does signature David Byrn Hand chops on arm and hit forehead move – aka the Mordi Daven Move*)

Try to daven like me, Try to daven like me

(*Jews join in the Mordi Daven Move. 1 Jew DSL and 1 JEW DSR encourage the audience to stand up and join*) Try to daven like me, Try to daven like me

Try to daven like me, Try to daven like me

Try to daven like me, Try to daven like me

(*Brief Music and Dance Interlude*)

Mordi: (*spoken*)

Standing for tzedek, yes! Standing for justice

tzedek = justice

There is justice, as a result of our action

Fighting for justice, standing for justice

We advance justice, as a result of our action

(Sing - Call/Response)

David Bowinski (Ben Sandler): Praise to Adonai,

Jews: G-d's everywhere, G-d is one (*note God's/God is in this phrase*)

David Bowinski (Ben Sandler): Praise to Adonai,

Jews: if you're reform or you're frum

David Bowinski (Ben Sandler): Ignore that putz again,

Jews: after orders to bow down

David Bowinski (Ben Sandler): Despite the rocks and stones,

Jews: no more face down to the ground

(Sing - Call/Response)

Nena (Clare): Praise to Adonai,

Jews: G-d's everywhere, G-d is one (*note God's/God is in this phrase*)

Nena (Clare): Praise to Adonai,

Jews: if you're reform or you're frum
Nena (Clare): Ignore that putz again,
Jews: after orders to bow down
Nena (Clare): Despite the rocks and stones,
Jews: no more face down to the ground

Mordi: (spoken)

You may ask yourself, "What is that beautiful shul?"
You may ask yourself, "What does observance lead to?"
And you may ask yourself, "Am I right, am I wrong?"
And you may say to yourself, "My G-d, what have I done?"

(Sing - Call/Response)

½ **the Jews and Mordi:** Praise to Adonai,
Other ½ of the Jews: G-d's everywhere, G-d is one (*note God's/God is in this phrase*)
½ **the Jews and Mordi:** Praise to Adonai,
Other ½ of the Jews: if you're reform or you're frum
½ **the Jews and Mordi:** Ignore that putz again,
Other ½ of the Jews: after orders to bow down
½ **the Jews and Mordi:** Despite the rocks and stones,
Other ½ of the Jews: no more face down to the ground

Music Note: Approx. 3:43 jump to approx. 4:40

All:

Praise to Adonai
Praise to Adonai
Praise to Adonai
Once in a lifetime

Praise to Adonai
Praise to Adonai
Praise to Adonai
Once in a lifetime

FREEZE FOR APPLAUSE. Jews cheer, congratulate Mordi and Kibitz and Esther and Miriam move DSC with their "entourage" Men move US.

05 - Meshuggana Girl (Material Girl - Madonna)

I'm a Meshuggana – Miriam (Esther's best friend), Esther, and the Jews sing about being a bit crazy in this crazy world.

Background Music for lead in: (Intro to Material Girl – it is 30 seconds and should time pretty close for the dialogue to end and Miriam to start singing)

Music Notes for this Song: The version of “Material Girl” by Madonna that we are using was part of her hit album “Like a Virgin” that was released on November 12, 1984. We are using the version on the [Spotify1984/5784 playlist](#).

ALL JEWS + Mordi and Esther

STAGE DIRECTION: Esther, Miriam and their entourage strike a pose DSC and other Jews and Mordi fill in the stage (positions will be set during blocking and based upon solos/choreography).

Slide/Art Card: “The Main “Plaza” and “Nightlife” district of Shushan, Persia. The Jews admire Esther for being a Meshuggana Girl.

Miriam:

Your uncle really knows how to give a sermon. My dad really can't. I am always telling him, “Pappa, don't preach.”

Esther:

Yes, he really gets worked up about Jewish values, standing for what is right, and finding new ways to daven. He always lets his True Colors shine through.

Even with the TCCSS and Big Sister Watching You, he refuses to bow. I sometimes wonder if he is a bit too reckless or crazy.

Miriam:

You should talk...

SONG BEGINS

Miriam:

Some boys kiss you
Some boys hug you
I think they're ok
If they don't give you proper respect
You just walk away – yeah

They can beg and they can plead
But they can't see the light

All Women: that's right

Miriam:

'Cause the boy who's a Talmud Chacham
Could be your Mister Right

Talmud Chacham = Torah scholar

'Cause we are living in a meshuggana world.
And you're a meshuggana girl

Meshuggana = crazy/chronic disturbance

All:

You know that we are living in a meshuggana world
And you're a meshuggana girl

(Brief Music and Dance Interlude)

Miriam:

Some Jews protest
Some risk arrest
It's T'zedek they seek
But no one does it quite like you
'Cause you are so unique

Belinda Cohn (Joanne V-M):

Haman tries to sell her lies but
You won't bow today

All Women: no way

Belinda Cohn (Joanne V-M):

Only goys who bow to idols
Worship in this way

All: 'Cause we're living in a meshuggana world
And you are a meshuggana girl
You know that we are living in a meshuggana world
And you are a meshuggana girl

Music Note: Brief Instrumental break

Living in a meshuggana world
And you are a meshuggana girl

Women: You know that we are living in a meshuggana world
And we are all meshuggana girls

(Brief Music and Dance Interlude)

Men: Living in a meshuggana world

Women: meshuggana

Men: Living in a meshuggana world

Living in a meshuggana world

Women: meshuggana

Men: Living in a meshuggana world

Esther:

Tyrants come and schmucks they go

But that can change you see

Experience has made us rich

That's why they're after me

'Cause everybody's living in a meshuggana world

And I am a meshuggana girl

Miriam:

You know that we are living in a meshuggana world

And we are all meshuggana girls

Music Note: Brief Instrumental break

All:

Living in a meshuggana world

And you are a meshuggana girl

You know that we are living in a meshuggana world

Women: And we are all meshuggana girls

Music Note: Brief Music and Dance Interlude

Miriam and Esther:

A meshuggana , a meshuggana , a meshuggana , a meshuggana world

Men: Living in a meshuggana world

Women: meshuggana

Men: Living in a meshuggana world

Living in a meshuggana world

Women: meshuggana

Men: Living in a meshuggana world

Living in a meshuggana world

Women: meshuggana

Men: Living in a meshuggana world

Living in a meshuggana world

Women: meshuggana

All:

A meshuggana world! (big end vs fade. Sharp cut off on “world”)

FREEZE FOR APPLAUSE. Esther, Miriam, and Mordi exit SR all others split and exit SR and SL. Change to Persian color for ALL Persian next scene (the King’s party.)

06 – Boring (Bad - U2) The King’s Boring Party

Background Music for lead in: (Intro to Bad by U2 - is is about 20 second during which folks stumble, drink, snooze, etc.

Music Notes for this Song: The version of “Bad” by U2 that we are using was released as a track on the Unforgettable Fire album on October 1, 1984. It was the final song played for the all-star Live Aid concert where Bono leapt form the stage and dances with the audience. We are using the version on the [Spotify1984/5784 playlist](#).

(ALL PERSIANS + King A, Haman, and Vashti)

STAGE DIRECTION: Persians enter 50/50 SR and SL they have Red Solo cups, 2 Persians bring in the Keg, Vashti and some of her entourage enter SR and cross DSL observing the party with disgust. Haman and King A enter SL and survey the party – they are very concerned about how boring the party is (positions will be set during blocking and based upon solos/choreography).

Slide/Art Card: “The Palace Ballroom” where King A is throwing an “epic” party. Of course, neither he nor Haman has any concern about the hypocrisy of their “family values regime” throwing a drunken party and objectifying women.

King A: (spoken to the audience)

Even though it is the middle of the night, everyone is exhausted, the beer is flat, and I have been told this is the most boring party in Persian history, things will get better. As my consultants tell me to repeat constantly, “It’s always morning in Persia!”

SONG BEGINS

King A: (to the Persians)

If you “just say, no” today

If you stare into your brew again

If I could, yes I would

If I could, I would

“Just say, no”

Surrender (King A takes a big drink of his brew)

Obfuscate

If I could throw this lifeless party to the wind

Leave this night so gray

See you dance, dance away (to Vashti)

All through the night (one of the Persians holds up a “King A’s Wet T-Shirt Contest” poster)

And in the rain (King A points approvingly to the poster)

In something real tight

You’d light a flame

Haman:

If you could through your dance

Set our spirits free, and tear your dress away

See you dance, dance today

In the spotlight

You’d make them bray (points to the Persians)

Ooh, ooh, ooh, ooh, ooh, ooh,

Persian Tenors and Sopranos join in with Haman:

Ooh, ooh, ooh, ooh, ooh, ooh,

King A:

Just don’t say, “No”

Haman:

Yes, you will dance today

King A:

Just don’t say, “No”

Haman:

You will dance today

This crowd will wake

This crowd will wake

Crowd awake

Vashti:

I’m not dancing

Oh, no, no, no

Music Note: Instrumental interlude

Stage Direction: Vashti, King A and Haman circle each other and end up in a row CS (Haman SR, Vashti CS, King A SL).

Vashti:

If you should ask then maybe I'd (To audience)
Tell you what I would say
True colors fly - won't take no flack
Bruised lovin' wife, so you can brag
Hopes crash, collide in wanton eyes (points to King A)

Haman: (taunting with the braying cat-calls)

Ooh, ooh, ooh, ooh, ooh, ooh

King A, Haman and Vashti:

If I could, you know I would, if I could, I would

(Simultaneous) **King A and Haman:** Make it so

(Simultaneous) **Vashti:** Just say, No

King A:

My desperation

Haman: (makes hourglass shapely figure with hands as singing)

Revelation

Vashti: (points to King A and Haman on either side of her)

Exploitation!

King A:

Dance sensation!

Haman: (referring to King A)

His fixation.

Vashti: (signaling to the audience - don't you see this)

Violation!

(King A is getting angry)

Haman: (referring to King A)

His frustration.

King A: (makes slit through signal)

Termination!

(Simultaneous) **King A and Haman:** I said, Go!

(Simultaneous) **Vashti:** I said, No!

(Simultaneous) **King A and Haman:** You will dance today.

(Simultaneous) **Vashti:** I won't dance today.

(Simultaneous) **King A and Haman:** I told you, Go!

(Simultaneous) **Vashti:** I told you, No!

(Simultaneous) **King A and Haman:** You will dance today.

(Simultaneous) **Vashti:** I won't dance today.

(Simultaneous) **King A and Haman:** I told you, Go!

(Simultaneous) **Vashti:** I told you, No!

(Simultaneous) **King A, Haman, and Vashti:** Oh now, this sets our fate today

King A:

You'll dance today!

Haman:

You'll dance today!

King A and Haman:

Dance today.

Vashti:

I'm not dancing

Oh, no, no, no

Freeze for applause.

07 – What's Lust Got to Do With It (What's Love Got to Do

With It - Tina Turner) Vashti stands up to King A and Haman, showing the harms caused by patriarchal social norms.

Music Notes for this Song: The version of "What's Love Got to Do with It" was recorded by Tina Turner and released on her 1984 album *Private Dancer*. It became her biggest selling single. We are using the version on the [Spotify 1984/5784 playlist](#).

STAGE DIRECTION: This song is a continuation from the last scene. No one has left the stage. Blocking and choreography will be set during rehearsal.

Slide/Art Card: "The Palace Ballroom." The King's party has become very tense. All eyes are on Vashti.

SONG BEGINS

Vashti:

You must understand how the wave of your hand
Makes the horde react
That you still get a thrill - by exploiting girls
Shows you have no tact
It's quizzical
Pathological
We could try to ignore that this shows you're a rat
Oh oh

What's lust got to do, got to do with it?
What's lust, but being devoid of devotion?
What's lust got to do, got to do with it?
How can we trust when our trust can be broken?

I stand up to you, now you're getting confused (to King A)
You can't control me
Now you're looking amazed - I've stepped out of place
I've got cause to be
There's a name for it
There's a phrase that fits
But whatever the reason you disrespect me
Oh oh

What's lust got to do, got to do with it?
What's lust, but being devoid of devotion?
What's lust got to do, got to do with it?
How can we trust when our trust can be broken?
Ooooooh

Brief music interlude/dance and bridge

Yes, I'm takin' on a new direction
And I have to say
That I'm standin' for my own protection
It moves me to feel this way
Oh, Oh, Oh

What's lust got to do, got to do with it?
What's lust, but being devoid of devotion?
What's lust got to do, got to do with it?
How can we trust when our trust can be broken?

All Persian Women and Vashti:

What's lust got to do, got to do with it?

What's lust, but being devoid of devotion?

What's lust got to do, got to do with it?

How can we trust when our trust can be broken? (King A signals to two of his henchpeople to take Vashti away) – they remove her exit SL as the Persian women sing the chorus below)

All Persian Women: (King A's henchpeople remove Vashti SL (She actually struts a head of them SLOWLY waving to the audience) as the Persian women sing the chorus below)

What's lust got to do, got to do with it?

What's lust, but being devoid of devotion?

What's lust got to do, got to do with it?

How can we trust when our trust can be broken?

Freeze for applause.

08 – Hold a Contest Where They Go-Go (Wake Me Up Before You Go-Go - Wham!) Convincing the King to hold a contest . . . tonight!

Music Notes for this Song: The version of “Wake Me Up Before You Go-Go” was released on May 14, 1984. It topped the charts and became Whams first #1 UK and #1 US hit. We are using the version on the [Spotify1984/5784 playlist](#).

STAGE DIRECTION: This song is a continuation from the last scene. Other than Vashti and the two henchpeople, no one has left the stage. The two hench people return – enter SL. Blocking and choreography will be set during rehearsal.

Slide/Art Card: “The Palace Ballroom.” The King realizes, quite quickly, that he is lonely. Haman proclaims an edict (of course), and the court convinces the King to hold a contest.

King A: (spoken)

Oh my! I think I am suddenly lonely. And Persians expect their “family values” King to have a picture-perfect Queen.

Haman: (spoken and signaling to bring her podium)

This is exactly what I have been talking about. Women like Vashti who step out of their place get what they deserve. She was subverting traditional values and gender roles – and we all know where that leads. This is an opportunity, an opportunity to bring real Persians together. (by now in position at her podium) It is time for another edict. (Persians cheer as Haman whispers to the King and King A nods enthusiastically)

King A has agreed to my newest edit changing his old decree – “Vashti is to be respected as Queen” to ... ([Haman hits the big read button again](#)) “The Beauties of the Land will Compete to be Queen.” ([Persians cheer - enthusiastically](#))
Slide/Art Card: “Official Edict #5782 – *All Beauties Compete to be Queen: Big Sister is watching you!*”

SONG BEGINS

Music Note: Song starts immediately after Haman’s last line.

Persian Men:

Queen-Pageant
Queen-Pageant
Queen-Pageant
Queen-Pageant

Georgethar:

They’ll put the boom-boom into your heart (all women sing: “ooh-ooh”)
They’ll send your soul sky-high
When their lovin' starts
Queen-Pageant into your brain (all women sing: “yeah-yeah”)
Goes a bang-bang-bang
'Til your heart does the same
But something's bugging me (Persians are singing the background do-whops “bap baaa”)
Something ain't right
All the girls will know
What you did tonight
You ended Vashti – now she’s dead
But with scheming (do-whops stop)
We can make it a virtue instead

Andithan (soprano or tenor):

Tell them all to come to go-go
They’ll all do tricks for you like a yo-yo
Tell them all to come to go-go
I don't wanna miss it when you see some thigh
Tell them all to come to go-go
'Cause you’re not planning on livin’ solo (to King A)
Tell them all to come to go-go, ah
Hold a pageant tonight
You wanna see some thigh, yeah, yeah

Georgethar:

Let’s take the sad eyes out outta your way (all women sing: “ooh-ooh”)
And see some girls shine brighter than you can say

They'll fan a small spark into a flame (all women sing: "yeah-yeah")
Your eyes, your heart will never be the same

Andithan:

We'll find your lady (Persians are singing the background do-whops "bap baaa")
You're no fool
They'll all go crazy, 'cause you are so cool
Pretty ladies
Every night
They'll be dancing (do-whops stop)
Everything will be alright

All Persins:

Tell them all to come to go-go
They'll all do tricks for you like a yo-yo
Tell them all to come to go-go
I don't wanna miss it when you see some thigh
Tell them all to come to go-go
'Cause you're not planning on going solo (to King A)
Tell them all to come to go-go, ah
Hold a pageant tonight

Haman:

You wanna see some thigh, yeah, yeah, yeah

(King A and Haman excited about the Pageant Jitterbug and all the Persians dance)

Persian Men:

Queen-Pageant
(pause – for horns)
Queen-Pageant
(pause – for horns)

King A:

Cuddle up, ladies
Move in tight
You'll be dancing every night
Come be my Queen
Come sit on my throne
If you do
I won't be alone
(pause – for organ and dancing)

Persian Men:

Queen-Pageant

(pause – for organ and dancing)

All Persins, Haman and King A:

Tell them all to come to go-go
They'll all do tricks for you like a yo-yo
Tell them all to come to go-go
I don't wanna miss it when you see some thigh
Tell them all to come to go-go
'Cause you're not planning on going solo (to King A)
Tell them all to come to go-go, ah
Hold a pageant tonight

(We are adjusting the ending to have a big finish by repeating the last verse)

Tell them all to come to go-go
They'll all do tricks for you like a yo-yo
Tell them all to come to go-go
I don't wanna miss it when you see some thigh
Tell them all to come to go-go
'Cause you're not planning on going solo (to King A)
Tell them all to come to go-go, ah
Hold a pageant tonight (hold tonight for 8 beats)

Freeze for applause.

King A, Haman, Andithan, and Georgethar exit SL arm in arm excitedly planning the pageant. All others split and exit SR/SL excited to spread the news! Note: Change splash of color as next scene is ALL JEWS.

09 – Jump for the Crown (Jump for My Love – The Pointer Sisters) Convincing Esther to enter the contest.

Background Music for lead in: (Jump for My Love) Intro plays while Jews enter and get to places for dialogue.

Music Notes for this Song: The version of “Jump (For My Love)” an electro-pop hit was released on April 11, 1984 as the third single from their Break Out album. It was the best selling American dance single of 1984. We are using the version on the **Spotify1984/5784 playlist**.

(ALL JEWS + Esther and Mordi)

STAGE DIRECTION: Esther enters SL (dancing and wearing a Sony Walkman) crosses DSC. Mordi, The Pointerstein Sisters (Rachel, Aliya, and Batsheva), David (Dee), and the Jews (with many

carrying Pageant Edict Fliers) enter SR. Mordi, The Pointerstein Sisters, and David (Dee) cross to Esther. The Jews fill in the stage (positions will be set during blocking and choreography).

Slide/Art Card: The Main “Plaza” and “Nightlife” district of Shushan, Persia. Word of the contest has spread. Mordi and the Pointerstein Sisters think Esther is so unusual that she could win. But can they convince her to jump in?

David (Dee): (Spoken - excited)

Hey, everyone! You gotta listen to me. All this Big Sister stuff from Haman is going to get bad for us. We really need a slogan and an anthem. I think I have it. “We really shouldn’t put up with this!”

Jews, Modi, Esther: (Spoken - emphatic)

No!

David: (Spoken – a bit deflated)

Well, I thought it was catchy.

Music Notes: Intro to song begins as background to the Pointerstein Sisters dialogue.

Slide/Art Card: “Official Edict #5782 – *All Beauties Compete to be Queen: Big Sister is watching you!*”

Rachel Pointerstein (Jewely): (Spoken)

We don’t need a slogan. We need to win this contest and get one of our own to be crowned Queen.

Aliya Pointerstein (Vicki): (Spoken)

Yes! We need a beauty so unique, so fun, so iconoclastic that the King will have to notice her.

Batsheva Pointerstein (Shaina): (Spoken)

We all know who has to enter. It has to be Esther because “she is so unusual!”

The Pointerstein Sisters (all three in unison): (Spoken)

Esther, you’ve got to jump in.

You’ve got to Jump for the Crown.

SONG BEGINS

Rachel:

Your look tells me that you don’t see

You could win this in a heartbeat

You then can make Haman flee

The Pointerstein Sisters:

You'll see,
you have all that he needs
Then we all can be free

Aliya:

I'm so excited, I can see you
As the winner,
Oh, Esther
You'll take them down, you'll take them down
Like no one's ever done before

The Pointerstein Sisters:

And if you want more, if you want more
more, more

Aliya & Rachel:

Then jump,

Batsheva:

for the crown

Aliya & Rachel:

Jump in,

Batsheva:

You've got the touch

Aliya & Rachel:

Jump,

Batsheva:

The King will plotz for your kisses
In the night, so

Aliya & Rachel:

Jump,

Batsheva:

jump for the crown

All Jews:

Jump,

The Pointerstein Sisters:

We know you're strong, so use your chutzpah

All Jews: Jump in,

The Pointerstein Sisters:

we know tzedek
will hold you up

All Jews:

Jump,

Rachel:

The King will plotz for your kisses
In the night, so

Aliya & Batsheva:

Jump,

Rachel:

jump for the crown

Brief synthesizer and drum interlude

The Pointerstein Sisters:

Go tell him, "I'm the only woman for you"
Nobody does it like you do,
Go make a move - give it a try and
Go much farther,
Oh, Esther

Esther:

I am the one, I am the one
I'm bangin' down the palace door
And if we want more

All Jews, The Pointerstein Sisters & Esther:

Yes, we want more, more, more
Then jump

Esther:

for the crown

The Pointerstein Sisters:

Jump in

Esther:

I have the touch

The Pointerstein Sisters:

Jump

Esther:

The King will plotz for my kisses

In the night, so

All Jews:

Jump,

The Pointerstein Sisters:

jump for the crown

All Jews:

Jump,

The Pointerstein Sisters:

We know you're strong, so use your chutzpah

All Jews:

Jump in,

Esther:

I know tzedek will hold me up

All Jews: Jump,

The Pointerstein Sisters & Esther:

The King will plotz for (your/my) kisses

In the night, so

All Jews:

Jump,

The Pointerstein Sisters & Esther:

jump for the crown

Rachel:

When you go sing to him,

Aliya:

Oh, he'll come alive,

Batsheva:

And the crown provide, ooh

Oh, it feels so right

All Jews, The Pointerstein Sisters:

It is time for you to win tonight!

Jump

All Jews:

Jump in

The Pointerstein Sisters:

The King will plotz for (your/my) kisses

In the night, so

Jump, jump, jump (ooh, yeah)

Esther:

Yes, we are strong, and we have chutzpah

All Jews:

Jump,

The Pointerstein Sisters:

You know tzedek will hold you up

All Jews:

Jump in,

The Pointerstein Sisters:

The King will plotz for (your/my) kisses

In the night, so

All Jews & The Pointerstein Sisters:

Jump, jump for the crown (hold "crown" for four beats as the big finish while Esther sings the high "ooh-oh")

Esther:

(ooh-oh)

(Song Ends at approx. 3:35)

Freeze for applause.

10 – Love is a Battlefield (Love is a Battlefield – Pat Benetar)

The Beauty Pageant

Background Music for lead in: (Love is a Battlefield) Intro plays while the cast enters and get to places for dialogue.

Music Notes for this Song: The version of Pat Benetar’s hit “Love is a Battlefield” was actually released in 1983 but made the US Billboard Top 100 Chart for 1984 as well as 1984 top 20 in West Germany, Australia, Belgium, and the Netherlands. We are using the version on the [Spotify1984/5784 playlist](#).

(JEWS and PERSIANS + King A, Haman, and Mordi – Esther comes in at the very end)

STAGE DIRECTION: Two Persians enter SL and move Haman’s podium DSC and stand on either side of it. Haman enters as they are moving the podium crosses to podium to begin Edict. King A, Andithan and Georgethar enter SL and move DSL followed by other Persians who fill in. David (Dee), Miriam, Modri, and the Pointerstein Sisters enter SR and cross DSR followed by the Jews. Patty and Patricia enter SL and move USC either side of the arch steps. Positions for all will be set during blocking and choreography.

Slide/Art Card: “The Palace Ballroom.” The Queen Pageant has gone several rounds as an arena-concert in the national stadium and has moved to the palace for the final round: **The Battle of the Beauties** Sing-off.

Haman: (Spoken – fake cheerful – [very](#) Phyllis Schlafly)

And ... guess what????? Yes, my fellow real Persians, it is time for another edict. One that real Persians, people Born in Shushan, Persia, will support and have nothing to fear. Of course, the King has signed my newest edict changing his old decree – “Persians and Jews should Dance and Sing Together” to ... (Haman hits the big red button again) “No MIXED Dancing” between Persians and Jews, and, for that matter, between dance styles and music genres! What do you say my fellow Persians?

Slide/Art Card: “Official Edict #0083 **NO MIXED DANCING**: Big Sister is watching you!”

Persians: (Chant)

Big Sister is watching you!

Big Sister is watching you!

Big Sister is watching you!

(Persians cheer)

Georgethar: (Spoken to Andithan)

But I like “Mixed Dancing.”

David (Dee): (Spoken to the Jews)

You see! Haman is relentless and keeps causing more tsoris. We really need a galvanizing anthem. How about, “Together, let’s not allow this?”

Jews, Modi, Esther, the Pointerstein Sisters, and the Jews: (Spoken - emphatic)

No!

David (Dee): (Spoken – a bit deflated)

Well, I thought it had zing.

Andithan: (Spoken)

Good evening, Shuuushaaan! It is time for the big Queen Pageant finale, “the battle of the bands!” Oops! I mean “the Battle of the Beauties!” Well, actually, it is kind of both.

Georgethar: (Spoken and taking the mic from Andithan)

Give me that! (Takes the mic)

Music Note: Love is a Battlefield Intro plays and is repeated approx. 3-4 times (pre-vocal intro is about 9 seconds and the announce is about 30-40 seconds) while Georgethar does the introduction.

Are you ready, Shushan?!? We are down to two finalists and it is time for ... “The Battle of the Beauties” sing-off! Give it up for (points to Patty) Patty Banassar - a star in both the rock and pop genres who was classically trained as an opera singer.

(3 second Pause for applause Patty waves, and blows a kiss to the crowd)

And... her archrival Patricia Benethar -a star in the pop and rock genres who was also classically trained as an opera singer. Watch out Shushan and watch out King A it’s . . . Pat and Patty!”

Slide/Art Card: **The Battle of the Beauties**

Music Note: Lyrics start right after Georgethar says, “it’s . . . Pat and Patty!”

SONG BEGINS

Patty: (Sings)

I am young

Patricia: (Sings)

I am young

Patty:

(Spoken) I am young

Patricia: (Sings)

Beauty to beauty

We stand

Patty: (Spoken right after Patricia sings “Heartache to heartache”)

Beauty to beauty we stand

Patty: (Sings)

No conditions

No demands

Patricia: (Spoken right after Patricia sings “No Promises”)

No conditions, no demands

Patricia: (Sings)

Love is a battlefield

Patty: (Spoken right after Patricia sings “Love is a Battlefield”)

Love is a battlefield

Patricia and Patty: (Sing)

Whoa, whoa, whoa, whoa, whoa, whoa, whoa, whoa, whoooaa

Patty: (Sings)

I am strong

Pick anyone else, you’re wrong

Search in your heart for so long

On you I’m growing

(pause)

Love is a battlefield

Brief instrumental break (approx. 10 sec)

I’m making you know

I’m making you say,

“Patty, I need you so bad!”

It would help me to know

Do you want me this way (gestures to her own beauty as in who wouldn’t want this!?!)

‘Cause I’ll be the best thing you’ve had

Believe me, believe me

I can make you sigh (gestures to her own beauty as in who wouldn't want this!?!)
When you're trapped by my love
And I'm crowned as your bride

Patricia and Patty: (Sing)

I am young
Beauty to beauty
We stand
No conditions
No demands
Love is a battlefield

Brief instrumental break

Patricia: (Sings)

I am strong
Pick anyone else you're wrong
Search in your heart for so long
On you I'm growing
(Pause)
Love is a battlefield

Brief instrumental break (approx. 5 sec)

Well you're losing control
Will you turn me away
Or keep this by your side (gestures to her own beauty as in who wouldn't want this!?!)
And when Patty gets old (gestures to Patty)
But my look's still the same (gestures to her own beauty again as in who wouldn't want this!?!)
You'll show me off with pride
Oh, come and get closer
You could lose control
And when your heart surrenders
You'll want me to hold

Patricia and Patty:

We are young
Beauty to beauty
We stand
No conditions
No demands
Love is a battlefield

(Pause)

I am strong
Pick anyone else, you're wrong
Search in your heart for so long
On you I'm growing

(Pause)

Love is a battlefield! (At "battlefield" hold the note for 2-3 beats and end the song at approx. 3:50 and cut the instrumental outro)

Freeze for applause.
No one Leaves the stage, we go right into the next song.

11 – Don't You Forget About Me (Don't You Forget About Me – Simple Minds) Esther steals the show and the King.

Background Music: None. We go right into the intro for the song.

Music Notes for this Song: The version of Simple Minds hit "Don't You Forget About Me" was recorded in November 1984. But it was not released until February, 1985 because it was featured in the iconic 80's movie The Breakfast Club. The song hit #1 on the Billboard Top 100 chart. We are using the version on the [Spotify1984/5784 playlist](#).

(JEWS and PERSIANS + Esther, King A, Haman, and Mordi)

STAGE DIRECTION: Esther enters SR and crosses CS. Positions for all will be set during blocking and choreography.

Slide/Art Card: "The Palace Ballroom" – Esther prevails in **The Battle of the Beauties** sing-off.

SONG BEGINS

Esther: (starts singing as she crosses from SR entrance)

Hey, hey, hey, hey
Ooh, whoa
Won't you come see about me?
Don't be alone, dancing, you know it, Kingy
Oh, have no troubles and doubts
I've got everything inside and out and
Love's strange, so let's light a spark
Think of the tender things that we'll be working on

Nothing can pull us apart
When my voice gets into your heart, Kingy
Don't you forget about me
Don't, don't, don't, don't
Don't you forget about me
Will you crown and love me?
Look my way, never leave me
I'll be winning, I'll be winning
Crown, crown, crown
Will you lionize me?
Call my name and praise my eyes
I'll be winning, I'll be winning
Crown, crown, crown, crown

Hey, hey, hey, hey
Ooh, whoa

Don't you try and pretend
It's my feeling I'll win in the end
Now I know you and of your defenses
Vanity and impurity, ah
Don't you forget about me
Don't be alone, dancing, you know it, Kingy
Never will we be apart
You and I are together at heart, Kingy
Don't you forget about me
Don't, don't, don't, don't
Don't you forget about me
Will you be my guy?
Will you call my name? **King: (spoken)** Esther!
Will you be my guy?
Will you call my name? **King: (spoken)** Esther!
Marry me today. **(Esther and the King dance as she sings)**
I'll marry you today.
Will you be my guy?
Come on, call my name
Will you call my name? **(King A crowns Esther)**
I say
La, la-la-la-la, la-la-la-la **(everyone starts dancing)**
La-la-la-la-la-la-la-la-la-la
La-la-la-la, la-la-la-la
La-la-la-la-la-la-la-la-la-la
La-la-la-la, la-la-la-la
La-la-la-la-la-la-la-la-la-la

Now you are my guy.

You will call my name! (No Fade: Hold “name” for 4 beats and end song here.)

Freeze for applause.

No one Leaves the stage, we go right into the next song.

12 – Tenderness (Tenderness – General Public) The King is Smitten, Esther is Queen, Everyone Celebrates (Except for Haman).

Background Music: None. We go right into the intro for the song.

Music Notes for this Song: The version of General Public’s New Wave hit “Tenderness” was released in May of 1984 from the band’s debut album (also in 1984). It was later used in the soundtrack for the iconic 80’s movie Sixteen Candles. We are using the version on the [Spotify1984/5784 playlist](#).

(JEWS and PERSIANS + Esther, King A, Haman, and Mordi)

STAGE DIRECTION: Positions for all will be set during blocking and choreography.

Slide/Art Card: “The Palace Ballroom” – The King is in love! Esther is Queen! Everyone celebrates such “Tenderness” (except for Haman -- furious that Esther skipped the Arena Concert, broke Haman’s rules for the contest, and WON!)

SONG BEGINS

Jewish and Persian Women:

Ooh, ooh, ooh ooh!

Ooh, ooh, ooh ooh!

King A:

I don't know where to start, oh, please don't stop (to Esther)

My love's like a button

I can't stop pushing it

My head feels light

I could fly like a lark

My life without tenderness

Had something missing

All: (except for Haman and her henchpeople)

Tenderness

(Let's all have) Music Note: King A and Esther sing this line between and slightly overlapping “Tenderness”

Tenderness

(Let's all have) Music Note: King A and Esther sing this line between and slightly overlapping "Tenderness"
(King A and Esther hold hands lovingly all through Haman's aside)

Haman:

Music Note: After each the 2nd and 3rd lines of Haman's solo after each line a select set of 6-8 cast do the fast claps 3-2-3)

I don't know who she is, but I know I don't like her! (referring to the Esther)

I open my mouth and out pops something spiteful (fast claps 3-2-3)

Wins are so cheap, but they can turn out expensive (an ominous warning to Esther)(fast claps 3-2-3)

It's my conviction that he'll still need my presence (referring to the King)

King A: (releases hand to wave her fingers and point to the one that needs a ring)

I held your hands

Esther:

Ring please and on this finger

King A:

We'll dance and dance

Esther: (Aside to Mordi)

But I am scared that Haman'll figure it

Mordi: (Aside to Esther)

Just take the chance

King A: (To Esther and the world)

I'm glad that each night you're here, love

Haman: (Aside to the audience and her henchpeople)

Until you're not!

Esther and King A:

Which always leaves us searching for a little

All: (except for Haman and her henchpeople)

Tenderness

(We all want) Music Note: a small subset 6-8 people sing this line between and slightly overlapping "Tenderness"

Tenderness

(We all want) Music Note: a small subset 6-8 people sing this line between and slightly overlapping "Tenderness"

Tenderness

(We all want) Music Note: a small subset 6-8 people sing this line between and slightly overlapping "Tenderness"

Tenderness

Music Note: We jump here to approx. 2:47 and keep the chorus going with the side comment solos to the end of the song. There is no break in temp or between the lyrics.

(We all want) Music Note: a small subset 6-8 people sing this line between and slightly overlapping “Tenderness”
Tenderness

(We all want) Music Note: a small subset 6-8 people sing this line between and slightly overlapping “Tenderness”
Tenderness

King A:

I said I would not settle for second best

All: (except for Haman and her henchpeople)

Tenderness

Mordi:

With Queen Esther we will not be dispossessed

All: (except for Haman and her henchpeople)

Tenderness

Haman:

Just for the record, say that I am unimpressed

All: (except for Haman and her henchpeople)

Tenderness

Esther:

Give praise to Adonai, our mishpucha is blessed

All: (except for Haman and her henchpeople)

Tenderness

(We all want) Music Note: a small subset 6-8 people sing this line between and slightly overlapping “Tenderness”
Tenderness Music Note: Slow down and break the word into 3 and hold the “ness” for 3 beats for the big finish.

Freeze for applause.

Music Note: Tenderness is used as background music during the pantomime action.

King A (excited and totally smitten) hugs Esther, hugs Mordi, he even hugs David (Dee), Esther pivots and exits SL followed by a very enthusiastic King A who only has eyes for Esther and blows right past Haman. Persians follow King A (leaving only Haman). Haman is fuming. Crosses DSC, snaps her fingers, and the slide changes.

Slide/Art Card: “Official Edict #5781 – **All Bow to Haman: Big Sister is watching you!**”

The Jews exit SR just a beat after Esther and the King are exiting. David (Dee), Miriam, Modri, and the Pointerstein Sisters remain behind kibbitzing DSR. This next set of actions needs to

move fast. Haman crosses to Mordi, points emphatically to the edict on the screen and motions for Mordi to bow. Mordi refuses. Haman pivots and stomps off SL in a furious snit.

Music Note: Music stops for the brief dialogue below.

Mordi:

Such mishegoss! (motioning in the direction Haman just departed)
But nothing can stop me from kvelling. Such mazel!

Daniel (Dee):

But Haman is serious. I keep saying we need a rallying cry. We need an anthem. How about, “We must all rebel against it!”

Mordi and the Pointerstein Sisters: (Spoken - emphatic)

No! (they exit SR)

David (Dee): (Spoken – a bit deflated)

Well, I thought it had potential. (he exits SR)

13 – Relax (Relax – Frankie Goes to Hollywood) Haman is furious and determines to get a decree to kill the Jews. Her retinue tries to calm her down, but she succeeds in sparking their hate and determines to get the King to sign her deathly decree.

Background Music: Relax – extended intro synthesizer ominous cords intro as Haman and Persians walk out.

Music Notes for this Song: The version of Frankie Goes to Hollywood’s Synth-Pop hit “Relax” was released in the US in March 1984. It was released in the UK in November of 1983 and hit #1 in the UK in January of 1984. We are using the version on the **Spotify1984/5784 playlist**.

(ALL PERSIANS + Haman – King A has a walk-by)

STAGE DIRECTION: Haman enters (angry) and crosses CS, pauses to let her anger flow through her (and for her podium to get into place). Haman points to both screens and snaps for her next Edict. She is immediately followed by the Persians (two of whom bring her podium to her). Positions for all will be set during blocking and choreography.

As Haman enters and before the “snap” to change slides:

Slide/Art Card: “The Main “Plaza” and “Nightlife” district of Shushan, Persia. It is very early morning, as Haman and her retinue have been up all night with her fury growing. She is determined to kill the Jews. Her hangers-on try to calm her and to get her to “Relax.” Haman tries to convince them to help her get the King to sign the edict. Who do you think prevails on this one???

SONG BEGINS

Haman Snaps Fingers, slide changes, Haman points arms fully extended to both screens and sings, "Mine."

Slide/Art Card: "UNSIGNED Official Edict #5784 – *Hang all the Jews: Big Sister is watching you!*"

Haman:

Mi-i-n-e

Get the King to sign it now

Well, whoa, well, now

Persians:

Relax, don't do it

Haman:

But, I wanna go do it

Persians:

Relax, don't do it

Haman:

Why is he so frum?!?

Persians:

Relax, don't do it

Haman:

When you wanna kill, do it

Persians:

Relax, don't do it

Haman:

Why is he so frum?!?

Why is he so frum?!?

Persians:

Relax, don't do it

Haman:

When you wanna kill, do it

Persians:

Relax, don't do it

Haman:

Why is he so frum?!?

(King A enters SL stage - dispatched to find rugelach for Esther's early morning coffee - and wanders lost in his thought of new love across the)

Persians:

Relax, don't do it

Haman:

When you wanna kill, do it

Persians:

Relax, don't do it

Haman:

Why is he so frum?!?

Haman and Persians:

Frum!!!

Haman:

Whoa-oh-oh

My edict is the right direction

Make signing it his intention (points to King A wandering by)

Live my dreams

Scheme my schemes

Got to hit them (Hit them) *Persians sing the echo*

Hit them (Hit them) *Persians sing the echo*

Destroy all their Jewish dreams

Persians:

Kill their dreams

Haman:

Relax???? (looking meaningfully at the Persians, knowing she has persuaded them)

Persians:

Let's do it!

Persians:

Relax????

Haman:

When we hang this bum-um-um-um Haman holds this note and modulates getting softer.

Persians: (Spoken – Yell)

Bum!!!

Freeze for applause.

STAGE DIRECTION: No one leaves the stage.

14 – Might Over Right (Head Over Heels – The Go-Gos)

Haman gets her decree to kill all the Jews, builds the gallows, and determines to kill the King.

Background Music: Head over Heels – 10 second intro used for re-position and entrances.

Music Notes for this Song: The version of Go-Gos’s Pop-rock/New Wave hit “Head Over Heels” was released in February 1984 and hit number 11 on the Billboard chart. The Go-Gos were part of the late 70’s LA punk rock scene to help create New Wave. With their debut album were the first all-female band to write their own material and play all their own instruments. We are using the version on the **Spotify1984/5784 playlist**.

(ALL PERSIANS + Haman – Mordi is on stage “hiding” and King A has a walk-on)

STAGE DIRECTION: During the Intro Mordi enters SR and crosses DSR reading the Interview magazine edition with Esther on the cover, simultaneously King A enters SL and crosses DSL reading the same Interview Magazine edition with Esther on the cover. Haman and her henchpeople have huddled near the podium CS and other Persians are spread across the stage. One of the Henchmen next to the Podium has a card stock and pen. Positions for all will be set during blocking and choreography.

Slide/Art Card: “The Main “Plaza” and “Nightlife” district of Shushan, Persia. Mordi and King A just got the first copies of Interview Magazine with Esther on the cover. Haman is determined to get her decree, build a gallows and also kill the King. Mordi hears it all (Thank G-d that Interview’s extra-large format helps him “hide” from Persians).

SONG BEGINS

Haman:

Been waiting so long (King A crosses to Haman to see what all the excitement is and ends up behind the Podium)

I'm casting lots to set the time (casting lots)
Jew's total subjection
They wouldn't see the warning signs
Last time I'm usin' him (points to King A)
'Cause his crown looks so good on me
It will be easy
Fools are so simple to deceive

Haman:

Be signing so fast (Persian dramatically puts edit on Podium and hands king the pen)

Persians: Ohhhh

Now is your time to sign (King Signs waves to the audience and exits SL)

No more protections (Haman triumphantly hits the Edict Button)

Slide/Art Card: "Official Edict #0084 **Hang all the Jews:** Big Sister is watching you!"

Persians: Ohhhh

Now I will also take your life (pointing to exiting King A)

Let's go build some gallows

For the Jews hangin' on

Hate is my weakness

Jews were getting strong

Haman:

Might over right, no place to go?

Persians: Ohhhh, Ohhhh

Can't stop myself, out of control

Persians: Ohhhh, Ohhhh

Might over right, no time to think

Persians: Ohhhh, Ohhhh

Looks like the Jews' world's on the brink

Persians: Ohhhh, Ohhhh

Haman:

We'll hit them so hard

Persians: Ohhhh, Ohhhh

With gallows fifty cubits high

Persians: Ohhhh, Ohhhh

Yes, this is treason

A breach of "justice," you'll decry

I've waited so long

So long to play this part

And just remember

Those with ruthless might can have no heart

Music Note: From this point in the song we have 4-6 Persians as the **back-up singers** doing the “Ohhh”s with the remaining Persians singing some of the lyrics.

Haman & Persians:

Might over right, no place to go?

Back-up Singers: Ohhhh, Ohhhh

Can't stop myself, out of control

Back-up Singers: Ohhhh, Ohhhh

Might over right, no time to think

Back-up Singers: Ohhhh, Ohhhh

Looks like the Jews' world's on the brink

Back-up Singers: Ohhhh, Ohhhh

Music Note: Instrumental and Dance Interlude at approx. 1:53.

Approx. 37 seconds of some of the Persians are running on and off-stage moving boards, ropes, and the ladder (building the gallows), Mordi is getting buffeted and dodging them (perhaps a strobe?). All other Persians are dancing in place so we have the center stage clear for the boards and ropes schtick to be safe. At 2:30 (right after Tim's amazing piano solo) when the song slows to the baseline tempo everyone is in places including 2 Persians with one of the 2x4s for the brief choreographed dance number including a limbo line under the 2x4 (only by cast members who can/want to). Mordi ends up on the top set in front of the arch.

Haman & Persians:

Might over right, no place to go?

Back-up Singers: Ohhhh, Ohhhh

Can't stop myself, out of control

Back-up Singers: Ohhhh, Ohhhh

Might over right, no time to think

Back-up Singers: Ohhhh, Ohhhh

Looks like the Jews' world's on the brink

Back-up Singers: Ohhhh, Ohhhh

Haman & Persians:

Might over right, no place to go?

Back-up Singers: Ohhhh, Ohhhh

Can't stop myself, out of control

Back-up Singers: Ohhhh, Ohhhh

Might over right, no time to think

Back-up Singers: Ohhhh, Ohhhh

Looks like the Jews' world's on the brink

Back-up Singers: Ohhhh, Ohhhh

Haman & Persians:

Might over right, no place to go?

Back-up Singers: Ohhhh, Ohhhh

Can't stop myself, out of control

Back-up Singers: Ohhhh, Ohhhh

Might over right, no time to think

Back-up Singers: Ohhhh, Ohhhh

Looks like the Jews' world's on the brink!

Music Note: 14 second Instrumental and Dance for the big ending.

All Persians first in the air with the final drum beat.

Freeze for Applause.

Music Note: As soon as applause peek and start coming down intro for Psycho Killer starts (while Persians are exiting)

Haman and ½ of Persians exit fast SL other ½ of Persians exit fast SR. Mordi remains on stage.

15 – Psycho Killer (Psycho Killer – The Talking Heads) Mordi is taken aback by the sheer evil and dire situation of his people.

Background Music: Pyscho Killer. Tim – lets determine for the intro/background music if you want to switch out the bass-driven version which is more ominous/nerve-wracking.

Music Notes for this Song: The version of The Talking Heads Alt-rock hit “Pyscho Killer” was a huge hit on their album and concert movie Stop Making Sense that premiered on April 24, 1984 which is when it became a pop culture hit. It was actually the Talking Heads first hit single in 1977 when they were an art-punk/art-rock band. We are including it because of its 1984 pop culture prominence and because “Pyscho Killer” is the perfect way to sum up Haman’s plan. We are using the version on the **Spotify1984/5784 playlist**.

(Mordi is the only one in this scene)

STAGE DIRECTION: During the baseline intro Mordi lowers his Interview Magazine and slowly walks DSC. He sings to the Audience. At the end he looks at Esther on the cover of the magazine and realizes she is their only hope and knows he must ask her to risk everything.

Slide/Art Card: “The Main “Plaza” and “Nightlife” district of Shushan, Persia. Mordi is taken aback by the sheer evil of Haman and the dire situation of his people. Until he realizes Esther is their only hope.

SONG BEGINS

Mordi:

I'm fermisht, face up to the facts
I'm tense and nervous - I can't relax
Can't sleep - world's on fire
What to do, our chances are dire
Psycho Killer
Oh, fershtay!
Feh-feh-feh-feh, feh-feh-feh-feh
I say
Oy, oooy, oy, oy, oy, oy-yeeeeey

fermisht = all shook up, acutely disturbed

fershtay = do you understand?

feh = interjection used to express disgust

Oy, oy, oy, ooooooy
Ai, yi, yi, yi, yiiii

You plan our termination, you will never finish it (gesturing in the direction of Haman left)
You're hatching a plot, but you're not winning anything
Esther has something to say, her lips unsealed
She'll say it once, won't need to again.

Psycho Killer
Oh, fershtay!
Feh-feh-feh-feh, feh-feh-feh-feh
I say
Oy, oooy, oy, oy, oy, oy-yeeeeey

Oy, oy, ooy,

Psycho Killer
Oh, fershtay!
Feh-feh-feh-feh, feh-feh-feh-feh
I say
Oy, oooy, oy, oy, oy, oy-yeeeeey

Oy, oy, oy, ooy,
Ai, yi, yi, yi, yiiiiiiiiii

End Song approx. 2:15

Mordi exits SR as he is singing "yiiiiiiiiii".

16 – Crime After Crime (Time After Time – Cyndi Lauper) Mordi and the Jews ask Esther to save them, and Esther decides to risk it all.

Background Music: Time After Time. The intro repeats very softly as the cast enters and as background throughout the dialogue. Esther goes right into the song after the last cue line.

Music Notes for this Song: The version of Cyndi Lauper’s hit “Time After Time” was released in January 1984 and became her first #1 hit in the US. We are using the version on the [Spotify1984/5784 playlist](#).

(ALL JEWS + Esther and Mordi)

STAGE DIRECTION: Esther enters SL and crosses CS. She is writing in her songwriting journal and trying to come up with the right words for the chorus of a song she is writing. Mordi and the Jews enter SR and cross to Esther. Positions for all will be set during blocking and choreography.

Slide/Art Card: “The Queen’s recording studio: Mordi and the Jews ask Esther to save them and Esther decides to risk it all.”

Esther: (Spoken)

Hmmmm...”Lime Squeezer Lime?” No. “Dime flip it Dime!” Horrible. “Slime slippery Slime.” Gross! And too many syllables.

Mordi: (Spoken)

That self-righteous, hateful, power-hungry bigot finally did it. Haman got the King to sign edict #5784, is building a huge gallows, and has cast lots to determine we all die on the 14th of Adar. And I also heard her plot to off the King and take the throne.

Esther: (Spoken)

But that’s tomorrow!

David (Dee): (Spoken)

I’m telling you, we need...

Mordi and all the Jews except for Esther: (Interrupting - Spoken)

Not now Dee!

Miriam: (Spoken)

You have to get to the King today and tell him about Haman’s plan.

Mordi:

If he won’t stop this due to common decency, he may do it to save you or to save himself.

Esther:

But I am not called for and if the King doesn't raise his staff when I enter, I could be put to death.

SONG BEGINS

Esther:

Shpilkes in my head, I see no raised staff and I am through
Caught up in circles
Is this risk, what I must do
Stand for our rights
I must speak my mind
Hold me in memories (to the Jews)
Time after . . .

Shpilkes = anxiety/pins and needles

Miriam:

Some things you cannot see
You don't know what lies ahead
You're standing for me, he will hear
What you've said

The Pointerstein Sisters:

Then you stop her plot
On those so maligned
Her house of cards unwinds

All Except Esther:

If you go, you can speak and the King will see

Esther:

Crime after crime

All Except Esther:

Give your all, you will save us, we'll be waiting

Esther:

She crossed a line

All Except Esther:

If we're lost, you can speak and you will save me

Esther:

I'll speak my mind

All Except Esther:
If we fall, fall together

Esther:
I will be standing

All Except Esther:
You'll speak your mind

Music Note: Brief Instrumental break

Esther:
After this evil fades and darkness has
Gone away
Justice will triumph
We'll survive this – we'll be okay
Haman's exposed and set aside
This gonif's out of time gonif = shady character/theif

All Except Esther:
If you go, you can speak and the King will see

All and Esther:
Crime after crime
Give your (my) all, you (I) will save us, we'll (you'll) be waiting
She crossed a line

Music Note: Brief Instrumental break

All and Esther:
Then you (I'll) stop her plot
On those so maligned
Her house of cards unwinds

All Except Esther:
If we're lost, you can speak and you will save us

Esther:
I'll speak my mind

All and Esther: (David (Dee) is SR of Esther from here through the end of the song)
If we fall, fall together and we will say

We'll hold the line
If we're lost, you (I) can speak and you (I) will save us

Esther:

I'll speak my mind

All except Esther:

If we fall, fall together

Esther:

I will be standing

All Except Esther:

You'll speak your mind

Esther: (Starts forte and gets more piano each line)

I'll speak my mind
She crossed the line
Time after time
Time after time
We'll be just fine

Freeze for applause.

As the applause die everyone un-freezes but stays in place.

Esther: (Spoken to David (Dee) earnestly and quietly)

Dee, we really do need an anthem. And we need it now.

David (Dee): (Spoken)

I've got you. (to Esther)

Hit it ...(to the band)

17 – We're Not Gonna Take It (We're Not Gonna Take It – Twisted Sister) The Jews get their anthem – watch out Haman!

Background Music: None. We go right into the song.

Music Notes for this Song: The version of the glam-metal/Heavy-metal band Twisted Sisters's hit anthem "We're Not Gonna Take It" was released in April 1984. It was Twisted Sister's only top 40 hit, its sales made it a gold record and it was included in the top 100 songs of the 80's. And, in a real life Footloose moment – it was listed by Tipper Gore's Parent's Music Resource Center as one of the "filthy fifteen." We are using the version on the [Spotify1984/5784 playlist](#).

(ALL JEWS + Esther and Mordi)

STAGE DIRECTION: Everyone is already in places and on stage. Dee grabs a handheld (on a traditional up/down mic stand) and crosses down stage center as the drums play. Billy brings the other mic and traditional up/down mic stand to just USR of Dee.

Slide/Art Card: "The Queen's recording studio: The Jews get their anthem. Watch out Haman!"

SONG BEGINS

Music Note: Drum intro followed by drum and vocals only.

David (Dee):

We're not gonna take it
No, we ain't gonna take it
We're not gonna take it anymore

Music Note: Brief Instrumental

Slide/Art Card (during brief guitar riff before lyrics in next verse): "We're Not Gonna Take It!"

David (Dee):

We've got the right to choose, and
There ain't no way we'll lose it
This is our life, this is our song

We'll fight the powers that be, just
Don't pick on our destiny, 'cause
We won't bow down, we do belong

All:

We're not gonna take it
No, we ain't gonna take it
We're not gonna take it anymore

Billy (Andrew):

Haman's so condescending
Her edicts never ending
We won't take nothin', not a thing from you

Esther:

Your hate is trite and jaded
Boring and soon degraded
If that's your best, your best won't do

Music Note: Brief Instrumental

Half of everyone on stage:

Whoa-oh-oh

The other half of everyone on stage:

Whoa-oh-oh

David (Dee):

We're Jews

All: (Spoken yell) yeah!

We're free

All: (Spoken yell) yeah!

We'll Kvell

All: (Spoken yell) yeah!

You'll seeeeeeee

All: (Spoken yell) yeeeah!

All: (Some cast start moving to the Aisles, others move to blocking including all Jewish soloists along the DS arch of the Bima with David and Esther DSC. The lead electric guitar player with a very long cord starts moving, the soloists lining the front of the bima fall back in unison with each line hands clapping above their heads. By the end of this chorus, the guitar player is DSC)

Whoa, whoa we're not gonna take it

No, we ain't gonna take it

We're not gonna take it anymore

We're not gonna take it

No, we ain't gonna take it

We're not gonna take it anymore

David (Dee): (Spoken yell)

No way!

Music Note: Amazing electric guitar solo DSC in spotlight.

(Most of the cast is in the aisles getting anyone who is not up yet up on their feet)

Half of everyone on stage/aisles:

Whoa-oh-oh

The other half of everyone on stage/aisles:

Whoa-oh-oh

Esther:

We're Jews

All: (Spoken yell) yeah!
We're free
All: (Spoken yell) yeah!
We'll Kvell
All: (Spoken yell) yeah!
You'll seeeeeeee
All: (Spoken yell) yeeeah!

David (Dee): (Spoken yell into the mic pointing to the audience while everyone else is saying "yeeeah")
Everyone!!!

All including the audience:

Music Note: Drum and vocals only
(Full Cast is clapping hands over heads)

We're not gonna take it
No, we ain't gonna take it
We're not gonna take it anymore

Music Note: Rest of the band comes back in. We do NOT fade down the ending.

We're not gonna take it
David (Dee): (Spoken yell) No!
No, we ain't gonna take it
We're not gonna take it anymore
Esther: (Spoken yell pointing off SL towards Haman) Just you try and make us!
We're not gonna take it
Mordi: (Spoken yell to the audience) Come on!
No, we ain't gonna take it
Miriam: (Spoken yell gesturing to everyone on stage) We are gorgeous and strong!
We're not gonna take it anymore
David (Dee): (Spoken yell) Now go and out that pischer! Pischer= bed-wetter
We're not gonna take it
Esther: (Spoken yell) We will win!
No, we ain't gonna take it
Mordi: (Spoken yell – proud of Esther) Shayner, True to form!

Music Note: We slow down and “conduct” the last line and hold “more” for 4 beats.
(David (Dee) Holds up his hands to get everyone’s attention and conducts each word on a down beat).

ALL:

We're - not - gon-na - take it - any-mooooore!

Music Note: End with a load “boom” base drum beat (mic drop moment).

Slide/Art Card (during brief guitar riff before lyrics in next verse): “We’re Not Gonna Take It Anymore!”

Freeze for applause.

Everyone exits half SR and half SL.

18 – Dinner Is Gonna Be Fun (Girls Just Wanna Have Fun –

Cyndi Lauper) Esther approaches the King (even though he did not raise his staff) and invites the King and Haman to a very special dinner and for a surprise!

Background Music: The instrumental intro to “Girls Just Wanna Have Fun” (possibly extended from 15 seconds to closer to 30, to allow time for the pantomime about raising King A’s staff).

Music Notes for this Song: The version of Cyndi Lauper’s hit “Girls Just Wanna Have Fun” was released in the Fall of 1983 and by early 1984 had hit #2 on the billboard charts. We are using the version on the **Spotify1984/5784 playlist**.

(King A, Haman, Georgethar, and Andithan - the Persians in this scene + Esther, Miriam, and the Pointerstein Sisters - the Jews in this scene)

STAGE DIRECTION: King A, Haman, Georgethar, and Andithan enter SL, Georgethar, and Andithan move the throne to CS, King sits on the throne, Haman DSL of the King pontificating. Esther comes dancing in from SR followed by Miriam, the Pointerstein sisters, and several other Jewish women. Esther is gesturing for the King to raise his staff. He does not so she does an “oh well” with her arms toward the heavens and dances singing to the King. Positions for all will be set during blocking and choreography.

Slide/Art Card: “King A’s Throne Room: Queen Esther dances past the no-raised-staff nonsense and invites the King and Haman to dinner and a surprise”

SONG BEGINS

Esther:

I come in, on Adar fourteen
Your Queen says, “oh, raise your staff and don’t be mean!”
Oh, Kingy dear, you are a fortunate one
Dinner, its gonna be fun
Our nosh, it’s gonna be fun

Music Note: Brief Instrumental

Esther:

... The phone rings, in the middle of the night (pantomimes handing the phone to King A)
A voice says, "Oh, you should listen to your wife!"

Oh, Kingy dear, you should watch out for this bum (aside to audience – referring to Haman)

Our nosh, its gonna be fun

Us girls just wanna have (referring to herself and her entourage)

... That's all we really want

Some fun

When you learn what she has done (referring to Haman)

Oh, girls, we're gonna have fun

Oh, girls just wanna have fun

Jewish Women: girls, they want Music Note: The chorus starts as Esther sings and holds "fun"

Wanna have fun, girls

Wanna have

Music Note: Brief Instrumental and dance break

Esther:

Haman should join this surprise whirl (to King A)

Get ready 'cause this is gonna rock your world (to Haman)

I'm gonna be the one to bring in the sun

This nosh, it's gonna be fun

Us girls just wanna have

That's all we really want

Is some fun

Esther and Jewish Women:

When true justice, it is done

Oh, girls, we're gonna have fun

Esther:

Oh, girls just wanna have fun

Jewish Women: girls, they want Music Note: The chorus starts as Esther sings and holds "fun"

Wanna have fun, girls

Wanna have

Esther and Jewish Women:

They just want, they just wanna

The Pointerstein Sisters: girls

They just want, they just wanna

The Pointerstein Sisters: girls just wanna have fun

Oh, girls, girls just wanna have fun

The Pointerstein Sisters: Just want, they just wanna
They just wanna, they just wanna

The Pointerstein Sisters: girls
They just want, they just wanna

The Pointerstein Sisters: girls just wanna have fun
Oh, girls, girls just wanna have fun
... When true justice
When true justice, it is done
Oh, when true justice, it is done
Oh, girls, girls just wanna have fun
Huh, huh

STAGE DIRECTION: Esther dances everyone out SL, The Persians are so excited about the dinner and the fun beat of the song, they join in singing and dancing. As they dance off the Jews will dance on from SR for the next scene. Applause for this scene are actually at the beginning of the next one.

Music Note: We sing/play to a fade as the last characters sing and dance out SL. Then the music keeps going and gets louder as the Background music as characters dance in for the next scene.

Esther, Jewish Women, King A, Haman, Georgethar, and Andithan:

They just want, they just wanna

The Pointerstein Sisters: girls
They just want, they just wanna

The Pointerstein Sisters: girls just wanna have fun
Oh, girls, girls just wanna have fun

The Pointerstein Sisters: Just want, they just wanna
They just wanna, they just wanna

The Pointerstein Sisters: girls
They just want, they just wanna

The Pointerstein Sisters: girls just wanna have fun
Oh, girls, girls just wanna have fun

19 – Sweet Truths (Sweet Dreams – The Eurythmics)

King A and Haman attend “The Nosh” and get a surprise.

Background Music: The instrumental play out ending of “Girls Just Wanna Have Fun” keeps going as characters enter. Esther will dance in to DSC and conduct cutting it off and will freeze for applause. We then go immediately into “Sweet Dreams.”

Music Notes for this Song: The New Wave/Synth-Pop duo Eurythmics’ song “Sweet Dreams (Are Made of This)” was their breakout hit. It was released in the UK in 1983. It hit #2 in the UK and then #1 in the US. We are using the version on the [Spotify1984/5784 playlist](#).

STAGE DIRECTION: Mordi, David (Dee) and the Jews Dance on from SR (just before the final folks dance off SL from the last scene so the stage is never empty between these two scenes. Once Mordi is DSC, Esther, King A, Haman, Georgethar, Andithan, Miriam, The Pointerstein Sisters, and the Persians dance in from SL. Mordi, David (Dee), Esther, King A, Haman, Georgethar, Andithan, Miriam, and The Pointerstein Sisters end up CS and DSC, etc. Exact placements for all will be finalized during blocking and choreography.

Slide/Art Card: “The Main “Plaza” and “Nightlife” district of Shushan, Persia. King A and Haman attend “The Nosh” and get a surprise.

SONG BEGINS

Esther: (to King A)

Sweet truths are made of this
On this point don't disagree
You're king of the world and the seven seas
Meshuggana is up to something (gesturing to Haman)

Some of them want to use you (accusing Haman)
Some of them want to place crimes on you
Some of them want to abuse you
Some of us are who they abused (gesturing to the Jews)

Music Note: Vocalization with drums only

Jews:

Ooooooh, Oooh

Esther: Hee, yay, yaay. Ah, ha, ohh

Mordi, Miriam, The Pointerstein Sisters and David (Dee):

Sweet truths are made of this
She'll kill Jews with this decree

Esther:

Cause I'm a Jew, she will murder me
Meshuggana is up to something (gesturing to Haman)

Music Note: Vocalization with drums only

Jews:

Ooooooh, Oooh, Ooooooh, Oooh

Esther: Ah, haah. Ohh, ohh, oohh, oohh

Esther, Mordi, Miriam, The Pointerstein Sisters, Daniel (Dee):

Depose Haman, Detain Haman

All other Jews: Evil's gone.

Esther, Mordi, Miriam, The Pointerstein Sisters, Daniel (Dee):

Depose Haman

All other Jews: Evil's gone.

Esther, Mordi, Miriam, The Pointerstein Sisters, Daniel (Dee):

Detain Haman

All other Jews: Evil's gone.

Esther, Mordi, Miriam, The Pointerstein Sisters, Daniel (Dee):

Depose Haman

All other Jews: Evil's gone.

Esther, Mordi, Miriam, The Pointerstein Sisters, Daniel (Dee):

Detain Haman

All other Jews: Evil's gone.

Esther, Mordi, Miriam, The Pointerstein Sisters, Daniel (Dee):

Depose Haman

All other Jews: Evil's gone.

Esther, Mordi, Miriam, The Pointerstein Sisters, Daniel (Dee):

Detain Haman

Music Note: Brief instrumental "synth" break.

STAGE DIRECTION: During the instrumental, Jews move in time with the music and turn the 4 large "Big Sister" placards to reveal the "Sing Together, " Dance Together" Etc. reverse side. Haman tries to convince King A this is all a big misunderstanding.

Esther, Mordi, Miriam, The Pointerstein Sisters, Daniel (Dee), all Jews

Some of them want to use you (accusing Haman)

Some of them want to place crimes on you

Some of them want to abuse you

Some of us are who they abused (gesturing to the Jews)

Jews:

Ooooooh, Oooh, Ooooooh, Oooh, Ooooooh, Oooh

Esther: Ah, haah. Ohh, ohh, oooh, oooh

STAGE DIRECTION: King A. signals to Georgethar and Andithan to arrest Haman. They take Haman gently but firmly by the shoulders and cross US.

Esther, Mordi, Miriam, The Pointerstein Sisters, Daniel (Dee), all Jews:

Sweet truths are made of this

On this point don't disagree

You're king of the world and the seven seas

Alto Soloist _____: Oh, oh, oo, hooo

Meshuggana is up to something

Music Note: Drum beat and vocals only.

Esther, Mordi, Miriam, The Pointerstein Sisters, Daniel (Dee), all Jews:

Sweet truths are made of this

Alto Soloist_____: Ah, ha, aaah

On this point don't disagree

Alto Soloist_____: Oh, oh, oo, hooo

You're king of the world and the seven seas

Alto Soloist_____: Oh, oh, oo, hooo

Meshuggana is up to something

Alto Soloist_____: Oh, oh, oo, hooo

Music Note: Synth and other instruments come back in.

Esther:

Everyone! (Spoken, encouraging shout: Gestures to the Persians)

Esther, Mordi, Miriam, The Pointerstein Sisters, Daniel (Dee), all Jews, all Persians (except for Haman):

Sweet truths are made of this

Alto Soloist_____: Ah, ha, aaah

On this point don't disagree

Alto Soloist_____: Oh, oh, oo, hooo

You're king of the world and the seven seas

Alto Soloist_____: Oh, oh, oo, hooo

Meshuggana is up to something

Alto Soloist_____: Oh, oh, oo, hooo

Esther, Mordi, Miriam, The Pointerstein Sisters, Daniel (Dee), all Jews, all Persians (except for Haman):

Sweet truths are made of this

Alto Soloist_____: Ah, ha, aaah

On this point don't disagree

Alto Soloist_____: Oh, oh, oo, hooo

You're king of the world and the seven seas

Alto Soloist_____: Oh, oh, oo, hooo

Meshuggana is up to something

Alto Soloist_____: Oh, oh, oo, hooo

Esther, Mordi, Miriam, The Pointerstein Sisters, Daniel (Dee), all Jews:

Sweet truths are made of this

Alto Soloist_____: Ah, ha, aaah

On this point don't disagree

Alto Soloist_____: Oh, oh, oo, hooo

You're king of the world and the seven seas

Alto Soloist_____: Oh, oh, oo, hooo

STAGE DIRECTION: Mordi “conducts” and “cuts” the singing and the band – signals Esther.

Music Note: Music (singing/instrumentals) stops. The last line is sung acapella by Esther who slightly holds “something” to end the song.

Esther:

Meshuggana is up to something (points to Haman)

Freeze for applause.

No one leaves the stage. As the applause end we go right into the next scene.

20 – Footloose (Footloose – Kenny Loggins) Justice Prevails. Everyone celebrates and puts the newest edict into action.

Background Music: After the applause we have brief dialogue with no background music. Then near the end of the dialogue right after King A says, “...voiding Haman’s edits.” We start the intro softly for “Footloose.” We need to be able to hear Esther and King A’s final lines over the intro.

Music Notes for this Song: Kenny Loggins released “Footloose” in January 1984 at the same time the iconic 80’s movie by the same name hit theaters. It hit #1 on the Billboard charts. Even 40 years later the famous line dance to this song is learned by kids and youth as Jewish Camps all over the US including our beloved Camp Kalsman. We are using the version on the **Spotify1984/5784 playlist.**

STAGE DIRECTION: Everyone is already on stage. Esther and King A are DSC. Near the end of the dialogue all soloists for this song are clustered DSL and DSR leaving CS for dancing and everyone else shifts to positions for the “Footloose” dance. Exact placements for all will be finalized during blocking and choreography.

Slide/Art Card: The Main “Plaza” and “Nightlife” district of Shushan, Persia. Justice prevails!

King A: (to the audience)

Let’s give it up for Esther!

Esther:

I’m also called Hadassah.

King A:

Fabulous! Let's give it up for Hadassah!
Because of you I'm dismantling Haman's **Total Control Constant Surveillance System** (the TCCSS) and voiding all of Haman's edicts.

Music Note: The intro for "Footloose" starts softly as background to the remaining few lines of dialogue.

Esther:

I think we need a new edict. We should all "Sing Together, Dance Together, Stand Together, and Thrive Together!"

King A:

Yes! Let's do it!

Slide/Art Card: "Official Edict #0085 **Sing Together, Dance Together, Stand Together, and Thrive Together!** *We're all watching out for each other!*"

Esther:

I feel like cutting loose.
What about all of you? Are you feeling footloose? (to the audience)

That's what I'm talkin' about. Let's put this edict into action!

SONG BEGINS

Esther:

Been praying so hard.

King A:

As hero, you starred.

Mordi:

We're standing for love
Let's end the push and shove

The Pointerstein Sisters, Georgethar, and Andithan:

We're lovin' this feeling
That no one's holding us down

Music Note: Brief Instrumental Break

David (Dee), Miriam, Billy, Patrica, and Patty:

There's no more kneeling
That's why we all love this town

Music Note: Brief Instrumental Break

All (Except for Haman):

So now we gotta cut loose, footloose
Put on your dancin' shoes
Hey, oy vey
Stand together today
Dance, or prance
Praise G-d we took a chance
Brews with Jews (everyone raises a figurative glass)
Everybody cut footloose

Music Note: Brief Instrumental Break

Mordi:

New Shushan's so cool
Mishpocha's no one's fool mishocha = big, extended family

Mordi and Esther:

Dig way down in your heart

Esther:

You're burning, yearning for some
Somebody to tell you
That you should give love a try (to Haman)

Music Note: Brief Instrumental Break

Haman:

I'm trying to tell you
Might makes right, it's just a big lie

All:

We'll get by if we'd only
Cut loose.
Footloose.
Put on your dancin' shoes
Ooh gee, deli
Slice it, shmear it for me
Let's kibitz kibitz = to gossip or give advice

'Cause hate is on the fritz
Brews with Jews (everyone raises a figurative glass)
Everybody cut footloose

Music Note: Brief Instrumental Break - drums

All:

Yeah, ooh-oh-oh

Basses and Baritones: (spoken in rhythm) Cut footloose

All:

Yeah, ooh-oh-oh

Basses and Baritones: (spoken in rhythm) Cut footloose

All:

Yeah, ooh-oh-oh

Basses and Baritones: (spoken in rhythm) Cut footloose

Haman:

You've got me all turned around

Esther, Miriam, David (Dee), Mordi:

Yes, that's 'cause we stood our ground

King A:

All for one and one for all!

All:

Ahhh-ahhh-ahhh-ahhh-ahhh

Esther:

I'm turning it loose

All:

Footloose

Put on your dancin' shoes

Hey, oy vey

Stand together today

Dance, or prance

Praise G-d we took a chance

Brews with Jews (everyone raises a figurative glass)

All except The Pointerstein Sisters, Georgethar, Andithan, Miriam, David (Dee) "The Echo Squad"):

Everybody cut footloose

The Echo Squad: footloose

All except The Pointerstein Sisters, Georgethar, Andithan, Miriam, David (Dee) “The Echo Squad”):

Footloose

The Echo Squad: footloose

All:

Put on your dancin’ shoes

Hey, oy vey

Stand together today

Dance, or prance

Praise G-d we took a chance

Brews with Jews ([everyone raises a figurative glass](#))

King A:

Everybody cut, everybody cut

Esther:

Everybody cut, everybody cut

All except The Pointerstein Sisters, Georgethar, Andithan, Miriam, David (Dee) “The Echo Squad”):

Everybody cut, everybody cut

The Echo Squad: footloose

All:

Everybody cut footloose!

[Freeze for applause.](#)

[Fast exit for Curtain Call.](#)

21 – You Spin Me Round (You Spin Me Round – Dead or Alive)

The band plays as an instrumental for the Curtain Call.

Background Music: After the applause we use Footloose to get everyone off stage. We give it 1 beat just to make sure folks are ready and start “You Spin Me Round” for the curtain call. We keep it going until Rabbi Cahana cuts it off for announcements.

Music Notes for this Song: The UK pop band Dead or Alive released “You Spin Me Round” as a single in late 1984. By March 1985 it was #1 on the UK charts. It was the bands highest charting US single topping out at #11. We are using the version on the [Spotify1984/5784 playlist](#).

Slides/Video Art Cards: As the stage clears and until the first group comes out for the curtain call this slide remains up:

“Official Edict #5785 – Sing Together, Dance Together, Stand Together, and Thrive Together!”: *We’re all watching out for each other!*”

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, King A and Mordi in center) for the Rabbi’s thank yous/announcements.

Curtain Call order:

NOTE FOR SLIDES: WHILE THIS IS 90% ACCURATE, ALL NAMES FOR CAST/CREW/BAND WILL BE CONFIRMED FOR THE SLIDES DURING TECH/DRESS WEEK

Dan Rather-Not of the SBS Evening News (enters SL):

Slide: Dan Rather-Not – Josh Kashinsky

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

Slide: Jews and Persians of Shushan including -

Jews:

Morris Haas: Ron Silver

Menchie Lennox: Debbie Lewinsohn

Schlep: Scott Schaffer

Dolly Perlman: Leslie Robinson

David Bowinski: Ben Sandler

Naches: Claire Dennerlein-Manson

Belinda Cohen: Joanne Van Ness Menashe

Billy Issac: Andrew Witt

Carmiya Dadon: Lorraine Rose

Persians:

Bruce aka The Sheik: Jim Richman

Joan Chariot: Susan Graber

Chrissie: Rebecca Hill

Debbie: Judy Cappelman

Suzie Q: Rebecca Friedenwald-Fishman

Kate Bushehri: Shoshanna Lansberg

Obdulia Namjoo-Jalili: Sherry Fishman

Parto Sadr: Jordi Vakselis

Beauty Contest Finalists (already on stage step forward)

Slide: Beauty Contestants

Patty Banassar: Kathleen Voboril

Patricia Benethar: Evi Pazmanczyk

The 5784 Top-of-the -Charts Recording Artists: David (Dee), Miriam, the Pointerstein Sisters, and Joan or Billy (SR), Georgethar and Andithan (SL)

Slide: The 5784 Top-of-the -Charts Recording Artists:

- David (Dee) Schneider: Corey Silver
- Miriam: Eve Bernfeld
- The Pointerstein Sisters:
 - Rachel – Jewely Sandoz
 - Aliya – Vicki Lachmann
 - Batsheva – Shaina Boal
- Georgethar: Gillian Rosicky
- Andithan: Libby Schwartz

Vashti: Leona Mitchell (SL)

Slide: Vashti: Leona Mitchell

King Ahasuerus (SL)

Slide: King Ahasuerus: Eric Friedenwald-Fishman

Mordechai (SR) Haman (SL)

Slide:

Haman: Cantor Ida Rae Cahana

Mordechai: Rabbi Michael Z. Cahana

Esther (SR)

Slide: Esther: Cantor Rayna Green

All Cast Step Forward and Bow

Slide: The **5784** Cast!

All Cast Signal to the band with their Right arm

Slide: The Band!

Band Leader and Choral Director and Pianist: Tim Ribner

Drums: **Arthur Steinhorn**

Electric Guitar: _____

Bass: Ben Sandler

ADD THE REST OF THE BAND HERE:

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: [REDACTED]

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: [REDACTED]

Graphic Design: Robyn Taylor

Publicity: Robyn Taylor and Tracy Alfanz

Poster Photo: [REDACTED] and Production Photos: [REDACTED]

Video Production: [REDACTED]

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

Music arrangement by Tim Ribner

Lyrics and Music based upon rock, alt, new wave and other hits from 1984.

Concept and story universe inspired by George Orwell’s 1984 and US politics of 1984.

Choreography: [REDACTED]

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 you” to everyone who needs thanking. Makes any critical announcements. And, ends with,

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

22 – Schpiel-Buskers (Ghostbusters – Ray Parker Jr.) We’re already planning on another Schpiel. Perhaps, that should scare you!

Background Music: None. Everyone is in place already.

Music Notes for this Song: We skip the scary organ music (first 10ish seconds) and start with the drums at :11. “Ghostbusters” was written and performed by Ray Parker Jr. for the hit 1984 movie by the same name. By June of 1984, it hit #1 in the US on the Billboard Charts and stayed there for 3 weeks. It hit #2 in the UK in September of 1984. It was Ray Parker Jr’s only #1 hit. We are using the version on the **Spotify1984/5784 playlist**.

Slides/Video Art Cards: “What About Next Year? Who you gonna call?!?!”

STAGE DIRECTION: The Entire cast moves to the front of the Bima and the first few steps.

SONG BEGINS at :11

All:

(Spoken/shouted)

Schpiel-buskers!

If there’s something strange
In your synagogue
Who you gonna call?
Schpiel-buskers!

When next Purim’s weird
And your minds in fog
Who you gonna call?
Schpiel-buskers!

Music Note: Brief Instrumental Break

Rabbi Cahana and Eric FF:

I ain't 'fraid of no Schpiel!

Music Note: Brief Instrumental Break

Cantor Cahana and Cantor Green:

I ain't 'fraid of no Schpiel!

Music Note: Brief Instrumental Break

All:

If megillah's stuck
Whole thing in your head
Who you gonna call?
Schpiel-buskers!

Hear that still, small voice
When you go to bed
Oh, who you gonna call?
Schpiel-buskers!

Music Note: Brief Instrumental Break

All:

I ain't 'fraid of no Schpiel!

Music Note: Brief Instrumental Break

All:

I ain't 'fraid of no Schpiel!

Music Note: Brief Instrumental Break

Who you gonna call?

Schpiel-buskers! Music Note: Singing stops at "Schpiel-buskers!" approx. 1:51

Freeze for applause. The cast runs out to the audience.

Music Note: The band plays out until the end of the song as the audience disperses.

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

– THE END –