

Singin' In The Rain JR.

synopsis

In front of the Grauman's Chinese Theatre, reporter **DORA BAILEY** is covering the debut of *The Royal Rascal*, the latest Monumental Pictures silent film. The stars of the film, **DON LOCKWOOD** and **LINA LAMONT** greet their **FANS**. When joined by Don's old vaudeville partner **COSMO BROWN**, Dora begs both of them to perform for the **CROWD** (*Fit As A Fiddle*). Lina is frustrated and storms offstage, followed by her agent, **ROZ**.

R.F. SIMPSON, the movie's producer, congratulates everyone on a job well done. Lina is upset that Don and Cosmo have stolen her spotlight at the opening, but everyone is in agreement that she shouldn't speak to the press – her high-pitched, nasal voice is too much of a contrast with her starlet image. She refers to Don as her fiancé, but he tells her there's nothing between them. Don decides to walk to the party and get some fresh air, sending Cosmo to his car as a decoy to distract the swarming fans. On his walk, Don is spotted by **FAN #1** and **FAN #2**, but convinces them he's a regular guy by claiming he's waiting for the trolley with his girl, **KATHY SELDEN**. He puts his arm around her and she demands to know who he is – he looks familiar, and she's suddenly convinced he's a criminal. A **POLICEMAN** recognizes him and reveals to Kathy that he's Don Lockwood, the famous actor. Kathy, an actress herself, is unimpressed, claiming that the stage is a much more dignified art form. Before they can argue any further, Don is recognized by **PEDESTRIAN #1** and **PEDESTRIAN #2** and runs off.

At Simpson's party, the **STARS** and **PARTY GUESTS** are milling around, and a **YOUNG LADY** sits on Cosmo's lap. He offers to get her into the movies – by literally taking her to a movie theater – and she storms off. After his conversation with Kathy, Don asks for reassurance from Cosmo that he's still a good actor. Simpson jokes about talking pictures but **DEXTER**, director of *The Royal Rascal*, thinks they will never amount to anything. Meanwhile, Simpson has ordered a special cake for Don and Lina. Kathy and **KATHY'S GIRLS** jump out of the cake and perform (*All I Do Is Dream Of You*). Don teases Kathy about their earlier conversation, and Kathy angrily throws a cake at him, but it accidentally hits Lina, who is furious.

Weeks later, Dora Bailey announces Warner Brothers' first talkie film, *The Jazz Singer*, is a smash hit and Monumental Pictures will retaliate with *The Dueling Cavalier*. Don reveals to Cosmo that he is still thinking about Kathy as **STAGEHAND #1** and **STAGEHAND #2** set lights. Cosmo, **STAGEHAND #3**, **STAGEHANDS**, **CHORUS GIRL #1**, **CHORUS GIRL #2**, **CHORUS GIRL #3**, **CHORUS GIRL #4** and other **CHORUS GIRLS** try to cheer Don up (*Make 'Em Laugh*). The mood changes abruptly with the entrance of Dexter and the **1st ASSISTANT**, **2nd ASSISTANT**, and **3rd**

ASSISTANT. Lina arrives on set in a beautiful 18th century costume and reveals to Don that she got Kathy fired. Simpson quickly interrupts with the announcement that *The Dueling Cavalier* is to become a talking picture. Unexpectedly, Kathy enters, urged by Dexter to audition for Simpson (*Lucky Star*). Kathy immediately confesses to Simpson that she hit Lina with the pie, thinking Don is trying to beat her to the punch. Instead, Don convinces Simpson to hire her, and Cosmo reveals that they've been looking for her for weeks. Don dramatically adjusts the soundstage to reveal his feelings for Kathy (*You Were Meant For Me*).

Meanwhile, Lina has been assigned a vocal coach, **MISS DINSMORE**. Several other **STUDENTS** have been assigned a diction **TEACHER** as well, including Don and Cosmo (*Moses Supposes*). Don, Cosmo, **STUDENT #1**, **STUDENT #2**, **STUDENT #3** and other **STUDENTS** sing through the lesson, transitioning to the set of *The Dueling Cavalier* (*Moses Reprise – Part 1*, *Moses Reprise – Part 2*, *Moses Reprise – Part 3*).

Later, Dora Bailey's reports on the first screening of *The Dueling Cavalier* are lackluster at best – the audience doesn't like the movie, including **SCREENING GUESTS #1 – #5**. Don, Cosmo and Kathy gather at Don's house, depressed at the dismal responses to the film. Kathy suggests they make *The Dueling Cavalier* into a musical and the three stay up all night scheming (*Good Morning*). They decide to dub Kathy's voice over Lina's voice. Don walks Kathy home in the early morning thunderstorm (*Singin' In The Rain*), handing his umbrella to a **PASSERBY** as the scene transitions to a recording stage. **SAM**, a sound engineer, syncs Kathy's voice to Lina's movements (*Lina's Film Would You* and *Kathy's Film Would You*). Suddenly Lina and **ZELDA** storm onto the set. Lina is furious about Kathy's involvement and vents to Zelda in her dressing room (*What's Wrong With Me*).

Simpson, Cosmo, and Dexter brainstorm about the big production number in the film (*Broadway Melody*). **BROADWAY MELODY HOST**, **BROADWAY DANCER #1**, **BROADWAY DANCER #2**, and the **BROADWAY CHORUS** dazzle. The picture is a huge hit and Lina decides that Kathy should continue to sing and speak for her. Roz agrees, and Kathy is trapped – she signed a five-year contract. Lina gives a speech to her fans and **AUDIENCE MEMBER #1** and **AUDIENCE MEMBER #2** demand that she sing. Simpson and Roz force Kathy to sing in the microphone behind the curtain, and the **ORCHESTRA LEADER** cues up for the song (*Lina's Would You*). Simpson, Don and Cosmo raise the curtain so the audience can clearly see Kathy singing for Lina. Don introduces Kathy to the audience as the real star of the show (*Lucky Star – Reprise*).

Singin' In The Rain JR.

characters

Dora Bailey

Don Lockwood

Lina Lamont

Cosmo Brown

Roz

R.F. Simpson

Kathy Selden

Fan #1

Fan #2

Policeman

Pedestrian #1

Pedestrian #2

Young Lady

Dexter

Butler

Stagehand #1

Stagehand #2

Stagehand #3

Chorus Girl #1

Chorus Girl #2

Chorus Girl #3

Chorus Girl #4

1st Assistant

2nd Assistant

3rd Assistant

Miss Dinsmore

Teacher

Student #1

Student #2

Student #3

Screening Guest #1

Screening Guest #2

Screening Guest #3

Screening Guest #4

Screening Guest #5

Sam

Sound Engineer

Zelda

Broadway Melody Host

Broadway Dancer #1

Broadway Dancer #2

Audience Member #1

Audience Member #2

Orchestra Leader

Ensemble:

Crowd

Pedestrians

Stars

Party Guests

Stagehands

Kathy's Girls

Chorus Girls

Students

Sound Crew

Screening Guests

Passerby

Broadway Chorus

Audience Members

SINGIN' IN THE RAIN JR.



(#1 – OVERTURE *begins.*)

SCENE 1

(#2 – OPENING *begins. We are in front of Grauman's Chinese Theatre. Entertainment reporter DORA BAILEY is covering the opening of a new movie. There is a CROWD gathered to see the "stars."*)

DORA

(at microphone, highly excited)

Hello out there! This is Dora Bailey in front of Grauman's Chinese Theatre in Hollywood where audiences have just seen the silent screen's latest smash, Monumental Pictures' *The Royal Rascal*.

(DON LOCKWOOD and LINA LAMONT enter to wild applause and yelling from the CROWD.)

And here they are now, the stars of the picture! Lina Lamont and Don Lockwood! Lina and Don, what would you like to say to your adoring fans?

(LINA opens her mouth as if to speak and DON cuts in.)

DON

We are pretty darn thrilled at your response to *The Royal Rascal*. We had fun making it, and I hope you had fun seeing it tonight.

(There is applause. Once again, LINA tries to speak. DON covers her mouth as DORA begins to speak again.)

DORA

(at the microphone)

And look, here comes Don's old vaudeville pal Cosmo Brown.

(COSMO BROWN enters. More applause.)

Don, did you ever imagine this? Here you are standing between the two people who helped you become the success you are today. Your leading lady and your long-time writing partner. Take us back to where it all began.

DON

No, no, Dora, tonight is really about *The Royal Rascal*.

DORA

But, Don, the story of your success is an inspiration to the young people all over the world. Just one little story? Or maybe a song from your old act?

(#3 – FIT AS A FIDDLE begins.)

FIT AS A FIDDLE

(The CROWD applauds, encouraging them. LINA begins to say something in protest, but DON covers her mouth so they won't hear her speak. COSMO jumps in and starts to sing.)

Moderate 2 5 4 COSMO: (As COSMO sings, DON calls over ROZ,

Fit as a fid-dle rea-dy for love, —

Detailed description: This block contains the first line of musical notation for COSMO's part. It is in 2/4 time with a key signature of two flats (B-flat and E-flat). The notation starts with a treble clef and a common time signature 'C'. There are two measures of whole rests, followed by a measure with a boxed-in '5' above it. The melody begins with a quarter note on G4, followed by quarter notes on A4, B4, and C5, then a dotted quarter note on B4. The lyrics 'Fit as a fid-dle rea-dy for love, —' are written below the notes.

Lina's agent, to keep LINA under control.)

7

I could jump o - ver the moon up a - bove. —

Detailed description: This block contains the second line of musical notation. It starts with a treble clef and a common time signature 'C'. The melody begins with a quarter note on G4, followed by quarter notes on A4, B4, and C5, then a dotted quarter note on B4. The lyrics 'I could jump o - ver the moon up a - bove. —' are written below the notes.

DORA: Together again. Flick and Flack!

9

Fit as a fid-dle and rea-dy for love.

Detailed description: This block contains the third line of musical notation. It starts with a treble clef and a common time signature 'C'. The melody begins with a quarter note on G4, followed by quarter notes on A4, B4, and C5, then a dotted quarter note on B4. The lyrics 'Fit as a fid-dle and rea-dy for love.' are written below the notes.

13 COSMO:

Have-n't a wor - ry have-n't a care. —

DON:

Have-n't a wor - ry have-n't a care. —

15

Feel like a fea - ther that's float - ing on air. —

Feel like a fea - ther that's float - ing on air. —

17

Fit as a fid - dle and rea - dy for

Fit as a fid - dle and rea - dy for

DON: (to the CROWD) Jump on in!
The water's fine!
(A few members of the CROWD join in.)

**COSMO,
CROWD (PART 1):**

19

love. Soon the

**DON,
CROWD (PART 2):**

love. Soon the

21

church bells will be ring - in' and we'll

church bells will be ring - in' and we'll

23

march with Ma and Pa. — How the

march with Ma and Pa. — How the

25

church bells will be ring - in' with a

church bells will be ring - in' with a

27

hey non - ny non - ny and a hot cha cha. —

hey non - ny non - ny and a hot cha cha. —

(DON, COSMO,
CROWD:)

29



Hi did - dle, did - le, my ba - by's O. K. —

31



Ask me a rid - dle and what does she say? —

33



Fit as a fid - dle and rea - dy for love.

*(Dance break. LINA, disgusted, exits
with ROZ back into the theater.)*

*(Everyone from the
CROWD joins in.)*

2

Faster

15


36



COSMO,
CROWD (PART 1):


55

54



Soon the church bells will be ring-in' and we'll

DON,
CROWD (PART 2):



Soon the church bells will be ring-in' and we'll

57

march with Ma and Pa. How the

march with Ma and Pa. How the

59

church bells will be ring-in' with a

church bells will be ring-in' with a

61

hey non - ny non - ny and a hot cha cha. —

hey non - ny non - ny and a hot cha cha. —

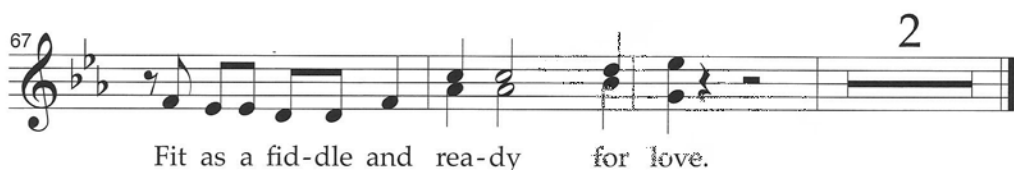
(DON, COSMO,
CROWD:)

63

Hi did - dle, did - le, my ba - by's O. K. —

65

Ask me a rid - dle and what does she say? —



(#4 – FIDDLE (PLAYOFF) begins. The CROWD applauds as DON and COSMO exit back into the theater. R.F. SIMPSON, the movie's producer, enters.)

SIMPSON

Kids, it's a smash! Lina, you were gorgeous.

COSMO

Yeah, Lina. You looked pretty good for a girl.

(LINA is absolutely furious and turns on them. We hear her voice for the first time. It is high-pitched, nasal, and anything but attractive.)

LINA

F'heavens sake, what's the idea? Singin' a song at my opening? And can't a girl get a word in edgewise? They're my public too.

SIMPSON

Lina, the publicity department decided it'd be better if Don made all the speeches for the team.

LINA

Why?

COSMO

Let's just say with a voice like yours, it's a good thing movies are silent.

LINA

What's wrong with my voice?

ROZ

Lina, you're a beautiful woman, and the audience thinks you've got a voice to match.

LINA

What's wrong with the way I talk? What's a big idea – am I dumb or somethin'?

(DON, COSMO, SIMPSON and ROZ exchange looks.)

SIMPSON

No! It's just that Don has so much more experience—

LINA

Next time, write me out a speech. I could memorize it!

COSMO

Sure, why don't you go out right now and recite the Gettysburg Address?

LINA

What do I care where Gettysburg lives?

(turns to DON)

Donny, how can you let him talk to me like that – me, your fee-an-see.

DON

My fianc... Lina, you've been reading the fan magazines again. You shouldn't believe all the banana oil the columnists dish out. There's nothing between us. There has never been anything between us – just air.

(LINA is cooing and giggling.)

LINA

Oh, you don't mean that. Come on darling or we'll be late for Mr. Simpson's party.

(ROZ, who has been holding Lina's wrap, helps LINA put it on.)

ROZ

Miss Lamont, we're going in separate cars – uh, to break up the mobs.

LINA

(buying it)

Oh! Ta, ta, Donny. See you there!

(ROZ and LINA exit.)

COSMO

(imitating Lina's voice)

Ta, ta, Lina. See you there.

SIMPSON

Hurry up, Don. I've got a lot of press waiting.

(SIMPSON exits.)

DON

This cooked-up romance, Cosmo. Just for publicity!

COSMO

Price of fame, Don. You've got the glory. You've got to take the heartaches that go with it. Let's get out of here.

DON

I think I'd rather walk. I could use the fresh air.

COSMO

Are you kidding? The fans'll mob you.

DON

Do me a favor. See that nice cashmere coat and hat? Put them on, step into my limo and you are Don Lockwood.

COSMO

Sure. Why not?

DON

Thanks, Cos! See you at the party!

(#5 – TO STREET begins. DON and COSMO exit.)

SCENE TWO

(Hollywood Boulevard. Night. There are PEDESTRIANS strolling. DON enters and two FANS spot him and indicate they know who he is. KATHY SELDEN rushes on and crosses to a bench downstage. We can tell she is late by her exasperation. KATHY sits.)

FAN #1

Pardon me, you look familiar.

FAN #2

Aren't you Don Lockwood?

DON

Funny you should say that. I'm often mistaken for him. Actually I'm...

(DON sees KATHY sitting alone on the bench and gets an idea.)

No, I'm just your average, everyday citizen, waiting for a trolley here with my girl.

(DON rushes over and sits down next to KATHY, putting his arm around her. The FANS leave disappointed. KATHY doesn't understand what's going on.)

KATHY

Hey, what are you doing?

DON

Nothing. Just do me a favor. They're after me.

KATHY

I'm going to call the police.

DON

Don't worry. I'm not a criminal.

KATHY

I don't care who you are. Just go away.

DON

Now look, let me explain...

KATHY

(looking at him, gasps)

You are a criminal. I've seen that face someplace. You're a famous gangster. I've seen your pictures in the papers – or in the post office, with a lot of numbers on your chest.

(KATHY looks around wildly and sees a POLICEMAN at the corner. She jumps up and waves.)

Officer! Officer!

POLICEMAN

Yes, ma'am? Anything wrong?

KATHY

This man, he—

POLICEMAN

Oh – why it's Don Lockwood.

KATHY

Don Lockwood?

POLICEMAN

Out for a stroll?

DON

Actually, yes.

POLICEMAN

You sure are a lucky lady. Goodnight, Mr. Lockwood.

DON

Goodnight, and “mum’s the word.”

(DON indicates “mum’s the word.” The POLICEMAN returns the gesture and exits.)

Well – thanks for saving my life. I’d very much like to know whose hospitality I’m enjoying.

KATHY

Selden. Kathy Selden.

DON

Enchanted, Miss Selden. I’m sorry I frightened you. I was getting just a little too much love from my adoring fans.

KATHY

I knew I’d seen you.

DON

Of course. Er, which of my pictures have you seen?

KATHY

I – I don’t remember... I saw one once. If you’ve seen one, you’ve seen them all.

DON

Well, thank you.

KATHY

Oh, no offense, but the personalities on the screen don’t impress me. I mean, they don’t even speak – they just make a lot of dumb faces... Well, you know.

(KATHY imitates a movie pantomime.)

DON

You mean like what I do?

KATHY

(mock earnest)

Well, yes.

DON

Well what's your lofty ambition in life that let's you sneer at my humble profession?

KATHY

(suddenly confused)

Well – uh – I'm an actress!

DON

What!?

KATHY

On the stage!

DON

Oh! I'd like to see you act.

KATHY

Well, I'm not in a play right now. But I will be – I'm going to New York... and...

DON

New York? —and we'll all hear of you some day, won't we? Kathy Selden as Juliet... as Lady Macbeth... as King Lear. You'll have to wear a beard for that one of course.

(DON laughs.)

KATHY

Oh, you can laugh if you want to – but at least the stage is a dignified, honorable profession. You're nothing but a shadow on film – you're not flesh and blood!

(A group of PEDESTRIANS enter and recognize DON.)

PEDESTRIAN #1

Aren't you Don Lockwood?

PEDESTRIAN #2

Look, it is Don Lockwood!

(A group of PEDESTRIANS crowd around DON. KATHY leaves.)

DON

Now come on, kids, give me a break...

(waving to KATHY)

Farewell, Ethel Barrymore.

(A PEDESTRIAN pulls at Don's right sleeve as DON gestures grandly. The tux sleeve rips.)

(DON)

Come on, give me a break!

(#6 – TO PARTY begins. DON runs off, followed by the PEDESTRIANS.)

SCENE THREE

(R.F. Simpson's mansion. There is a wild party in progress. All the STARS from opening night along with other PARTY GUESTS are there. A food table is nearby with a large whipped cream cake.)

(We see COSMO talking to a YOUNG LADY. She is curling her hair around her finger.)

YOUNG LADY

Oh, Mr. Brown – could you really get me into the movies?

COSMO

I should think so—

YOUNG LADY

Really?

COSMO

There are ways—

YOUNG LADY

Oh, what would I have to do?

COSMO

Well, it's simple. Meet me Saturday afternoon in front of the Loew's Theatre. I'll take you in – unless there's something playing I've seen already, in which case you're on your own.

YOUNG LADY

(jumping off his lap furiously)

Oh, so's your Aunt Tilly!

(The YOUNG LADY leaves as DON enters. The PARTY GUESTS applaud for DON.)

DON

Thanks. Thanks everyone. Hi, Cosmo.

COSMO

Don! I thought you weren't coming!
(*noticing Don's torn sleeve*)
What happened to your sleeve?

DON

Just my fans wanting a piece of Don Lockwood. Listen Cosmo – am I a good actor?

COSMO

As long as I work for Monumental, you're the greatest of them all.

DON

No kidding, Cosmo. You're my pal. You can tell me.

COSMO

What's the matter with you? Of course you're good.

DON

Well, just keep telling me from time to time. I feel a little shaken.

(*SIMPSON joins DON and COSMO.*)

SIMPSON

Don!

DON

Hello, R.F.

LINA

There you are, Donny. Where've you been? I was lonely.

DON

(*a little wearily*)
Hello, Lina.

SIMPSON

Listen, there's a man been coming into my office for months and he claims he can make talking pictures.

LINA

Why would you want a picture to talk?

SIMPSON

Well, the Warner Brothers are making a whole talking picture. They're calling it *The Jazz Singer*.

(DEXTER, the director of The Royal Rascal, walks by the group.)

DEXTER

It'll never amount to a thing.

(DEXTER exits.)

COSMO

That's what they said about the horseless carriage.

ROZ

(referring to the cake offstage)

Here you go, R.F.!

(#7 – ENTRANCE OF THE CAKE begins. A huge cake is wheeled onstage. "Oohs" and "ahs" from the PARTY GUESTS. SIMPSON addresses them.)

SIMPSON

Ladies and gentlemen, we're here to honor the brightest stars in Monumental Pictures' stable! Don Lockwood and Lina Lamont!

(to DON and LINA)

It's for you two. A very special cake, full of delicious surprises.

(#8 – ALL I DO IS DREAM OF YOU begins.)

ALL I DO IS DREAM OF YOU

(KATHY pops up through the center of the cake in her showgirl outfit with her arms up and a look expressive of "whee" on her face. This look changes as she finds herself staring into DON's face. DON looks equally amazed, then bursts into laughter. KATHY and her GIRLS break into their song.)

17

Moderate 2


16


KATHY,
KATHY'S GIRLS:


All I do is dream of you the


19

whole night through. With the dawn I

22  still go on dream-ing of you — You're

25  ev - 'ry thought, you're ev - 'ry - thing, you're ev - 'ry song I

28  ev - er sing. — Sum - mer, Win - ter,

31  Aut-tumn, and Spring. 33 And were there more than

34  twen - ty four hours — a day —

37  may be spent in sweet con - tent dream-ing a - way

40  — 41 when skies are grey, when skies are blue,

(KATHY,
KATHY'S GIRLS:)

43

morn-ing, noon and night-time too— all I do the

46

whole day through is dream of you.——

49

22

You're the cat's me-ow!

73

4

All I do the whole day through is

79

dream of you.——

81

5

(The PARTY GUESTS applaud. DON catches KATHY before she can leave.)

DON

I just wanted to tell you how much I enjoyed your performance.

KATHY

(angry and embarrassed)

Excuse me.

(KATHY tries to leave. DON stops her.)

DON

Don't go. Now that I know you live in a cake, let me see you home.

LINA

(steps up to them)

Who is this dame, anyway?

DON

An actress on the legitimate stage. She couldn't learn anything from the movies.

KATHY

(enraged and beside herself)

Here's one thing I've learned from the movies!

(KATHY grabs a cake from the buffet table and hurls it at DON, who ducks, and the cake lands full in LINA's face. A second of aghast silence.)

DON

Oh, Lina, I'm sorry.

KATHY

Gee, I'm sorry... I didn't mean—

DON

Now, now. She was aiming at me.

COSMO

Lina – you never looked lovelier.

LINA

Let me at her – I'll kill her!

(LINA starts towards KATHY, who runs out. DON blocks her.)

DON

It was just a mistake Lina. A little accident.

COSMO

Sure. It happens to me five or six times a day.

LINA

Ohhhhhh!

(LINA chases COSMO offstage.)

DON

(to SIMPSON)

Where'd she go?

(SIMPSON points toward stage right. DON crosses down right to the BUTLER, who is standing at attention.)

Did you see one of those performers rush by?

BUTLER

Yes, sir. I saw her bolt out of the door in rather a hurry.

(#9 – TO THEATER begins. The music swells as DON exits.)

SCENE FOUR

DORA

This is Dora Bailey with the Hollywood buzz. Warner Brothers' first talkie-tuner, *The Jazz Singer*, is box office bofo! Meanwhile, Monumental Pictures announces a new Lockwood-Lamont film, *The Dueling Cavalier*, swinging into theaters soon! I'm Dora Bailey, and that's the buzz.

(DORA exits. We transition to Monumental Pictures, COSMO and other STAGEHANDS mill about preparing a set. DON enters.)

COSMO

Enter, the star!

DON

Conte Pierre de Battaille, better known as the Dueling Cavalier!

COSMO

Why bother to shoot this picture? Why don't you just release the last one under a new title? If you've seen one, you've seen them all.

DON

Why did you say that?

COSMO

Say what?

DON

That's what that Kathy Selden said to me that night.

COSMO

Three weeks ago and you're still thinking about it.

DON

I can't get her out of my mind.

COSMO

How could you? She's the first dame who hasn't fallen for your line since you were four.

DON

She's on my conscience.

COSMO

It's not your fault she lost her job at the Coconut Grove.

DON

I've got to find her.

COSMO

Well, you've been trying to, haven't you?

STAGEHAND #1

All right guys, put that stuff over there. Get those lights wired and set.

COSMO

Come on now, Don. Snap out of it! You can't let a little thing like this get you down. Why you're Don Lockwood, aren't you? And Don Lockwood's an actor, isn't he?

(COSMO moves to the piano.)

Well, what's the first thing an actor learns? Hey guys, what's the first thing an actor learns?

STAGEHAND #2

The show must go on.

COSMO

Exactly! Come rain, come shine, come sleet, come snow, the show must go on. Right?

STAGEHANDS

Right!

(#10 – MAKE 'EM LAUGH begins.)

MAKE 'EM LAUGH

Bright 2

COSMO:

3



Make 'em laugh_____ make 'em laugh.



Don't ya know ev-'ry - one wants to laugh._____

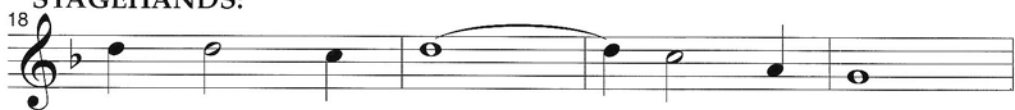


— My Dad said, "Be an act - or, my



son; but be a com - i - cal

COSMO,
STAGEHANDS:



one!" They'll be stand - in' in line

STAGEHAND #1:




for those old hon-ky-tonk mon - key shines!_____ Now

STAGEHAND #2:




you could stud-y Shakes-peare and be quite e - lite._____ And


STAGEHAND #3:

31 
 you could charm the cri-tics and have no-thin' to eat. — Just

COSMO,
STAGEHANDS:


35 
 slip on a ba - na-na peel, the world's at your feet! — Make 'em


COSMO:

39 
 laugh! Make 'em Laugh! Make 'em Laugh! — Make...


43 
 Make 'em laugh! Don't ya

CHORUS GIRL #1:

47 
 know ev - 'ry - one wants to laugh. — My

51 
 Grand - pa said "Go out and tell 'em a joke, —

COSMO, STAGEHANDS,
CHORUS GIRLS #1-4:

55 
 But give it plent - y o' hoke!" Make 'em

59

 roar _____ make 'em scream, Take a

63
CHORUS GIRL #2:

 fall, bust a wall, split a seam! _____ You

67
CHORUS GIRL #3:

 start off by pre - tend-ing you're a danc-er with grace. _____ You

71
CHORUS GIRL #4:

 wig-gle til they're gig-gl-in' all ov-er the place. _____ And

75
ALL:

 then you get a great big cus-tard pie in the face! _____ Make 'em

79

 laugh! Make 'em laugh! Make 'em laugh! _____

(quick funny pantomime section)
 83 **19** **ALL:** **103** **Med. Swing**

 Make 'em laugh! _____

(EVERYONE dissolves into laughter.)

(EVERYONE dissolves into laughter.)

104

Make 'em laugh! _____ Make 'em

Broadening

(EVERYONE dissolves into laughter.)

107

laugh! _____ Make 'em

Slowly

109

laugh! Make 'em laugh! Make 'em laugh!

(The film's director, DEXTER, enters the stage just as they are finishing the number.)

DEXTER

Something funny, Cosmo?

COSMO

No sir, Director Sir, nothing funny going on here.

DEXTER

Hello, everyone, hello!

1ST ASSISTANT

Hello, Mr. Dexter.

2ND ASSISTANT

Hello, Mr. Dexter.

3RD ASSISTANT

Hello, Mr. Dexter.

DEXTER

(less than enthused)

Hello... What are we waiting for? Hey! Where's Lina?

1ST ASSISTANT

Miss Lina Lamont on the set please!

2ND ASSISTANT

Miss Lina Lamont on the set please!

3RD ASSISTANT

Miss Lina Lamont on the set please!

(beat)

Here comes Miss Lamont now!

2ND ASSISTANT

Here comes Miss Lamont now!

1ST ASSISTANT

(yelling in DEXTER's ear)

Here comes...

DEXTER

I know! I know!

(LINA enters. She looks beautiful in her huge bouffant 18th century skirt and high-towering powdered wig. She is followed by ROZ.)

LINA

Gee, this wig weighs a ton! What dope would wear a thing like this?

DEXTER

Everybody used to wear them, Lina.

LINA

Then everybody was a dope.

ROZ

Honey, you look beautiful.

DEXTER

(reassuring)

Yes, you look great. Let's get onto the set.

(DEXTER crosses to talk to his ASSISTANTS; LINA crosses to DON.)

LINA

Don, I looked for you the other night at Wally Ray's party. Where were you?

DON

Oh – I've been busy—

LINA

And I know what you've been busy at. Looking for that girl.

DON

As a matter of fact, yes.

LINA

(pouting)
Why?

DON

I've been worried about her.

LINA

You should have been worried about me a little. I'm the one who got the whipped cream in my kisser.

DON

But you didn't lose your job and she did.

LINA

You're darn tootin' she did – I arranged it.

DON

What!

LINA

They weren't going to fire her. I called them up and told them they better.

DON

Why you!—

DEXTER

Stop the chitchat, you lovebirds. Let's shoot this first scene. Quiet on the set!

1ST ASSISTANT

Quiet on the set!

2ND ASSISTANT

Quiet on the set!

3RD ASSISTANT

Quiet on the set!

DEXTER

Roll film!

1ST ASSISTANT

Rolling!

2ND ASSISTANT

Rolling!

3RD ASSISTANT

Rolling!

DEXTER

Don, cross to her! Cross to her! You love her! Act with your eyes! Bigger eyes! You love her! Let's see it!

(SIMPSON enters and crosses to DEXTER.)

SIMPSON

Hold it, Dexter! Hold it!

DEXTER

Cut!

1ST ASSISTANT

Cut!

2ND ASSISTANT

Cut!

3RD ASSISTANT

Cut!

SIMPSON

Tell them to go home! We're shutting down for a few weeks!

DEXTER

Shutting down?

DON

What's the matter, R.F.?

SIMPSON

The Jazz Singer, that's what's the matter. It's a sensation. The public is screaming for more!

DON

More what?

SIMPSON

Talking pictures! Talking pictures!

DEXTER

Oh, that's just a freak—

SIMPSON

We should have such a freak at this studio! Dexter, we've got to put our best foot forward. We're going to make *The Dueling Cavalier* as a talking picture.

DEXTER

But we don't know anything about talking pictures!

SIMPSON

(crossing to DON)

Don, believe me, it will be a sensation: "Lamont and Lockwood" – They talk!

LINA

(her voice cutting through like a knife)

Well, of course we talk! Doesn't everybody?

(There is a silence during which everyone turns and looks at her.)

COSMO

Lina, your talk may bring back the silent picture.

SIMPSON

Warner Brothers, watch out! Monumental Pictures will soon be making musical movies and motion picture history.

DEXTER

You heard him, go home everyone. We'll let you know when we're ready to start up again.

(As everyone exits, KATHY enters.)

DEXTER

Perfect timing Kathy! I'd like you to meet Mr. Simpson.

KATHY

How do you do?

SIMPSON

I gather you're a very talented young lady.

KATHY

Thank you.

DEXTER

Kathy, I'd like you to sing for Mr. Simpson. Now, if that's all right with you.

KATHY

Sure. I'd love to.

DEXTER

Hey, Cosmo, can you play a quick audition?

COSMO

I don't know "a quick audition." Can you hum it for me?

KATHY

Do you know, "You Are My Lucky Star?"

COSMO

What key?

KATHY

E flat.

(#11 – LUCKY STAR *begins.*)

LUCKY STAR

Rubato

(KATHY:)

Musical notation for the first line of the song. It starts with a treble clef, a key signature of two flats (Bb and Eb), and a 4/4 time signature. The melody begins with a whole rest, followed by a quarter rest, then a series of quarter notes: G4, A4, Bb4, C5, Bb4, A4, G4. The lyrics "In my i - ma - gi - na - tion" are written below the notes.

Musical notation for the second line of the song. It starts with a treble clef, a key signature of two flats, and a 4/4 time signature. The melody continues with quarter notes: G4, A4, Bb4, C5, Bb4, A4, G4, followed by a quarter rest, then quarter notes: G4, A4, Bb4, C5, Bb4, A4, G4. The lyrics "I searched for star - lit sky so bright. In my i - ma - gin -" are written below the notes.

Musical notation for the third line of the song. It starts with a treble clef, a key signature of two flats, and a 4/4 time signature. The melody continues with quarter notes: G4, A4, Bb4, C5, Bb4, A4, G4, followed by a quarter rest, then quarter notes: G4, A4, Bb4, C5, Bb4, A4, G4. The lyrics "a - tion, there I saw you in the night." are written below the notes. The tempo marking *Rit.* is above the second measure, and *Molto* is above the final measure.

A tempo


9  You are my luck - y star.

13  I saw you from a - far.

17  Two love - ly eyes, at me, - they were gleam - ing,

21  beam - ing, I was star - struck.

(DON enters from right. He stands by SIMPSON.)

25  You're all my luck - y charms.

29  I'm luck - y in your arms.

33 **Freely**  You've o - pened heav - en's por - tal

35

Rit. , Slowly

here on earth for this poor mor-tal. You

38

A tempo

are my luck-y star. _____

DON

Bravo!

(KATHY is somewhat embarrassed. SIMPSON talks to DON.)

SIMPSON

Don, you know this young lady?

DON

That's Kathy Selden.

SIMPSON

I'm thinking of casting her as the kid sister in our next picture.

DON

That's terrific!

(KATHY crosses over to SIMPSON.)

KATHY

Well, before Mr. Lockwood refreshes your memory, you might as well know that I'm the girl who hit Miss Lamont with the cake. Believe me, it was meant for Mr. Lockwood!

(to DEXTER)

I'm sorry, Dexter. I should have told you about it.

(to SIMPSON)

Thanks anyway, Mr. Simpson. Goodbye.

DON

Just a second, Miss Selden. R.F.?

SIMPSON

Well, if having Miss Selden around will make you and Lina unhappy—

DON

Unhappy! I think it's wonderful.

COSMO

He's been looking for her for weeks.

SIMPSON

Are you speaking for Lina, too?

DON

Now look, R.F. The owner of the Coconut Grove may do what Lina tells him to. But you're the head of this studio.

SIMPSON

Yes. I'm the head of this studio. She's hired... and don't let Lina know she's on the lot. Now it's all settled. Take care of it, Dexter.

(SIMPSON starts to leave.)

KATHY

Oh, thank you, Mr. Simpson!

(SIMPSON and DEXTER exit.)

COSMO

Glad you turned up, Kathy. We've been looking inside every cake in town.

DON

Thanks, Cosmo.

(COSMO stands there looking at both of them, feeling like a third wheel.)

COSMO

Taxi!

(COSMO exits.)

KATHY

Have you really been looking for me?

DON

I turned this town upside down. Then I got the New York office on it – I remembered you said the New York stage was clamoring for you.

KATHY

A slight exaggeration. I was clamoring for the New York stage. I started out for New York... then the talkies came.

DON

You know, up to now I haven't thought much of the talkies but if that's what brought you here – it's the greatest invention since the wheel. Miss Selden, will you have lunch with me?

KATHY

Sure, but don't you usually share a pheasant at lunch with Miss Lamont?

DON

Now look, Kathy. All that stuff about Lamont and me is sheer publicity.

KATHY

Well, you do achieve a kind of intimacy in all your pictures that would lead one to believe...

DON

All my pictures?

KATHY

I guess now that I think of it, I've seen eight or nine of them.

DON

But I still insist – “if you've seen one you've seen them all—”

(KATHY laughs, then turns to him, sincerely.)

KATHY

I did say some awful things that night, didn't I?

DON

I deserved them. Of course, I must admit I was pretty much upset by them. So upset that I haven't been able to think of anything but you ever since.

(very sincerely)

Kathy, I – seeing you again... now that I've—

(breaks off and starts again)

Kathy, I'm trying to say something to you. But I'm such a ham I – well, I just can't do it without the proper setting.

KATHY

What do you mean?

DON

Wait a second!
(yells offstage)
Music.

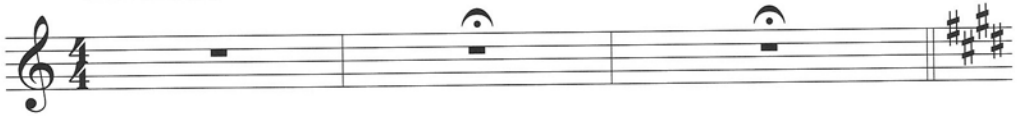
(#12 – YOU WERE MEANT FOR ME begins.)

YOU WERE MEANT FOR ME

(DON runs to the light board switch and starts pulling levers down. The stage is gradually flooded with shafts of light, creating an atmosphere of outdoors, a soft, rosy evening glow.)
(DON:) Colored lights in a garden.

(DON:) A beautiful sunset.

Con moto



(DON pulls more light switches and stronger beams of several colors spill around them.)

(DON:) A lady is standing on her balcony in a rose-trellised bower, flooded with moonlight.

A tempo

Freely

4

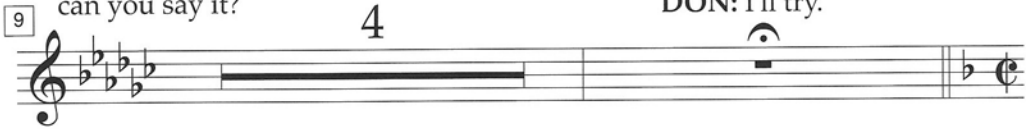


(DON moves a ladder downstage, leads KATHY to it, helps her climb it. The lights change to moonlight.)

(DON:) You look lovely in the moonlight, Kathy...

KATHY: Now that you have the proper setting, can you say it?

DON: I'll try.



Moderate Slow 2




Life was a song, you came a - long

18



I've laid a - wake the whole night through,

22



If I but dared to think you cared

26

Rit.



this is what _____ I'd say to you.


Moderate 4 $\text{♩} = 130$

30




You were meant for me _____ and

34



I was meant for you. _____

38



Na - ture pat-terned you and when she was done,

42



you were all the sweet things

44 **Rit.**



rolled up in one. You're like a

46 **A tempo**



plain - tive mel - o - dy _____ that

50



nev - er lets me free. _____ But,

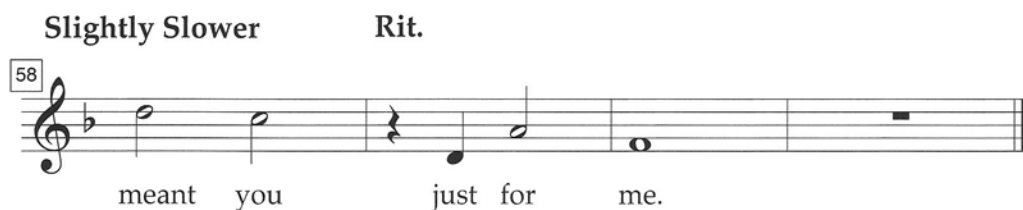
54 **Rit.**



I'm con - tent the an - gels must have sent you, and they

Slightly Slower **Rit.**

58



meant you just for me.

(#13 – YOU WERE MEANT FOR ME (PLAYOFF)
begins.)

SCENE FIVE

(Miss Dinsmore's office. LINA and MISS DINSMORE, the vocal coach, are going through LINA's diction lesson.)

MISS DINSMORE

Now! Ta-tay-tee-toe-too.

LINA

(impossibly nasal and flat, but totally unaware of anything wrong)

Ta-tay-tee-toe-too.

MISS DINSMORE

No, no, Miss Lamont. Rrrround tones. Rrrround tones. Now, let me hear you rrrread your line.

LINA

(very flat on the “an” sounds)

“And I can’t stan’ ‘im.”

MISS DINSMORE

“And I cahn’t stand him.”

LINA

“And I can’t stan’ ‘im.”

MISS DINSMORE

“Cahn’t!”

LINA

“Can’t”

MISS DINSMORE

“Caaahn’t!”

LINA

(like a goat bleating)

“Caaaan’t.”

(The lights fade on them and come up on another office. DON and several other acting STUDENTS are being coached by a different diction TEACHER. They are having very little trouble.)

ALL

Cahn’t – Cahn’t – Cahn’t.

TEACHER

Good. Now. Around the rocks the rugged rascal ran.

STUDENTS

Around the rocks the rugged—

TEACHER

(interrupting)

Rrrrrocks. Rrrrrrocks.

STUDENTS

Around the rocks the rugged rascal ran.

TEACHER

Now – “Sinful Caesar sipped his snifter...”

(COSMO enters.)

DON

Hi ya, Cosmo.

COSMO

(over enunciating)

Hello, Don, boys and girls.

TEACHER

(with a look of disdain at the interruption)

Shall I continue?

DON

Oh yes. Go ahead. Don't mind him.

TEACHER

Mr. Lockwood, repeat after me: “Sinful Caesar sipped his snifter, seized his knees and sneezed.”

DON

“Sinful Caesar snipped his snifter—”

TEACHER

(interrupting)

No, no! Sipped his snifter.

COSMO

(echoing the TEACHER)

Sipped his snifter.

DON

Oh, thank you. “Sinful Caesar sipped his snifter, seized his knees and sneezed.”

TEACHER

Marvelous, marvelous.

COSMO

(claps hands enthusiastically but satirically)

Marvelous! Do another one.

TEACHER

Everyone, repeat after me: "Moses supposes his toeses are roses, but Moses supposes erroneously – Moses he knowses his toeses aren't roses as Moses supposes his toeses to be."

(During this, COSMO apes the TEACHER doing wild distorted expressions. COSMO finishes and he is suddenly staring straight at the TEACHER. Flustered, the TEACHER hands the book he has been reading to DON, who reads.)

DON

(slow and rhythmic, reading)

Moses supposes his toeses are rrrroses, but Moses supposes errrrroneously.

COSMO

For Moses he knowses his toeses aren't rrrroses – as Moses supposes his toeses to be.

(#14 – MOSES SUPPOSES begins.)

MOSES SUPPOSES

Bright Swing

2

DON,
COSMO:

Mo - ses sup - pose - es his

3

toes - es are ros - es but Mos - es sup - pose - es er -

5

STUDENT 1: STUDENT 2: STUDENT 3:

ro - ne - ous - ly. — A mose is a mose. A rose is a rose. A

**DON, COSMO,
STUDENTS:**

8

toes is a toes. Hoop de doo - dle doo - dle

10

Mos-es sup-pos - es his toes - es are ros - es but

12

Mos-es sup-pos - es er - ro - ne - ous - ly. —

14

Mos-es he knows-es his toes - es aren't ros - es as

COSMO: Marvelous. Now split in half and follow along.

4

16

Mos-es sup-pos-es his toes-es to be.

Classical Style

22 **DON, PART 1:**

Mos - es

COSMO, PART 2:

Mos - ses sup - pos - es his toes - es are ros - es as

24

Mos - es _____ Ee-ny mee-ny mi

Mos-es sup-pos - es er - ro - ne - ous - ly _____

26

Mos - es _____ as

But Mos-es knows - es his toes - es aren't ros - es as

28

Mos - es sup - pos - es his toes - es to be.

Mos - es sup - pos - es his toes - es to be.

Swing Style

30 ALL:

Rose is a rose is a rose is a rose is _____ a rose is what Mos-es sup-

33

pos - es his toes is. Could-n't be a li - ly or a

35

daf - fy daf - fy dil - ly — it's got - ta be a rose 'cause it

38 **Faster**

ALL: (girls opt. 8vb) .

37

rhymes with mose. Mos - es — Mos - es —

41

Mos - es — Hey!

(#15 – MOSES REPRISE (PART 1) begins.)

MOSES REPRISE (PART 1)

(The scene transforms to the set for the talking version of *The Dueling Cavalier*. Sound equipment is visible. The STUDENTS become the background ensemble. LINA is seated on the bench center stage.)

Bright 2

11

10 ENSEMBLE:

Mo - ses sup - pos - es his

13

toes - es are ros - es. But Mo - ses sup - pos - es er -

17



ro - ne - ous - ly. Dex - ter and all his as -

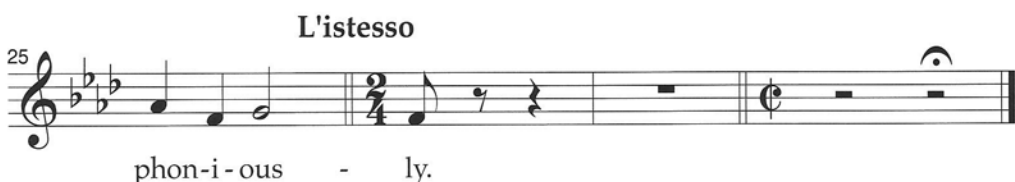
21



sis - tants to - geth - er can't make Lin - a speak more eu -

L'istesso

25



phon - i - ous - ly.

DEXTER

(patiently)

Lina, don't you remember I told you, you have to talk into the microphone? It's in the shrub.

LINA

(exploding)

But I told you, I can't do a love scene with a shrub!

DEXTER

Alright, alright. We'll have to think of something else.

(#16 – MOSES REPRISE (PART 2) *begins.*)

MOSES REPRISE (PART 2)

(The SOUND CREW wires a microphone to the corsage in the center of LINA's chest, so it is now on her instead of in the shrub.)

Bright 2

3

ENSEMBLE: 5



It looks like we're

6
gon - na be stuck here for - ev - er un -

9
til Lin - a speaks more eu - phon - i - ous -

12
ly!

DEXTER

Lina, look at the flower in your dress, the microphone is there!
And all you have to do is talk into it, okay?

LINA

Okay.

DEXTER

Okay, quiet on the set!

1ST ASSISTANT

Quiet on the set!

2ND ASSISTANT, 3RD ASSISTANT

Quiet on the set!

DEXTER

Lights! Roll 'em!

(LINA starts her line and throughout we hear a loud, even thumping sound)

LINA

"Oh, Pierre, you shouldn't have come. You're flirting with danger. You..."

DEXTER

What's that noise?

SOUND ENGINEER

The mic's picking up her heartbeat.

DEXTER

Swell! That's just swell. CUT!

(#17 – MOSES REPRISE (PART 3) *begins.*)

MOSES REPRISE (PART 3)

Bright 2

ENSEMBLE: 5

The dic - tion ad -

dic - tion is flip - ping the flick - ers and

gone is the si - lence that once used to be.

LINA

(to the singing ENSEMBLE)

Will you knock it off? Jeez.

DEXTER

Okay. Now, Lina. The mic's on your shoulder, darling. And all you have to do is talk into the mic. That's it. Now don't make any sudden, jerky movements or you might disconnect the mic. Okay?

LINA

Okay.

DEXTER

Okay, quiet!

1ST ASSISTANT

Quiet!

2ND ASSISTANT, 3RD ASSISTANT

Quiet!

DEXTER

Lights! Roll 'em!

LINA

(clearly heard at last)

“Oh, Pierre, you shouldn’t have come. You’re flirting with danger. You...”

SIMPSON

(entering, tripping over wire)

What’s this wire doing here? This is dangerous.

(SIMPSON pulls the wire connected to LINA’s mic, and she is pulled head over heels from the bench. She screams wildly and general pandemonium results.)

DEXTER

Cut, dang it, cut!

*(#18 – TRANSITION TO DORA (PART 1) begins.
Scene changes to DORA at her microphone.)*

SCENE SIX

DORA

This is Dora Bailey reporting live from outside a sneak preview of the newest Lockwood and Lamont picture. Let’s hear what the crowd has to say.

SCREENING GUEST #1

Who cares that they talk? That picture was awful! What a scream.

SCREENING GUEST #2

Give me pictures like *The Jazz Singer*.

SCREENING GUEST #3

(imitating Lina)

Did someone get paid to write that dialogue and that voice? “Oh, Pierre, you shouldn’t have come – I caaaaaan’t stannnn’it.”

SIMPSON

We’re ruined! We’re all ruined!

DEXTER

We can't release this picture.

SIMPSON

We've got to. We're booked to open in six weeks all over the country.

(looking around for reassurance, with a forced smile)

But maybe we'll get by. Lockwood and Lamont are such big stars.

(SIMPSON's smile fades as more SCREENING GUESTS come pouring out of the theater and they overhear the comments.)

SCREENING GUEST #5

I never want to see that Lockwood and Lamont again.

SCREENING GUEST #4

That was just awful.

SCREENING GUEST #5

This is the worst picture ever made!

LINA

I liked it!

(#19 – TO DON'S HOUSE begins. SIMPSON and DEXTER give her a look. Crestfallen, they join the CROWD exiting.)

(Interior of Don's house. DON, COSMO, and KATHY all look dejected.)

KATHY

Don, it wasn't that bad!

DON

No. There's no use kidding myself. Once they release *The Dueling Cavalier*, Lockwood and Lamont are through.

KATHY

Well, things went wrong with the sound. If you'd just get the technical end straightened out...

DON

No, it wasn't that. Everything you said about me is true. No kidding. Cosmo, did you ever see anything as idiotic as me on that screen tonight?

COSMO

Yeah. How about Lina? "I caaaaaaan't staaaaaan' it."

KATHY

Don, you're not through.

COSMO

Why, of course not. Why, with your looks and figure, you could drive an ice wagon or shine shoes.

KATHY

Block hats...

COSMO

Sell pencils.

KATHY

Dig ditches.

COSMO

Or worse still... Go back into vaudeville.

(a cappella)

FIT AS A FIDDLE
READY FOR LOVE
I COULD JUMP OVER
THE MOON UP ABOVE
FIT AS A FIDDLE
AND READY FOR LOVE

DON

Too bad I didn't do that in *The Dueling Cavalier*. They might've liked it.

KATHY

Well, why don't you?

DON

What?

KATHY

Make a musical.

COSMO

Sure! A musical picture!

(slowly; thinking)

Wait a second! Why don't you turn *The Dueling Cavalier* into a musical?

DON

That's impossible.

COSMO

Why? You've got six weeks before it's released.

KATHY

Well, sure. Add some songs and dances, trim the bad scenes, add a couple of new ones—

COSMO

And you got it.

DON

(beginning to be encouraged)

Yeah. But do you think I can do it?

KATHY

Of course you can do it!

COSMO

It's a cinch!

DON

You're right! The picture can be saved!

COSMO

Hot dog!

KATHY

Hallelujah!

DON

Listen, if we can pull this off, this day will go down in history for me – March twenty-third!

COSMO

(looking at his watch)

Aw, no. Your historic day's not the twenty-third, it's the twenty-fourth.

DON

What do you mean, the twenty-fourth?

COSMO

It's one-thirty already. It's morning.

KATHY

And what a lovely morning!

(#20 – GOOD MORNING begins.)

GOOD MORNING

(COSMO, DON and KATHY
are now in high spirits.)

Moderate 2

Tempo - Moderate 2

(KATHY:) 3 COSMO:

Good morn-in', Good morn-in',—

5 DON: KATHY: DON, COSMO:

We've talked the whole night through, Good morn-in', Good

8 ALL:

morn - in', to you. Good

11

morn - in', Good morn - in',— It's great to

14

stay up late. Good morn - in', Good morn-in', to

17 COSMO: 19

you. When the band be - gan



— to play, the stars— were shin-ing bright.—



Now the milk-man's on his way, it's too late to say good-



night. So, Good morn-in', Good morn-in',—



Sun beams will soon shine through, Good morn-in', Good



morn-in' to you, And you, and you, and you. Good



morn-in', Good morn-in'— We gabbed the



whole night through, Good morn-in', Good morn-in' to

41 (KATHY:)

you. In the

DON, COSMO:

Noth-in could be grand-er than to be in Lou-si-an-a.

43 (KATHY:)

morn - in, in the morn - in' it's great to

46

stay up late. — Good morn-in', Good morn-in' to

49 (KATHY:)

you.

DON, COSMO:

Might be just as zip - py if we was in Mis-sis-sip - pi.

51 KATHY:

When we left the mov - ie show, the fu - ture was - n't bright,

54

— But came the dawn the show goes on, — and I don't

57

DON, COSMO:

want to say good - night. Well, say good

59

KATHY: **ALL:**

morn-in', Good morn-in'. — Rain-bows are

62

KATHY: **DON, COSMO:** **KATHY:**

shin - ing through, Good morn-in', Good morn-in! Bon -

65

DON, COSMO: **KATHY:** **DON, COSMO:**

jour! Mon - sieur! Bue-nos di - as! Mu-chas

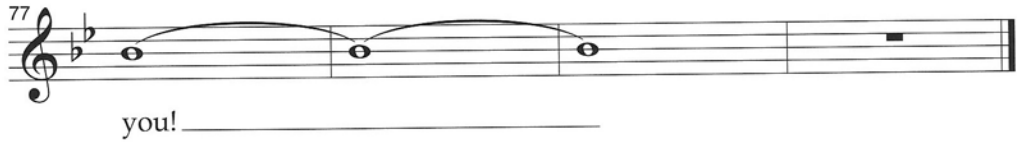
68

KATHY: **DON, COSMO:** **ALL:**

fri-as! Buon Jour - no! A-gi - tor - no! Good

71

morn-in', Good morn - in'. — We've talked the



DON

Now, the first thing we have to do on the picture is...
(stops suddenly and looks stricken)
Wait a second. I can do it. What about Lina?

KATHY, COSMO

(deflated)
Lina.

COSMO

She can't sing, she can't act and she can't dance.
(beat)
A triple threat.
(beat)
Wait a minute. I'm about to be absolutely brilliant. Kathy come here... sing.

KATHY

Huh?

COSMO

Sing! Now, Don, keep your eyes riveted on my face – watch my mouth.

(lip-syncing)
GOOD MORNIN'

(As KATHY sings, COSMO mouths in perfect synchronization with her singing and it looks as though the sound is coming from him.)

KATHY

(a cappella)
GOOD MORNIN'
WE'VE TALKED THE WHOLE NIGHT THROUGH

COSMO

(to DON)
Well... convincing?

DON

Enchanting. Why?

COSMO

Don't you get it? Use Kathy's voice. Lina just moves her mouth and Kathy's voice comes out, singing and talking for her.

KATHY

That's wonderful.

DON

No – no. I couldn't let you do it, Kathy.

KATHY

Why not?

DON

Because you wouldn't be seen. You'd be throwing away your own career.

KATHY

It has nothing to do with my career. It's only for one picture. The important thing now is to save *The Dueling Cavalier*, save Lockwood and Lamont.

COSMO

Yeah.

DON

Well, if it's only for this one picture. Do you think it'll get by?

KATHY

Of course it will.

COSMO

Sure. And it's simple to work the numbers. All you gotta do is dance around Lina and teach her how to bow.

DON

All right. We'll go to R.F. and spring it on him in the morning.

COSMO

Well, it's three AM, in the morning... Almost my bedtime... I best be going.

(COSMO exits.)

DON

I'll take you home.

(#21 – **THUNDER 1** begins. Sound of thunder, lightning flashes.)

KATHY

Better take care of that throat. You're a big singing star now – remember? This California dew is a little heavier than usual tonight.

DON

Really? From where I'm standing, the sun is shining all over the place.

(#22 – **THUNDER 2** begins. More thunder. Then DON and KATHY both rush off. Transition to the street outside Kathy's house. It is pouring rain. DON shields them with an umbrella. He escorts KATHY up to her door.)

DON

Goodnight.

KATHY

Goodnight.

(#23 – **SINGIN' IN THE RAIN** begins.)

SINGIN' IN THE RAIN

(Thunder. KATHY smiles at DON then goes inside. DON walks downstage, reaches out and feels the rain. He closes his umbrella.)

Moderate 4/2

DON:

Doo - dle doot doo doo - dee

doo - dle doot doo - dee doo - dle, Doo - dee doo doo doo - dle

6 *rit.* *molto rit.* 2 *a tempo*

doo - dle doo doo-dee doo doo. I'm

10 **Shade Brighter** (*The ENSEMBLE begins to enter.*)

Sing - in' in the rain Just sing - in' in the rain. What a

14

glo - ri-ous feel - in', I'm

16 18

hap - py a - gain. I'm laugh-in' at clouds so

20


dark up a-bove The sun's in my heart— and I'm


24 **DON,
ENSEMBLE:**


read - y for love. Let the

26

storm - y clouds chase ev'-ry - one— from the place.

30  Come on_ with the rain, I've a smile_ on my face. I'll

34  walk down the lane with a hap - py re - frain, ___ just

38  sing-in', ___ sing-in' in the rain. _____

42 **DON:**  Danc - in' in the rain ya de da ___ da dya da dya

46  I'm hap-py a-gain. _____

53  I'm sing-in' ___ and danc-in' in the

56  rain. _____

74 **DON, ENSEMBLE:**  Doo - dle doot doo doo - dle doo - dle doot doo - dee doo - dle,

BOYS:

76

Doo - dle doot doo doo - dle doo - dle doot doo - dee. I'm

GIRLS:

78

I'm sing - in' in the rain, _____

(BOYS:)

sing - in' in the rain, just

80

— just sing - in' in the rain, what a

sing - in' in the rain, what a

(ALL:)

82

glo - ri-ous feel-in' I'm hap - py a-gain. I'll

86

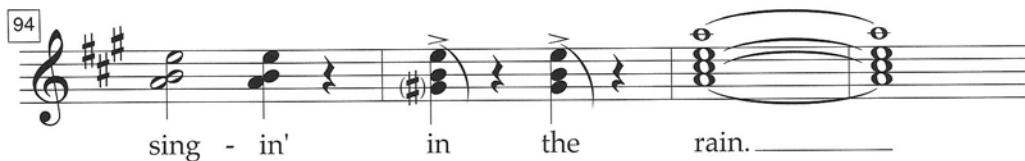
walk down the lane with a hap - py re-frain, — just

90



sing-in', _____ just sing-in', _____ just

94



sing - in' in the rain. _____

98



Ba - ba dop ba - ba-da - ba dot.

SCENE SEVEN

(#24 – SINGIN' (PLAYOFF) begins. DON hands his umbrella to a PASSERBY as the scene switches to the recording studio. We see a main screen for playback, a sound engineer, SAM, in a booth, and a standing microphone. LINA stands frozen in the screen. DON and KATHY are standing by the mic.

DON

Hey Sam, can you roll playback for "Would You?" Now, just watch her Kathy.

SAM

Rolling.

(#25 – LINA'S FILM WOULD YOU begins.)

LINA'S FILM WOULD YOU

(We see and hear LINA singing on the main screen.)

Moderate 3 LINA: 3 Freely

And would you dare to say: "Let's do the

Molto rit.

5

same as they?" I would, would

Più Mosso Rit.

9

you? _____

DON

Stop right there. All right, Kathy. Just a test. No vocals this time Sam.

(DON nods to SAM.)

SAM

Ready.

DON

Action!

(#26 – KATHY'S FILM WOULD YOU begins.)

KATHY'S FILM WOULD YOU

(The film appears again onscreen,
without audio.)

Moderate 3

Freely

KATHY: (singing to
LINA's lip movements)

3



And would you dare to say: "Let's do the

Molto rit.



same as they?" I would, would

Più Mosso

Rit.



you? _____

DON

(to SAM)

How's it look?

SAM

Great. It's gonna work. It's gonna work.

KATHY

Sure.

(The screen picture fades out.)

DON

Kathy, I can't wait 'til this picture is finished. Then, no more secrecy. I'm going to let Lina know – let everyone know.

KATHY

Your fans will be bitterly disappointed.

DON

From now on there's only one fan I'm worrying about.

(As they embrace, in come ZELDA and LINA.)

ZELDA

(pointing to DON and KATHY)

There!

LINA

(registering the scene)

Oh!

ZELDA

What did I tell you, Lina!

LINA

Oh, Don! Zelda – thanks. You're a real pal!

DON

Now, Lina...

LINA

(interrupting; furious)

I want that girl off the lot at once! She's not going to be my voice! Zelda here told me everything!

DON

Thanks, Zelda. You're a real pal.

ZELDA

Anytime, Don.

KATHY

Now look, Miss Lamont. Don and I happen...

LINA

(hurt and angry)

Don! Don! Don't you call him "Don!" I was calling him "Don" before you were born!

DON

I happen to be in love with her.

LINA

That's ridiculous. Everyone knows you're in love with me!

DON

Now, Lina. Try and understand this. I'm going to marry her.

LINA

I'll put a stop to that. I'm going right up and see R.F. now!

COSMO

You're a little too late, Lina. We're going to get this picture finished, and if this girl weren't in the picture, you'd be finished, too.

LINA

As far as I can see, she's the only one who's finished! Who'll ever hear of her?

DON

Everybody! Kathy nearly stole *Beautiful Girl*. And she's getting the second lead in her next movie.

LINA

She is?

COSMO

And she's getting full screen credit for dubbing your voice.

LINA

What?! You mean it's gonna say on the screen that I don't sing and talk myself?

DON

Of course. What do you think?

LINA

They can't do that!

DON

It's already done.

LINA

But no one knows about it yet...

DON

They will. There's a whole publicity campaign being planned.

LINA

They can't make a fool out of Lina Lamont! What do they think I am? Dumb or something? Why, I make more money than... than... Calvin Coolidge... put together.

(LINA stomps out with ZELDA. Transition to Lina's dressing room.)

LINA

Zelda, you know, you have to see things with your own eyes to believe it. If you hadn't opened my eyes, I'd still be walkin' around in the dark.

ZELDA

That's what friends are for...

LINA

You're a real pal. This business is a jungle. It's dog-eat-dog. Vultures waiting to eat your carcass before you're dead. And how about that little snake in the grass?

ZELDA

I told ya'.

LINA

You were right. And I wasn't going to believe you. Can you imagine what lies she must have told him about me? Me – his fee-an-see! The girl he's gonna marry! You read all about it.

ZELDA

Sure. You must be brokenhearted.

LINA

Think of all those people when they find out they're using someone else's voice instead of mine – and what's wrong with my voice anyway?!

ZELDA

Nothing. Absolutely nothing.

LINA

Yeah, ain't it the truth.

ZELDA

Don't let it upset you, honey. You know how it makes you sweat. And remember. Last time you got hives.

LINA

I'm beautiful, ain't I?

ZELDA

For sure.

LINA

And I'm talented. Ain't I?

ZELDA

For sure.

LINA

If you was a man, you could fall in love with me.

ZELDA

For sure.

(#27 – WHAT'S WRONG WITH ME begins.)

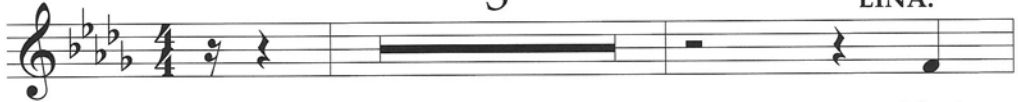
WHAT'S WRONG WITH ME

LINA: And would you ever be unfaithful?
ZELDA: ...NEVER!

Easy Swing

3

LINA:



What's



wrong with me? Why does-n't he kiss me?



He has the chance for a ro-mance, what's wrong with



me? What's wrong with him?


15  We should be out dan-cin'. I'm hot to trot,

18  He'd rath-er not. What's wrong with him? There's

21  things more im-por-tant than dic-tion, so a girl can't say

(LINA:) I said it!

(LINA:)

24  "cahn't." Why is he caus-ing such fric-tion, when

27  he could be Mis-ter La - mont? What's wrong with

30  me? Why all the con - fu-sion? I'm quite a girl, a

34  real cul-tured pearl. What's wrong with me?



I ain't so dumb, this peach ain't a plum. What's wrong with,



what's wrong with, what's wrong with me? Noth-in'!

(#28 – WHAT'S WRONG (PLAYOFF) begins.)

SCENE EIGHT

(Transition to R.F. Simpson's office. SIMPSON is pacing in front of his desk. DEXTER stands deep in thought. COSMO enters hurriedly.)

COSMO

You sent for me, boss?

SIMPSON

Where's Don?

COSMO

I think he's working with Kathy Selden.

SIMPSON

So that's the problem. Lina found out. Explains why Hurricane Lina just stormed through here.

DEXTER

Say, R.F., have you seen the new footage of the "Would You" number?

SIMPSON

That Selden girl is great, no matter what Lina says. When the picture is released, I'm going to give her a big build-up! How much is there left to do?

DEXTER

We're still trying to crack that big production number, boss.

SIMPSON

(pulling a brilliant idea from the skies)
Tap dancing.

DEXTER

Huh?

SIMPSON

We've got to have – tap dancing!

DEXTER

We can't have tap dancing. The picture takes place during the French Revolution.

COSMO

How's this. We throw a modern section into the picture. The hero is a young Broadway hoofer. Right?

SIMPSON

Right!

COSMO

He sings and dances. Right?

SIMPSON

Right!

COSMO

One night backstage, he's reading *A Tale of Two Cities* between numbers, see? A sandbag falls on his head and – voilà! – he dreams he's back in the French Revolution. Right?

(DEXTER shakes his head, as if to indicate it will never work.)

SIMPSON

(after a pause)
Sen-saytional!!!

DEXTER

Excuse me, Cosmo. But how are you going to do that?

COSMO

Close your eyes – close your eyes – and imagine this...

(#29 – BROADWAY MELODY begins.)

BROADWAY MELODY

(DEXTER and SIMPSON close their eyes.)

3

Easy 2 Beat

BROADWAY
MELODY HOST:

Don't bring a frown to

5

old Broad - way. You've got to clown on

9

11

Broad - way. Your trou - bles there are

13

out of style, for Broad - way al - ways

17

19

wears a smile. — A mil-lion hearts beat

21

quick - er there. — A mil - lion lights they

25 27

flick - er there. No clouds of grey on that

Rall.

29

Great White Way. That's the Broad-way Mel-o -

*(The BROADWAY CHORUS is revealed standing in two groups.
Each group is lead by a BROADWAY DANCER.)*

Faster

33

dy. _____

*(BROADWAY DANCER #1
does a short dance.)*

**BROADWAY
DANCER #1:**

37

Got - ta dance!

2

*(BROADWAY DANCER #2
does a short dance.)*

**BROADWAY
DANCER #2:**

41

Got - ta dance!

2

BROADWAY CHORUS:
(gradually adding voices)

45

Got - ta dance! Got - ta dance!

49

Got - ta dance, got - ta dance, got - ta

52

dance, got - ta dance!

BROADWAY DANCER #1:

59

Broad - way ___ Rhy - thm, ___ it's got ___ me, ev-'ry-bo-dy

(BROADWAY DANCER #1 and her group do a few steps.)

63

dance! _____

BROADWAY DANCER #2:

67

Broad - way ___ Rhy - thm, ___ it's got ___ me, ev-'ry-bo-dy

(BROADWAY DANCER #2 and her group do a few steps.)

**BROADWAY DANCER #1,
BROADWAY DANCER #2:**

71

dance! _____ Out on the

75
Great White Way — in each mer-ry ca - fé orch-es -

79
- tra's play, ta-king your breath a - way, — with a

83
Broad - way — Rhy - thm, — it's got — me, ev-'ry-bo-dy

87
sing and dance!

93
ALL:
Oh, — that Broad-way Rhy-thm

98
Oh, —

104
— that Broad - way Rhy - thm

109

When I hear that hap - py beat,

113

feel like dan - cin' down the street

117

to _____ that Broad - way

121

Rhy - thm, writh - ing, beat - ing, rhy - thm!

**BROADWAY
DANCER #1,
BROADWAY
DANCER #2:**

ALL:

125

Got - ta dance! Got - ta dance!

**BROADWAY
DANCER #1,
BROADWAY
DANCER #2:**

ALL:

129

Got - ta dance! Got - ta dance!

135



Broad - way ___ Rhy - thm, ___ It's got ___ me, ev-'ry-bo-dy

139



dance! _____

2

143



Broad - way ___ Rhy - thm, ___ it's got ___ me, ev-'ry-bo-dy

147



dance! _____

Out on the

151



Great White Way ___ in each mer-ry ca - fé orch-es -

155



- tra's play, ta-king your breath a - way, ___ with a

159



Broad - way Rhy - thm.

2

163 2

Broad - way Rhy - thm.

167

Broad - way Rhy - thm, it's got

170

me ev - 'ry - bod - y sing

173 2

and dance!

COSMO

(huffing and puffing, as if he's acted out the entire number)

Now boss, just imagine that with Don and Kathy. What do you think?

SIMPSON

It's a little hard to imagine. Could you tell it to me again?

(#30 – TRANSITION TO DORA (PART 2) begins. COSMO looks at him and faints dead away from exhaustion. Blackout.)

SCENE NINE

(A light picks up DORA.)

DORA

Hello, out there! This is Dora Bailey talking to you at the premiere of Monumental Pictures' *The Dancing Cavalier*. Once again we reunite those immortal screen lovers Don Lockwood and Lina Lamont in their first all-talking, all-singing, all-dancing musical romance. It is an event that will go down in cinema history.

(We are back at Grauman's Chinese Theatre for the opening of the film. AUDIENCE MEMBERS applaud wildly.)

LINA

(with a triumphant glint in her eye)
Listen to them! We're a sensation! It's the biggest thing since *Ben Hur*!

ROZ

Lina, you were terrific. Lockwood and Lamont are gonna be greater than ever!

DON

It was good, wasn't it?

SIMPSON

Wonderful, Don! It worked! The public loves you two—

LINA

You're darn tootin' they do!

SIMPSON

And Kathy, we owe a lot to you.

KATHY

Thanks.

COSMO

Lina, you were fabulous. You sang as well as Kathy Selden.

LINA

Yeah. And I'm going to for a long time!

DON

Hey, what do you mean?

LINA

I mean she's gonna keep right on doubling for me.

DON

Listen, Lina. We only did this just to save one picture.

LINA

Hmmm. That's what you think!

DON

Listen, you boa constrictor. Don't get any fancy ideas about the future. Tell her, R.F.

LINA

Never mind, R.F. Listen to that applause out there! It's for me! For Lina Lamont! Wait till the money starts rolling in!

ROZ

She's got something there. It's a gold mine! You got no choice.

KATHY

Part of that choice is mine, Miss Lamont!

LINA

You got a five year contract, honey.

SIMPSON

Just a minute, Lina.

(During this we hear cries of "Speech! Speech!" from the AUDIENCE MEMBERS.)

ROZ

The speech, Don. They're yelling for a speech.

LINA

A speech? Yeah? Well, everybody's always making speeches for me. Well, tonight for the first time I'm gonna do my own talking. I'm gonna make the speech.

ROZ

No, please, Lina. Don't.

(DON and COSMO exchange a quick look.)

DON

Just a minute Roz. This is Lina's big night. And she's entitled to do the talking. Right?

LINA

You're darn right. Right!

(Triumphantly, LINA dashes in front of the curtain. DON exchanges a pleased look with COSMO.)

LINA

Ladies and gentleman, I cahn't tell you how thrilled we are at your reception for *The Dancing Cavalier*, our first musical picture together. If we bring a little joy into your humdrum lives it makes us feel our hard work hasn't been in vain for nothing. Bless you all.

AUDIENCE MEMBER #1

Hey, you didn't sound that way in the picture!

AUDIENCE MEMBER #2

Hey, cut the talk, Lina. Sing!

(The AUDIENCE MEMBERS picks up the cry of "Sing! Sing! Sing!" As LINA hears the audience calling she suddenly looks very frightened and horrified.)

AUDIENCE MEMBERS

Sing, Lina! Sing a song!

(LINA looks trapped, then gestures to the audience, indicating "Just a moment," and, attempting to smile graciously, runs to DON.)

LINA

What am I gonna do? What am I gonna do?

DON

Wait a second! Cosmo, R.F. I've got an idea.

(DON, SIMPSON and COSMO go into a huddle as AUDIENCE MEMBERS continue to shout "Sing! Sing, Lina!")

LINA

(to ROZ)

What am I gonna do? Tell 'em I got a cold. A frog or something?

(SIMPSON, DON and COSMO break their huddle.)

SIMPSON

Lina, we've got it. Roz, get a microphone and set up back of that curtain. Kathy will stand back there and sing for you.

(ROZ goes to set up the mic.)

KATHY

Don!

DON

You've got to do it, Kathy.

LINA

You mean she'll be back of the curtain, singin'... and I'll be out front, making with the mouth like in the picture?

COSMO

That's it!

KATHY

I'll never do it.

LINA

She's gotta do it.

SIMPSON

Of course she's gotta do it. She's got a five-year contract with me! Get over to the microphone, Miss Selden.

DON

You heard him, Kathy. Do it.

KATHY

Alright. I'll do it, Don. But I'll never see you again – on or off the screen.

(KATHY exits behind the curtain.)

LINA

Well, at last somebody's gettin' some sense around here. Thank you, Donny.

(LINA flounces out, smiling and composed. She stands at the mic (in front of the curtain), and waits as the applause dies down.)

ORCHESTRA LEADER

Miss Lamont, Miss Lamont! What are you going to sing?

(LINA looks hesitant for a moment. She steps back to the curtain.)

KATHY

(whispering through the curtain)
"Would You."

(LINA moves downstage.)

LINA

(to ORCHESTRA LEADER)
"Would You."

ORCHESTRA LEADER

Miss Lamont! What key?

(LINA inches her way back to the curtain.)

KATHY

(behind curtain)

C.

(LINA comes down front again.)

LINA

C.

(#31 – LINA'S WOULD YOU begins.)

LINA'S WOULD YOU

(The orchestra goes into the song. From the front we see LINA, apparently singing. The illusion is perfect.)

Moderate 3 Rit. A Tempo

KATHY: 5

He holds her in her

(We see SIMPSON, DON and COSMO go to the pulley and raise the curtain.)

arms, would you? Would you? He

(KATHY is now in full view of the audience. The AUDIENCE MEMBERS start laughing, but LINA continues, oblivious to what is happening.)

(COSMO goes out onstage and, pushing KATHY aside, picks up the song.)

9

COSMO:

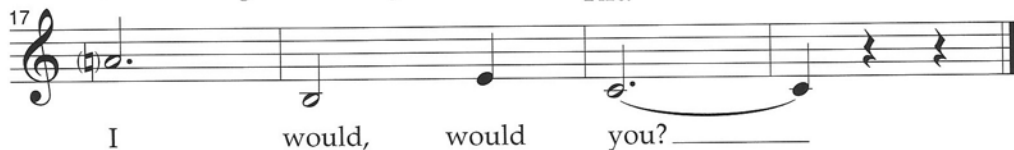
tells her of her charms, would you? Would you? And

would you dare to say: "let's do the same as they?"

(Music fades amid AUDIENCE
MEMBERS' laughter and stage action.)

Rit.

17



I would, would you? _____

(We see LINA for a second or two with a masculine voice seeming to come out of her throat. Then, horrified, she dashes offstage. KATHY runs down the aisle to escape. DON runs out onstage.)

DON

Kathy!

(KATHY continues running up the aisle.)

Ladies and gentleman; stop that girl! That girl running up that aisle. Stop her! That's the girl whose voice you heard and loved tonight. She's the real star of the picture. Kathy Selden!

(#32 – LUCKY STAR (REPRISE) begins.)

LUCKY STAR (REPRISE)

(KATHY stops in the aisle.
DON begins to sing.)

Moderate 2

(DON:)



You are my luck-y — star.

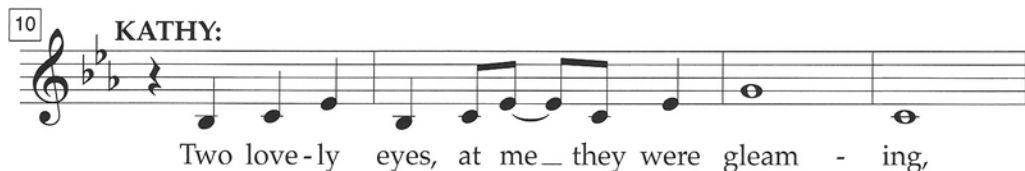
6



I saw you from a - far. _____

10

KATHY:



Two love-ly eyes, at me_ they were gleam - ing,

(KATHY slowly turns toward him.)

14 **DON:** **BOTH:**

beam - ing. I was star - struck.

A little faster

18 **DON:**
(coming down steps; getting her) (taking her up onstage)

You're all my luck - y charms.

22 **KATHY:**

I'm luck - y in your arms.

26 **Freely** **ALL:**

You've o - pened heav - en's por - tal,

28

here on earth for this poor mor - tal.

30 **Broadly**

You are my luck - y

(DON and KATHY look at each other, hug and kiss.)

33

star. _____ Ah.

Blackout.

(#33 – BOWS begins.)

BOWS

Charleston tempo

3

ALL: 5

Good morn - in', Good

6

morn - in',— We've talked the whole night through, Good

9

morn - in', Good morn - in', to you!

12

13

Good morn - in', Good morn - in',

15

It's great to stay up late. Good morn - in', Good

Moderate Swing

18

morn - in', to you.

21

Doo - dle doot doo doo - dle doo - dle doot doo - dee doo - dle,

23

BOYS:

Doo - dle doot doo doo - dle doo - dle doot doot. I'm

25

GIRLS:

I'm sing - in' in the rain, _____

(BOYS:)

sing - in' in the rain, _____ just

27

— just sing - in' in the rain, what a

sing - in' in the rain, _____ what a

(ALL:)

29
glo - ri - ous feel - in' I'm hap - py a - gain.

32
33
I'll walk down the lane with a

35
hap - py re - frain, just

37
sing-in', just sing-in', just

41
sing - in' in the rain.

45
Ba - ba dop ba - ba - da - ba dot.

THE END

(#34 – EXIT MUSIC *begins.*)

Words To Know from *Singin' In The Rain JR.*

Calvin Coolidge: the 30th president of the United States, who served his term from 1923-1929.

Gettysburg Address: a famous speech by Abraham Lincoln, the 16th president of the United States, given to dedicate the Soldiers' National Cemetery in Gettysburg, PA.

Grauman's Chinese Theatre: a movie theater on the Hollywood Walk of Fame, currently named the TCL Theatre.

Ethel Barrymore: a famous American actress of the stage and screen and the namesake of the Ethel Barrymore Theatre in New York City.

Hooper: a professional dancer.

Ice Wagon: a wagon that delivered ice door to door.

Juliet: the young, ill-fated heroine of Shakespeare's *Romeo and Juliet*.

King Lear: the title character in Shakespeare's *King Lear*.

Lady Macbeth: wife to the titular character in Shakespeare's *Macbeth*.

"Mum's the word": a phrase meaning "this is a secret."

Pantomime: to express or perform something using exaggerated movements.

Scrim: a piece of gauze cloth used in the theater that appears opaque until lit from behind.

"So's your Aunt Tilly!": a 1920s putdown.

Talkies: a nickname for "talking pictures," or the first films that incorporated recorded sound.

Vaudeville: stage entertainment popular in the United States in the early 20th century consisting of a variety of specialty acts.

Warner Brothers: an American media company that focuses on film, television, and music entertainment, founded in 1923.

glossary

actor: A person who performs as a character in a play or musical.

author: A writer of a play or musical, also known as a playwright. A musical's authors include the book writer, a composer and a lyricist.

blocking: The actors' movement in a play or musical, not including the choreography. The director usually assigns blocking during rehearsals.

book writer: One of the authors of a musical. The book writer writes the lines (dialogue) and the stage directions. Also called the librettist.

cast: The performers in a show.

cheating out: Turning oneself slightly toward the house when performing so the audience may better see one's face and hear one's lines.

choreographer: A person who creates and teaches the dance numbers in a musical.

composer: A person who writes music for a musical.

creative team: The author(s), director, choreographer, music director, and designers for a play or musical.

cross: When an actor onstage moves toward or away from another actor or object.

dialogue: A conversation between two or more characters.

director: A person who provides the artistic vision, coordinates the creative elements and stages the play.

downstage: The portion of the stage closest to the audience. The opposite of upstage.

house: The area of the theater where the audience sits to watch the show.

house left: The left side of the theater from the audience's perspective. If something is located "house left," it is to the left side of the audience as they are seated in the theater.

house right: The right side of the theater from the audience's perspective. If something is located "house right," it is to the right side of the audience as they are seated in the theater.

lines: The dialogue spoken by the actors.

lyricist: A person who writes the lyrics of a musical. The lyricist works with a composer to create songs.

lyrics: The words of a song.