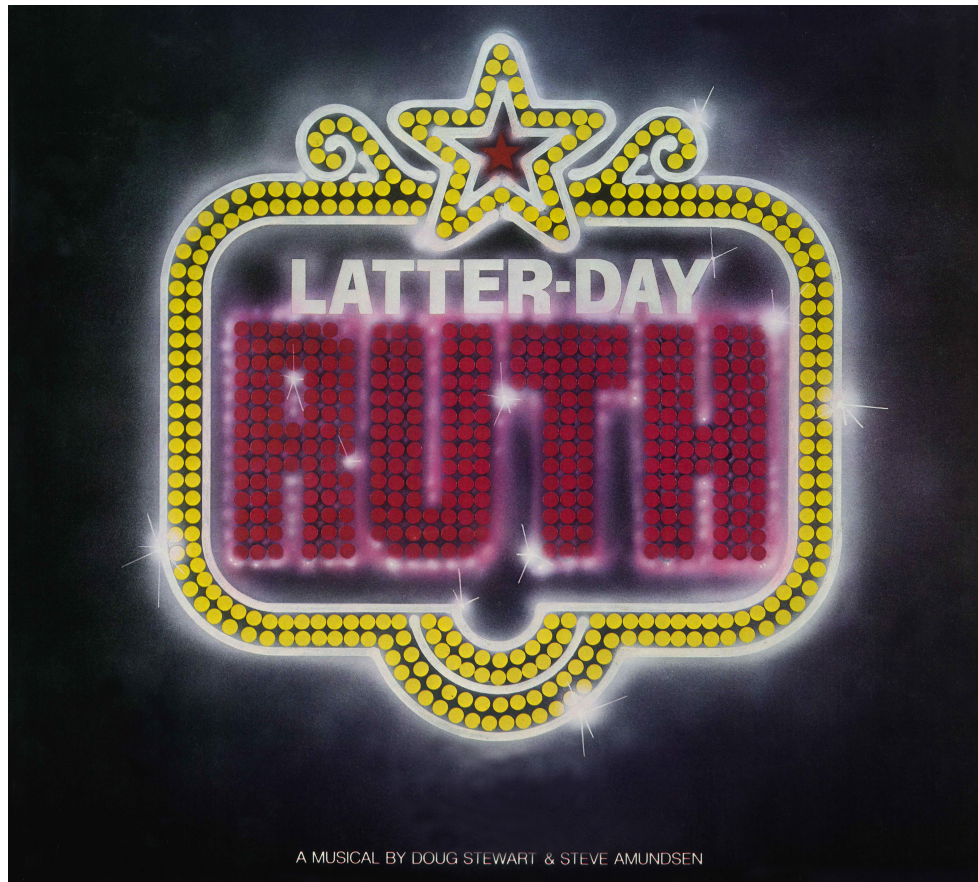


PERUSAL SCRIPT



Newport, Maine

© 1978 by Doug Stewart & Steve Amundsen

ALL RIGHTS RESERVED

CAUTION:

Professionals and amateurs are hereby warned that

LATTER-DAY RUTH

being fully protected under the copyright laws of the United States Of America, the British Empire, including the Dominion Of Canada, and the other countries of the Copyright Union, is subject to royalty. Anyone presenting the play without the express written permission of the Copyright owners and/or their authorized agent will be liable to the penalties provided by law.

A requisite number of script and music copies must be purchased from the Publisher and Royalty must be paid to the publisher for each and every performance before an audience whether or not admission is charged. A performance license must first be obtained from the publisher prior to any performance(s).

Federal Copyright Law -- 17 U.S.C. section 504 -- allows for a recovery of a minimum of \$250 and a maximum of \$50,000 for each infringement, plus attorney fees.

The professional and amateur rights to the performance of this play along with the lecturing, recitation, and public reading rights, are administered exclusively through ZION THEATRICALS without whose permission in writing no performance of it may be made. For all other rights inquiries may be made to the authors through ZION THEATRICALS Any adaptation or arrangement of this work without the author's written permission is an infringement of copyright. **Unauthorized duplication by any means is also an infringement.**

FOR PUBLIC PERFORMANCE RIGHTS YOU MUST APPLY TO THE PUBLISHER OR YOU ARE BREAKING THE LAW!

The possession of this SCRIPT whether bought or rented, does not constitute permission to perform the work herein contained, in public or in private, for gain or charity. Proper prior application must be made and license granted before a performance may be given. Copies of this SCRIPT and all other rehearsal materials may be bought and/or rented from:

ZION THEATRICALS
PO Box 536, Newport, Maine 04953-0536
www.ziontheatricals.com
Printed in the United States Of America

THIS NOTICE MUST APPEAR IN ALL PROGRAMS, ON ALL POSTERS AND PUBLICITY MATERIALS AND INTERNET ADVERTISING/WEBPAGES FOR THE PLAY:

“Latter-day Ruth is presented through special arrangement with Zion Theatricals (ZT). All authorized materials are also supplied by ZT, www.ziontheatricals.com”

In all programs and posters and in all advertisements under the producers control, the author’s name shall be prominently featured under the title.

NOTE: Your contract with Zion Theatricals limits you to making copies of this document for persons directly connected with your production. Do not distribute outside of your cast and crew. Following your performance run you must destroy all photocopies, preferably by shredding them. If we sent you the document in printed format, you must return that document to us. If we provided you with an electronic PDF file, simply trash that on your computer so that it cannot be recovered and destroy any copies made from it.. The electronic document may only exist on ONE computer -- it may NOT, itself, be duplicated. This is also a part of your contract with Zion Theatricals.

LATTER-DAY RUTH Book and Lyrics by **Doug Stewart** Music by Steve Amundsen 3M 3W 1TB 1TG 2B 1G + 4 dancers (2M 2F). About 2 hours. (*For performance by Professionals, Community Theatres, College/University Groups and LDS Church Groups*) The Biblical story of Ruth has long held important and essential principles for the conduct of men and women as Believers in Christ. Doug and Steve have transposed this classic story to the modern day where Ruth stands at the center of a loving family. The parallels are uncannily drawn between the era of Ruth in the Bible and her modern day counterpart. It is an inspirational journey for cast and audience as Ruth and Bo and family find their way together. **Order # 2061**

LATTER-DAY RUTH

Outline – 1978 Version

A contemporary story of Ruth from the Old Testament

1. Nadine (In OT, Naomi), and family moves from Utah to LA (in OT, from Israel to Moab)
2. Nadine's husband dies and her two sons marry gentiles, one of which is Ruth. After husband and both sons suddenly die Naomi decides to return to Utah.
3. Ruth who has ambitions of stardom gives up everything to follow Nadine.
4. Ruth, leaving behind the gentile world, goes through serious adjustment blending into the LDS lifestyle.
5. Ruth falls in love with widower Beau (In OT, Boaz), and his children. She marries Beau.
6. The reality of her new life sets in, and she starts having doubts about being a mother and housewife.
7. Ruth receives a visit from a fellow actress from LA, who convinces her to commute and co-star with her in a TV show.
8. Ruth struggles with the decision, but finally the lure of Hollywood wins out (End of Act One).
9. Beginning of Act Two we find that Ruth's TV show has become a hit, and the distance between her and family back in Utah grows ever wider.
10. Beau travels to LA and gives her a choice—Hollywood or family. She chooses Hollywood. The family is devastated.
11. Ruth is asked to speak at an ERA convention (Equal Rights Amendment - 70's issue). While speaking, she suddenly realizes she doesn't believe what she's about to say. In her mind memories of Beau and children come flooding back. Her heart is changed, and she tells the audience she is "going home".
12. Ruth returns to the arms of her husband and family.

Musical Numbers

ACT ONE

MUSICAL #1 -- OVERTURE	
MUSICAL #2 -- MY DAY (2:05)	Ruth
MUSICAL # 3 -- BABYLON WILL GET US (2:18)	Mike, Steve, Nadine & Husband
MUSICAL # 4 -- MY DAY (REPRISE)	Ruth
MUSICAL #5 -- MY DAY (REPRISE2)	Ruth
MUSICAL # 5 -- WHAT DO YOU DO FOR AN ENCORE? (The Show of Life) (2:54)	Ruth, Dave, Roxanne, Ray
MUSICAL #5a -- UNDERSCORING	
MUSICAL # 6 -- GOOD MORMON BOYS (2:44)	Mike & Steve
MUSICAL # 7 -- CAN'T MAKE IT ON MY OWN (2:49)	Nadine
MUSICAL #8 -- LIFE ON THE STAGE (4:11)	Ruth, Roxanne, Dave, Ray
MUSICAL #8a -- LIFE ON THE STAGE (REPRISE1)	Ruth, Roxanne, Dave, Ray
MUSICAL # 8b -- LIFE ON THE STAGE (REPRISE 2)	Ruth, Roxanne, Dave, Ray
MUSICAL #9 -- RULES (1:28)	Mayor & Cast
MUSICAL #10 -- USE YOUR TALENTS TO BUILD UP ZION (2:29)	Beau & Children
MUSICAL #11 -- WHATEVER IT TAKES (3:14)	Beau & Ruth
MUSICAL #12 -- THE CENTER (3:04)	Ruth, Children & Beau
MUSICAL #13 -- THE VISION (4:08)	Beau
MUSICAL #14 -- THE CENTER (REPRISE)	Beau & Children
MUSICAL #15 -- RULES (REPRISE) (:50)	Recorded Choir
MUSICAL #16 -- WHERE IS A WOMAN NEEDED MOST (2:39)	Sister Harvey
MUSICAL #17 -- I GOT USED TO YOU (2:35)	Ruth & Children
MUSICAL #18 -- MY DAY (REPRISE3) (1:33)	Ruth

ACT TWO

MUSICAL #19 -- USE YOUR TALENTS TO BUILD UP ZION (UNDERSCORE)	
MUSICAL #20 -- WOMAN OF THE WORLD (2:43)	Ruth, Roxanne, Dave, Ray, Dancers
MUSICAL #21 -- MARRIAGE IS A ROOM (3:40)	Sister Bowen
MUSICAL # 22 -- WHAT DO YOU DO FOR AN ENCORE? (REPRISE) (3:03)	Recorded Choir
MUSICAL #23 -- WHAT DO YOU DO FOR AN ENCORE (REPRISE2)	John, Thomas, Ruth, Roxanne
MUSICAL #24 -- CAN'T MAKE IT ON MY OWN (REPRISE) (2:50)	Ruth
MUSICAL #25 -- VISION PRODUCTION NUMBER (5:41)	Beau, Ruth, Children's Voices, Nadine
MUSICAL #26 -- WHATEVER IT TAKES (REPRISE)	Recorded Chorus)
MUSICAL #27 -- MOTHER, MOTHER, WHERE ARE YOU? (3:39)	Beau, Children (& Children's Voices)
MUSICAL # 28 -- THE SHOW OF LIFE: CURTAIN CALL	

CAST OF CHARACTERS

3M 3W 1TB 1TG 2B 1G + 4 dancers (2M 2F)

Ruth

Beau

Nadine

Nadine's Husband (can be played by actor who plays BEAU)

Mike

Steve

Roxanne

Ray (can be played by actor who plays MIKE)

Dave (can be played by actor who plays STEVE)

Mayor (can be played by actor who plays MIKE)

Sister Harvey (can be played by the actress who plays NADINE)

Brother Smith

Sister Linda Bowen (can be played by the actress who plays NADINE)

John (can be played by actor who plays STEVE)

Thomas (can be played by actor who plays MIKE)

THE CHILDREN:

Ginger

Aaron

Bobby

Leslie

Bernard

plus at least FOUR dancers

Singing Chorus (if desired)

Latter-day Ruth

ACT ONE

MUSICAL # 1 -- OVERTURE

(SPOT LIGHT UP on AARON in front of curtain. As he reads narration, GINGER, BOBBY, LESLIE & BERNARD scurry about setting up a prop or two, where Ruth will perform.)

AARON *(Reading from script)* Now it came to pass, in Zion flourished in the tops of the mountains, there was in Babylon, a woman who was not "flourishing" quite so well.

(RUTH steps out from center close of curtain. She is a disheveled Phyllis-Diller type.)

RUTH: *(Brooklyn accent)* Thank you, Thank you, ladies and Gentlemen. You know, I wasn't always so popular. Why, as a child the kids used to wipe their feet on me, thinking I was a door mat. I'd try to kick them back but my eyes were so crossed I'd end up kicking myself. But my angel mother believed in me. She was an eternal optimist. She used to tell me I'd grow up to look like [popular female beauty star] if I brushed my teeth. And each night as she tucked me into my cage, she'd sing:

MUSICAL #2 -- MY DAY

YOUR DAY, IS STEWING
YOUR DAY, IS BREWING
HONEST, NO FOOLING
HOLD ON, IT'S COMING.

(UNDERSCORING CONTINUES)

So that's what I kept telling myself. But it never came. Finally after my senior class voted me most ugly girl on campus, my father insisted on braces. And for Christmas, I could have died with joy, my mother gave me an ear, nose and throat job. Hair transplants would come later. I was a new person. My father even came in to kiss me goodnight once a week. I remember the night he finally opened his eyes. I told him I wanted to become President of the United States. He looked at a picture of Jimmy Carter, and then back at me. "Why not," he said.

YOUR DAY, IS COOKING
WATCH OUT, GOOD LOOKING
YOUR DAY, IS COMING
GO OUT, AND TAKE IT.

(UNDERSCORING CONTINUES)

Ten years later, and still waiting for my day. I decided to tackle my final problem--three hundred pounds. And so I went to Weight Watchers. And then it happened, as the pounds and the weeks flew off, I saw myself transformed. No one could believe it. I had finally emerged from the dregs of the earth to become devastatingly gorgeous. I knew then what I had to do. Destiny was calling. And super stardom was just a

day away.

MY DAY, IT'S COMING
MY DAY, IT'S HEADING
MY WAY, AND WHEN IT'S HERE
I'LL KNOW IT.
MY DAY, IT'S GLOWING
EXCITEMENT'S GROWING
HOLD ON, I'M GOING
STRAIGHT OUT TO MEET IT!
AND ON THAT DAY
LIKE NO OTHER SINGLE DAY
I'LL MAKE IT AND COME WHAT MAY
ON THAT DAY
WATCH OUT, WORLD,
HERE I COME
CLEAR THE WAY
ON MY DAY!

(RUTH steps to edge of stage, shielding her eyes from spotlight, looking toward light booth.)

RUTH: Well, What do you think?

VOICE: Sorry. dear. That's not quite what we had in mind.

(RUTH pulls a blonde wig out of her bag and plops it on.)

RUTH: Maybe it's a blonde you need. I can also do one heck of a tap dance. How about some gymnastics?

Would you like to hear an impersonation of Peg Bundy? [Marge Simpson/ Marlene Dietrich]

VOICE: Sorry. Next.

RUTH: I'm also a ventriloquist.

VOICE: Next!

RUTH: No sour grapes, when I become a star!

VOICE: Goodbye, Miss ... uh, "whoever you are."

RUTH: "Miss Whoever You Are," huh? Well, listen here, buddy! Miss Whoever You Are is going places! And you're gonna hear about me, understand?

MY DAY, IS COMING
MY DAY, IT'S HEADING...

VOICE: Would somebody get that girl off!

(Blackout. Curtain opens.)

(LIGHTS up on AARON at narrator's post, as curtain opens revealing other children scurrying around, placing props and set pieces)

AARON: Meanwhile, back in Zion, yea a land of plenty, a land of bounty, a certain man of Spanish Fork, and an Ephriamite by birth, prepared to journey to the borders of Babylon (or what you might call the land of many woes and wild things) -- He, his wife ...

GINGER (*interjecting as she works*) Our Aunt, Nadine!

AARON: ...and his two sons.

BOBBY: Mike!

LESLIE: And Steve!

(CHILDREN clear out, as Mike, Steve, Nadine & Husband enter.)

STEVE: (*with a boyfriend*) You're making a big mistake, Daddy.

MIKE: (*with a pal*) Yeah, one day you'll be sorry you tore us away from --
(Hand on heart)

our little mountain home.

NADINE'S HUSBAND: Tell them, Nadine. Tell them about all the things we'll be able to buy with my new salary.

NADINE: But I was quite content, dear, with your BYU salary.

MIKE Mom, let's not overdo it.

STEVE: Admit it, Dad. The real reason you're splittin' is to be released from being bishop.

NADINE: Steve, what a terrible thing to say. That's the furthestest thing from your father's mind, isn't it, dear?

NADINE'S HUSBAND: (*clearing throat*) AHH yes ---- Let's get this car packed, huh?

MIKE: (*to STEVE*) Well, I guess we can always look at the bright side, Steve...
(Slyly, aside)

I hear the beaches down there are loaded with girls.

STEVE: Oh, yeah?

MIKE: Yeah! You know, do your own thing! A lot of "free living".
(NADINE'S HUSBAND creeps closer to hear.)

STEVE: FREE LIVING?!

MIKE: I mean, we are going to the....
(turning around, jumping out at parents)

BOTH: "Jungle!"

MUSICAL # 3 -- BABYLON WILL GET US

MIKE: Everywhere you turn, there's immorality!

STEVE: And pornography!

MIKE: And drugs!

STEVE: And crime!

NADINE: You mean, I'll have to carry a gun for protection?

MIKE: Mom, you'll have to wear an oxygen mask just to breathe!

MIKE and STEVE:

BABYLON WILL GET US, MAMA, WAIT AND SEE.

BABYLON WILL GET US, PAPA, YOU AND ME.

ONE DAY YOU'LL BE VERY VERY SORRY,

WHEN BABYLON DESTROYS OUR LITTLE FAMILY

NADINE'S HUSBAND:

WE'LL BUILD A TWELVE-FOOT WALL AROUND OUR HOUSE.

MIKE and STEVE:

THEY'LL TEAR IT DOWN.

NADINE'S HUSBAND:

WE'LL DRIVE AN ARMORED CAR, EACH TIME WE GO TO TOWN.

MIKE and STEVE:

THEY'LL BLOW IT UP FOR SURE!

NADINE'S HUSBAND:

I DON'T AGREE.

MIKE and STEVE:

JUST WAIT AND SEE.

BABYLON WILL GET US, PAPA, EVENTUALLY.

(INSTRUMENTAL BRIDGE with wild choreography and special effects!)

NADINE'S HUSBAND:

WE'LL PRAY THAT WE'LL BE KEPT SAFE FROM HARM.

MIKE and STEVE:

THEY'LL DROP A BOMB.

NADINE'S HUSBAND:

WE WON'T GIVE UP THE FIGHT,

WE'LL BATTLE TO THE END!

MIKE and STEVE:

WE'RE DOOMED, YOU CAN DEPEND!

NADINE'S HUSBAND:

I SAY WE'LL WIN!

MIKE and STEVE:

YOU'RE WRONG AGAIN!

'CAUSE BABYLON WILL GET US, PAPA, EVENTUALLY.

(MUSIC TRAILS AWAY - LIGHTS OUT Curtain Closes)

AARON: Meanwhile down in Babylon ...

MUSICAL # 4 -- MY DAY (REPRISE)

RUTH:

MY DAY IS STEWING

MY DAY IS BREWING

HONEST NO FOOLING...

VOICE: Next!

RUTH:

HOLD ON IT'S COMING!

VOICE: Next!

(MUSIC & LIGHTS OUT.)

AARON: And so our family journeyed to the land of Babylon and continued there many years -- Mike and Steve were right, Yea, Babylon with its many woes and wild things did get them.

MIKE: We're getting married, Dad.

NADINE'S HUSBAND: Both of you?

NADINE: Out of the Church?

STEVE: Well, we're not exactly candidates for the temple.

NADINE'S HUSBAND: Father help me!

AARON: And Heavenly Father did help him. He was called home.

(NADINE'S HUSBAND drops over. CHILDREN enter and drag him off)

And Nadine was left with her two sons. And they took them wives of the Gentiles. The name of the one was Roxanne. And the name of the other--you guessed it!

MUSICAL #5--MY DAY (REPRISE2)

RUTH:

MY DAY IS COMING
MY DAY IS HEADING
MY WAY WHEN IT'S HERE
I'LL KNOW IT!

VOICE: Cut

(MUSIC OUT)

Don't you know anything else besides that number?

RUTH: Well, sure but it takes all four of us. Hey Roxanne! Dave! Ray! Come on, we're on!

(toward light booth)

You're really gonna flip over this number, Mr. Crawford. You'll hire all of us on the spot. Okay, from the top! "Whatta ya do for an encore?" one, two, three.

MUSICAL # 5 -- WHAT DO YOU DO FOR AN ENCORE? (The Show of Life)

RUTH:

WHATTA YA DO FOR AN ENCORE
WHEN EVERYTHING FALLS APART?

DAVE:

WHATTA YA DO FOR A STAND UP ACT
WHEN YOU'RE LYING FLAT ON YOUR BACK?

ROXANNE:

WHEN THE WORLD COMES DOWN AROUND YOU
AND DARKNESS AND FEAR SURROUND YOU

RAY:

YOU PRAY FOR LIGHT, TO PIERCE THE NIGHT
TO SHINE THROUGH!

ALL FOUR:

WHATTA YA DO FOR AN ENCORE
YOU KNOW THE SHOW MUST GO ON
WHATTA YA DO WHEN THE MUSIC STOPS
AND YOU'RE LEFT ON STAGE ALL ALONE
WHEN THE CUES DON'T SEEM TO HELP YOU
AND NO ONE'S THERE TO TURN TO
YOU CAN'T GO ON, BUT YOU MUST GO ON

RUTH:

WHATTA YA DO?

DAVE:

WHATTA YA DO?

ROXANNE:

WHATTA YA DO?

RAY:

WHATTA YA DO?

ALL FOUR:

WHATTA YA DO?

DAVE AND RAY:

DREAM...

RUTH AND ROXANNE:

WHILE THERE'S TIME FOR DREAMING

DAVE AND RAY:

LIVE...

RUTH AND ROXANNE:

AND DON'T FORGET IT'S MEANING

DAVE AND RAY:

LIFE...

RUTH and ROXANNE:

GOES ON, IT'S WHAT WE'RE AFTER

DAVE AND RAY:

LAUGH...

RUTH AND ROXANNE:

AND NOTHING ELSE WILL MATTER

DAVE AND RAY:

CRY...

RUTH AND ROXANNE:

AWAY THE HURT YOU'RE FEELING

DAVE AND RAY:

NOW...

RUTH AND ROXANNE:

ONCE MORE AND KEEP REPEATING

ALL FOUR:

THE SHOW OF LIFE GOES ON.

RUTH AND ROXANNE:

SING...

DAVE AND RAY:

A SONG AND YOU'LL BE HAPPY

RUTH AND ROXANNE:

PLAY...

DAVE and RAY:

A TUNE THAT'S FAST AND SNAPPY

RUTH AND ROXANNE:

DANCE...

DAVE AND RAY:

AND MAKE YOUR HEAD SPIN FASTER

RUTH AND ROXANNE:

LOVE...

DAVE AND RAY:

AND DON'T FORGET YOUR BROTHER

RUTH AND ROXANNE:

WORK...

DAVE AND RAY:

AND YOU'LL GROW OLD, GOD WILLING

RUTH AND ROXANNE:

NOW...

DAVE AND RAY:

ONCE MORE, AND KEEP REPEATING

ALL FOUR:

THE SHOW OF LIFE GOES ON!

(INSTRUMENTAL BRIDGE CONTINUES)

DAVE: *(calling out like a circus barker)* Step right up, ladies and gentlemen! The show of life is about to begin. Why, I've got happiness in a pill ... Fame and Fortune in a tonic! Beauty and sex appeal in a toothpaste. Whatever your heart desires!

ALL:

THE SHOW OF LIFE GOES ON.

GROUP

ASSIGNED SOLOS:

LOVE...	THERE'S NO CHARGE FOR TRYING
DREAM...	WHILE THERE'S STILL TIME FOR DREAMING
SEND...	ALL YOUR TROUBLES FLYING
LIVE...	AND DON'T FORGET ITS MEANING
TAKE...	WHAT YOU WANT, PAY LATER.
LIFE...	GOES ON, IT'S WHAT WE'RE AFTER
LIVE...	AND YOU'LL FEEL SO MUCH BETTER.
LAUGH...	AND NOTHING ELSE WILL MATTER
SOON...	YOU'LL HAVE THE WHOLE WORLD SMILING
CRY...	AWAY THE HURT YOU'RE FEELING
NOW...	ONCE MORE THERE'S NO DENYING
NOW...	ONCE MORE AND KEEP REPEATING
THE SHOW OF LIFE	THE SHOW OF LIFE
GOES ON.	GOES ON.

RUTH and ROXANNE:

SING...

DAVE AND RAY:

A SONG AND YOU'LL BE HAPPY

RUTH AND ROXANNE

PLAY...

DAVE AND RAY:

A TUNE THAT'S FAST AND SNAPPY

RUTH AND ROXANNE:

DANCE...

DAVE AND RAY:

AND MAKE YOUR HEAD SPIN FASTER

RUTH AND ROXANNE:

LOVE...

DAVE AND RAY:

AND DON'T FORGET YOUR BROTHER

RUTH AND ROXANNE:

WORK...

DAVE AND RAY:

AND YOU'LL GROW OLD, GOD WILLING

RUTH AND ROXANNE:

NOW...

DAVE AND RAY:

ONCE MORE, AND KEEP REPEATING

ALL FOUR:

THE SHOW OF LIFE GOES ON!

DAVE: So there you have it Ladies & Gentlemen! Glamour and eternal Youth, all for one dollar! Hurry, hurry, before the show is over... over ... over ... over ... over.

(MUSIC WINDS DOWN to nothing, as ALL FOUR go limp, bending over like windup dolls that have run out.)

VOICE: You're hired! All four of you!

(RUTH screams and embraces ROXANNE, and GUYS. LIGHTS OUT.)

STEVE: Roxanne, you get on that phone and call Bill Crawford back! No wife of mine is going to work in a cheap night club!

ROXANNE: I thought I'd go in and read the Sunday paper, and you can help Nadine with the dishes, darling.

STEVE: You're out of your mind!

NADINE: Roxanne, this doesn't sound like you at all.

ROXANNE: I'm not the same person, Nadine.

STEVE: So what does that mean, we're roommates not instead of husband and wife?

ROXANNE: You have stifled me long enough.

STEVE: *(to others)* Can you believe her?

ROXANNE: And one last thing, sweetheart ... if the housework gets done, we share it equally, understood?

STEVE: Roxanne!

(to others)

It's unreal. This morning I asked her to iron me a shirt, and she hangs it in my ear.

(He puts hand to bandaged ear.)

It hurt!

(He exits)

Roxanne!

(RUTH and MIKE laugh.)

NADINE: I just don't understand what's gotten into her.

RUTH: Mike and I went through the very same thing, didn't we dear?

MIKE: *(lovey-dovey)* That's right, and now we couldn't be happier.

RUTH: Because we accept each other as equals.

STEVE: *(shouting from off-stage)* I will not have a woman telling me what to do! Roxanne, get over here!

MIKE: I better go play interference before they hurt each other.

(He exits)

RUTH: Isn't it wonderful, Nadine? Roxanne has finally emerged.

NADINE: You're really into equality, aren't you?

(RUTH takes a cookie from NADINE's tray.)

RUTH: Of course I am. Oh Nadine, you are the most fantastic cook. If I could just train Mike to do as well.

NADINE: I'm sorry I didn't do my share. Maybe I should have given him sewing lessons too.

RUTH: Why not? I'm teaching him to crochet. These are so delicious. Sometimes I get the feeling that because of my modern ideas. . . you must, think I'm very wicked.

NADINE: Ruth!

RUTH: Besides being weird.

NADINE: Now weird, yes. But wicked -- no!

RUTH: Whew! At least I'm halfway there.

NADINE: There shouldn't be the slightest question in your mind how I feel about you. You're an amazing, wonderful, extremely talented woman. And I'm proud to claim you as a friend.

RUTH: But still, I'm weird?

NADINE: And immature.

RUTH: See there, you're making me feel bad again.

NADINE: And a little too starry eyed...and naive...And a girl whose searching desperately to find her place in this world.

RUTH: Now, that's where you're wrong: I know where my place is, Nadine--On stage...in front of a camera. On a TV screen. You'll never understand, unless you've felt what I've felt...to know you've given a good performance. . . to hear the applause. . . the laughter...to see people cry. It's a wonderful feeling knowing that you're changing lives.

NADINE: Yes. But there's one feeling even greater, Ruth.

MUSICAL #5a -- UNDERSCORING

RUTH: What's that?

NADINE: Creating lives.

RUTH: I know, you mean settle down, start a family and put aside my career -- right?

NADINE: Sort of -- Ruth, you have so much talent and I know you cannot only have a career, but a family too. All you have to do is remember not to neglect one for the other. A balance of career and family is very healthful. Ruth you have your needs and your husband has his needs. Together you both can raise a very talented family. Your children will look up to you both, thank you, and bless you for giving them a chance in life. Besides where do the grandchildren come from, you or Mike? Whichever, I would like to put my order in.

RUTH: It's a nice old-fashioned idea, Nadine. But in today's world everything isn't so black and white. I mean, look at the number of widows and divorcees who have to support families.

NADINE: You're right, for many there's no other choice.

RUTH: And then there are those who have raised their children, like yourself, with a talent to write poetry.

NADINE: I'm not talking about them.

RUTH: Which brings us to girls like myself, right? Who prefer to choose a career over family, or have both.

But why should we be stuck with diapers and dishes while our husbands are out mingling with Prime Ministers and the Barons of Wall Street?

NADINE: Oh! I thought Mike was working at K-Mart!

RUTH: (*spoken*) It would just be my luck, Nadine, if you were right.

(*looking up*)

But not now, dear God. Please make her wrong. At least until after I've starred with Paul Newman. [NEW STAR NAME]

(*Enter MIKE, STEVE and ROXANNE*)

MIKE: Hey, Mom, sorry to eat and run, but we've got to go.

NADINE: And where to, may I ask?

STEVE: We're scheduled for eighteen holes at three o'clock.

NADINE: You shouldn't be playing golf on Sunday, boys, you know that.

MIKE: You weren't expecting us for Sacrament Meeting, were you?

NADINE: As a matter of fact it would do you good, and I was hoping that maybe Ruth and Roxanne could...

STEVE: Oh, oh, girls, watch out. Next she'll have the missionaries after you.

NADINE: They wouldn't need the missionaries if their husbands were living their religion.

MIKE: Look, Mom, don't worry. There's all kinds of time left in our lives for religion.

STEVE: Remember Brother Taylor in Spanish Fork? Mr. Wild and Rowdy himself ended up a Stake President.

MIKE: And with our potential we could go right to the top.

NADINE: You shouldn't make light of such things.

STEVE: We're not making light. We're country bred, Mom.

MUSICAL # 6 -- GOOD MORMON BOYS

And have you ever heard of a farm boy losing his faith?

MIKE & STEVE:

MAMA DON'T YOU WORRY

WE'RE GOOD MORMON BOYS, CAN'T YOU SEE.

IT'S ONLY TEMPORARY THIS MILD STATE OF APOSTASY.

WE HAVEN'T FORGOTTEN THE DOCTRINE AND COVENANTS

IT'S SITTING RIGHT THERE ON THE SHELF.

(*Blows dust off*)

WE HAVEN'T FORGOTTEN THE WORD OF WISDOM.

WE'LL LIVE IT SOMEDAY,

YES, WE'LL LIVE IT SOMEDAY,

YES; WE'LL LIVE IT SOMEDAY WITH SOME HELP!

(*STEVE begins to choke and cough and goes to the floor writhing. Then they break up with laughter.*)

MAMA, PLEASE BE PATIENT

WE'RE GOOD MORMON BOYS, DON'T GIVE UP

'CAUSE WE'RE DYING TO PAY TITHING
ONCE WE'VE PAID OFF THE CAMPER AND TRUCK.
WE HAVEN'T FORGOTTEN OUR SACRAMENT MEETINGS
AND LAST NIGHT WE PUT ON OUR LIST:
"ATTEND THEM EACH SUNDAY, WHEN FOOTBALL IS OUTLAWED."
TILL THEN, MOM, WE'LL HAVE TO BE MISSED.

(INSTRUMENTAL BRIDGE, as we go into a real Hoe down. During this, BERNARD enters and starts dancing. The other children call and coax him, and finally resort to dragging him off.)

MIKE AND STEVE:

MAMA, DON'T YA TRUST US?
IT DOESN'T TAKE LONG TO REPENT!
AND ONCE WE FIND TIME TO DO IT
TRANSLATION'S A CINCH, YOU CAN BET!
WE HAVEN'T FORGOTTEN OUR BROTHERS AT PRIESTHOOD
AND EACH SABBATH MORNING AT DAWN
WE DREAM OF THE LESSON OUR QUORUM AS HAVING.
ONE DAY WE WILL SET THE ALARM.

MIKE: One more time!

MIKE AND STEVE:

WE HAVEN'T FORGOTTEN OUR WELFARE ASSIGNMENTS
THE PICKING OF FRUIT ON THE FARM.
OUR REASON FOR STAYING AT HOME IS UNSELFISH
WE'RE PASSING THE BLESSINGS,
YES, WE'RE PASSING THE BLESSINGS,
YES, WE'RE PASSING THE BLESSINGS ALONG!

(MUSIC OUT but STEVE and MIKE keep dancing.)

AARON: And Nadine's sons were also called home like unto their father ... yea verily, both of them.

(MIKE responds. The CHILDREN enter and begin shuffling him off. But STEVE keeps dancing.)

(Emphatically)

Yea verily, both of them!

(STEVE gets the point and dances off. LESLIE walks up to AARON with BERNARD.)

Three women are left, now...

LESLIE: Pssst! Aaron!

AARON: *(Waving her away)* ...Three widows. And the sound...

LESLIE: Aaron! Bernard has to go to the bathroom.

AARON: Leslie, there are hundreds of people out here.

LESLIE: Well, I can't help it.

AARON: Just take him and hurry.

LESLIE: When's it going to be our turn, to be in the play?

AARON: As soon as mom meets Dad! Now scram!

LESLIE: You're just hogging the whole thing!

(AARON waves her out.)

AARON: *(clearing throat)* Three women are left now. Three widows.

(Enter RUTH, who sits off by herself, in a sad state. NADINE crosses to her.)

NADINE: Ruth, I thought you were at rehearsal.

RUTH: I just didn't feel up to it, Nadine. Besides, I've got to start sorting my life out and deciding where I'm going from here.

NADINE: You mean you're having second thoughts about your career?

RUTH: I don't know what I'm feeling anymore. . . except a lot of pain. Roxanne, she plows headlong into it, and goes on as if nothing happened. But I just can't. Maybe it's because my dreams were so much a part of Mike, and now that he's gone . . . Oh, Nadine . . . How do you fight loneliness? You've lost so much more than either Roxanne or I, and yet you continue to be a picture of strength and serenity. At times like this I miss him so much.

(She begins to cry)

Help me, Nadine. Please help me.

(She goes into NADINE'S arms.)

MUSICAL # 7 -- CAN'T MAKE IT ON MY OWN

NADINE: I know what you're feeling, Ruth. And there's only one source of strength at a time like this.

RUTH: Yes, I'm finding out. Would it surprise you if I told you I had been praying?

NADINE: Not at all. I'd be surprised if you hadn't.

WHEN YOU

HAVE SOMEONE BESIDE YOU

AND THEN ONE DAY

THAT SOMEONE IS GONE

BUT LIFE CARRIES ON

AND YOU'RE ALONE

AND IT'S HARD TO HIDE

THE EMPTINESS YOU FEEL INSIDE

GOD ONLY KNOWS WHAT IT'S ALL ABOUT,

AND HE ALONE HEARS, WHEN YOU'RE CRYING OUT

OH, I NEED YOU, I NEED YOU...

TO GO ON

CAN'T MAKE IT ON MY OWN, I CAN'T

I NEED YOUR HELP, DON'T LET ME DOWN!

CAN'T MAKE IT ON MY OWN, I CAN'T

WITHOUT YOUR LOVE,
I CAN'T GO ON ANYMORE.
LONELY IS THE WAY THAT I FEEL
ONLY YOU CAN TAKE MY LONELINESS AWAY.

CAN'T MAKE IT ON MY OWN, I CAN'T
I NEED YOUR LOVE, DON'T LET ME DOWN!
CAN'T MAKE IT ON MY OWN, I CAN'T
WITHOUT YOUR LOVE,
I CAN'T GO ON ANYMORE.
LONELY IS THE WAY THAT I FEEL
ONLY YOU CAN TAKE MY LONELINESS AWAY.

(MUSIC OUT. LIGHTS OUT. LIGHTS Up on AARON.)

AARON: And Ruth's love for Nadine grew. Yeah, they became as mother and daughter. And Nadine taught her many of the ways of Zion. And Ruth's heart was softened.

(Enter ROXANNE, DAVE, RAY and others.)

ROXANNE: Ruth, you don't know what you're saying.

RUTH: Yes, I do, Roxanne, there's no turning back. I'm going to Utah with Nadine.

(Enter NADINE who pantomimes packing luggage.)

ROXANNE: and throw away your whole career?

RUTH: Yes.

DAVE: so what's they are in Utah, except Mormons?

RAY: Great skiing!

ROXANNE: Ruth, you can't do this to us. You can't do this to yourself. Acting has been your life.

RUTH: Don't you understand, Roxanne? I'm tired of the games. I can't take the rat race anymore.

MUSICAL #8 -- LIFE ON THE STAGE

It's leading me nowhere. And I've got to explore a few of the roads in life before I end up at a dead end.

LIFE ON THE STAGE

ONCE I THOUGHT WAS THE ANSWER

TO EVERY GIRL'S HOPES AND DREAMS

BUT UNDER THE PAINT, AND BEHIND ALL THE GLAMOUR

IT'S NOT EVERYTHING IT SEEMS.

NO, IT NEVER WAS. IT NEVER WAS.

KILLING MYSELF

TO GET A PART IN A PICTURE

YET I'VE NEVER BEEN THE LUCKY ONE

THE SECRET, THEY SAY, IS TO MAKE LOVE TO THE PRODUCER

AND THEN THE BREAKS WILL COME.
WELL, I'VE HAD ENOUGH! I'VE HAD ENOUGH!

ROXANNE: (*speaking*) Listen to me, Ruth, please...
YOU KNOW THAT I BELIEVE IN YOU.
DON'T THROW IT ALL AWAY!

DAVE and RAY:
LIFE ON THE STAGE
SURE, IT'S NOT ALL YOU DREAMED OF,
OR EVERYTHING IT MIGHT HAVE BEEN!
BUT ONCE YOU HAVE TASTED
APPLAUSE AND LAUGHTER,
YOU'RE NEVER QUITE THE SAME AGAIN!
YOU NEVER ARE!

ROXANNE:
RUTH, YOU KNOW THAT I BELIEVE IN YOU.
PLEASE DON'T THROW IT ALL AWAY!

RUTH: (*Spoken*) It's just not worth it!

ROXANNE, DAVE and RAY: (*Spoken*) You've got to try.
(*MUSIC OUT*)

DAVE: If you want to make it in this business, you've got to make some sacrifices.

ROXANNE: And I don't know any girl who hasn't had to.

RUTH: Well, I'm not just any girl, Roxanne.

MUSICAL #8a -- LIFE ON THE STAGE (REPRISE1)

And Nadine has made me feel that way.
SHE'S MUCH MORE TO ME
SHE'S MY FAMILY, MY FAMILY.
SHE'S MUCH MORE TO ME THAN MY OWN.
SHE'S MY BROTHER, MY FATHER,
MY SISTER, MY HOME.

(*UNDERSCORING CONTINUES.*)

ROXANNE: Ruth, you're not thinking straight. Listen to me. You owe nothing to Nadine. You hardly know her! If you're Homesick, go home to your real parents for a while, but don't throw away your dream.

RUTH: Oh, sure! You didn't live with my real parents! I did!
LIFE WITH THE FOLKS
IT WAS REALLY TERRIFIC!
BUT THE TRUTH IS THAT THEY NEVER CARED.
ALL I REMEMBER ARE THE PROBLEMS WE HAD
BUT IMPORTANT THINGS WE NEVER SHARED.
FOR EXAMPLE, LOVE!
WE NEVER DID!

ROXANNE

RUTH, YOU KNOW THAT I BELIEVE IN YOU.
YOU KNOW THAT I BELIEVE IN YOU.
PLEASE DON'T THROW IT ALL AWAY.

DAVE and RAY:

ACTING, IT SEEMS
ONCE IT GETS IN YOUR BLOOD . . .
IS FOREVER WITH YOU, COME WHAT MAY
TRY AS YOU WILL TO
RUN AWAY FROM YOUR DREAMS,
YET THEY HAUNT YOU EVERY NIGHT AND DAY.
THAT'S HOW IT IS. THAT'S HOW IT IS.
DON'T RUN AWAY
YOU'LL BE SORRY FOREVER!
OH, DON'T RUN AWAY
RUN AWAY!
STAY WITH YOUR DREAMS
AND YOU WILL NEVER REGRET IT
STAY WITH YOUR DREAMS, RUTH STAY!
YOU'VE GOT TO STAY!
YOU'VE GOT TO STAY!

ROXANNE

RUTH, YOU KNOW THAT I BELIEVE IN YOU
PLEASE DON'T THROW IT ALL AWAY!
RUTH, YOU KNOW THAT I BELIEVE IN YOU
PLEASE DON'T THROW IT ALL AWAY.

RUTH:

SHE'S MUCH MORE TO ME, SHE'S MY FAMILY,
MY FAMILY.
SHE'S MUCH MORE TO ME THAN MY OWN
SHE'S MY MOTHER, MY FATHER, MY PEOPLE, MY
HOME.

(MUSIC OUT. Long pause.)

RUTH: *(to Roxanne)* I'm sorry.

(They embrace.)

ROXANNE: *(tearfully)* Just remember ... When I become a star and you're just a housewife ... remember ...
that I warned you.

(ROXANNE, DAVE and RAY exit.)

NADINE: Ruth, it's still not too late. I don't want you to make a decision you'll regret later.

RUTH: Believe me, Nadine.

MUSICAL # 8b -- LIFE ON THE STAGE (REPRISE 2)

If there were any doubt, I wouldn't go.
YOU'RE MUCH MORE TO ME
YOU'RE MY FAMILY, MY FAMILY.
YOU'RE MUCH MORE TO ME
THAN MY OWN.
YOU'RE MY BROTHER, MY FATHER,

MY SISTER, MY HOME.

BOTH:

YOU ARE MY HOME.

(MUSIC out. LIGHTS OUT.)

AARON: So Nadine returned to her mountain home with Ruth. And the people of Zion came forth from their fields and vineyards and gladly left their welfare assignments to welcome her.

MUSICAL #9 -- RULES

(The WHOLE CAST, including children, confront RUTH)

MAYOR:

WELCOME TO ZION!

GLAD YOU CAN BE HERE!

WELCOME TO ZION!

HOPE YOU CAN STAY!

IT'S A PLEASURE TO GREET A NEW DAUGHTER OF ZION.

CAST: *(echoing)*

WELCOME TO ZION!

GLAD YOU CAN BE HERE!

WELCOME TO ZION!

HOPE YOU CAN STAY!

Now, let's get down to business.

(Singing, as he unfolds a long list of rules that reaches to the floor)

HERE ARE A FEW INCIDENTAL, OBLIGATIONAL,
INCONSEQUENTIAL RULES THAT YOU MUST OBEY.

CAN YOU COOK, CAN YOU MEND, CAN YOU CLEAN, CAN YOU SEW
CAN YOU MAKE THE FAMILY STATION WAGON GO AND GO AND GO?
CAN YOU QUILT, CAN YOU KNIT,
CAN YOU BAKE A CHERRY PIE?
DO A WASH A MILE HIGH?
IRON CLOTHES UNTIL YOU'RE BLUE?
AND START ALL OVER WHEN YOU'RE THROUGH?

(RUTH is just thinking she could do all that when she is confronted with the rest of the list.)

SCRUB THE FLOORS AND SCRUB THE HALLS
AND KEEP THE HANDPRINTS OFF YOUR WALLS.

WIPE TEN THOUSAND RUNNY NOSES,
KEEP THE PETS OUT OF YOUR ROSES
MAKE A FEAST WITH RICE AND BEANS
AND TVP THAT'S FIT FOR KINGS?
STRETCH A DOLLAR FIFTY WAYS
AND WORK A NINETY HOUR WEEK
AND KEEP THE ROSES IN YOUR CHEEKS?

(UNDERSCORING CONTINUES.)

RUTH: But I'm not even married!

MAYOR: How did we ever overlook rule number one!?

CAST: Get married!

GRIND YOUR WHEAT AND BAKE YOUR BREAD
AND NEVER MIND YOUR ACHING HEAD?
CHANGE THE DIAPERS 'TIL YOU DROP
AND DON'T YOU EVER DARE TO STOP!
FETCH THE PAPER; FETCH THE SLIPPERS;
FIX 10,000 BROKEN BROKEN ZIPPERS.
DUST THE TABLES, SCRUB THE FLOORS,
POTTY TRAIN WITH TENDER CARE
AND PAY ATTENTION TO YOUR HAIR!

WEED THE GARDEN, CAN THE BOUNTY,
GO TO MEETINGS FOR THE FOR THE COUNTY,
PTA AND WARD AND STAKE;
COOK AND SEW 'TIL YOU COULD BREAK?
DECORATE YOUR HOUSE ON DREAMS;
SEW AND MEND AND PATCH THOSE SEAMS?
DO ALL THESE AND ALL THE WHILE

MAYOR: Rule number 562...

DON'T FORGET TO

CAST:

SMILE!

(LIGHTS OUT.)

GINGER: And and was nearing the end of cherry picking season, and all the faithful Latter-day Saints were out picking on the welfare farm.

(BEAU goes through the motions of picking with BROTHER SMITH. RUTH and NADINE pick together on the opposite side of the stage. Enter BOBBY, LESLIE, and BERNARD.)

BOBBY: *(to GINGER)* Pssst! There is a Daddy, so is it time for us to enter?

GINGER: Not yet. I'll tell you.

AARON: *(pulling them off)* Come on, you guys. Off!

GINGER: And there was a man among the pickers... you guessed it, our father. A man of strength, I would work, I have a man, a successful man, a middle-aged man... and yes a somewhat lonely man. His name: Beau.

(Exit GINGER. BEAU has been looking at RUTH)

BEAU: Brother Smith, that girl over there. Attractive one, gleaning cherries with Nadine. Who is she?

BROTHER SMITH: Why, that's Ruth, Beau. Nadine's daughter-in-law. Surely you've heard about her, how she gave up a promising career in acting to come with needing to Zion. She's been here six months.

BEAU: How did I ever miss her?

BROTHER SMITH: The way you've been wrapped up in that new theater of yours, you'd miss the millennium if it came.

BEAU: You say she's an actress?

BROTHER SMITH: Yes, and a good one, I hear.

BEAU: I don't think I've ever seen a more beautiful woman. Brother Smith. I'm going to marry that girl.

(BEAU continues to stare at RUTH. Catching his eye, RUTH appears uneasy.)

RUTH: Nadine... the older gentleman there, who keeps staring at me. Do you know him?

NADINE: Why, yes. That's Beau. Very attractive, isn't he? A relative of my late husband. I understand he's made a lot of money in theater and is looking for someone to share it with. Ruth, he would make a very good catch.

RUTH: Well, it is like every other man I've met here, he probably wants a sweet, submissive wife that will keep to her kitchen, and you know how I feel about that.

NADINE: He's a bold man, Ruth. I'm sure he'll speak for himself. In fact any second now.

(BEAU walks up)

BEAU: Nadine. I would like to marry your daughter-in-law.

NADINE: What did I tell you, Ruth?

RUTH: Shall I give my answer now, or wait to crush you later?

(BEAU laughs)

BEAU: Now that's what I like—a woman with spirit. One of the qualities I'm looking for.

RUTH: Yes, I've heard about all those "qualities" you Utah men are looking for.

NADINE: Beau. Tell her about your theater. Ruth is an actress.

BEAU: So I hear. I also hear you made quite a sacrifice in order to come here with Nadine.

RUTH: What I've gained far outweighs anything I've lost.

BEAU: Any regrets?

RUTH: Only one—that I fail miserably when it comes to having the temperament of an ideal LDS homemaker. If it weren't for that, I join your church tomorrow.

NADINE: Ruth is afraid of losing her identity.

RUTH: I refuse to be a hypocrite.

BEAU: You know, Nadine. She'd be perfect for pardon my new play. It's about a woman who marries a man with five children and has a hard time coping.

RUTH: Five children? She of course ends up in a sanitarium.

BEAU: How did you guess?

(LESLIE enters)

LESLIE: Daddy, Bobby keeps throwing cherries at me. And look, a cherry spot on my new white blouse.

BEAU: That's too bad, dear. Leslie, I'd like you to meet a nice lady.

RUTH: So you have a child.

LESLIE: She's pretty, daddy.

(Aside, confidentially)

Is she our new mommy?

BEAU: I'm working on it.

(He calls off)

Bobby, Ginger, Aaron, Bernard! Come over here. I want you to meet someone.

(They enter)

RUTH: You mean there are more?

BOBBY: Dad, I think I'm allergic to cherries. I'm sick.

AARON: Well, what do you expect, after eating half a tree?

GINGER: When are we going home, Dad. We been here since five a.m.

BEAU: Kids, meet Aunt Nadine's daughter-in-law. This is Ginger, Aaron, Bobby ... and Bernard.

CHILDREN: *(ad lib)* Pleased to meet you.

BERNARD: Woof?

(KIDS laugh)

RUTH: Ruth!

LESLIE: Bernard can't say his Rs very well.

AARON: Or his THs or his Ls.

BERNARD: Hi, Woof!

(THEY laugh again)

BEAU: Children, Woof ... I mean, Ruth, is going to try out for a new play.

RUTH: Now I didn't say...

BOBBY: Oh, that's great!

GINGER: You'll really enjoy our rehearsals.

AARON: But dad is a slave driver.

(The rest of the CAST begins to gather)

BEAU: We are having auditions Saturday. And with your obvious beauty and talent... why I could make you a star overnight in Spanish Fork...

GINGER: In Provo...

AARON: In Salt Lake City...

LESLIE: In Seattle...

BERNARD: In Maltby?

BOBBY: Hey, wouldn't she be perfect for the mother?

LESLIE: Daddy's working on making her real mother.

RUTH: Now wait a minute...

BEAU: *(Aside to RUTH)* We'll hold private auditions for that part, later.

RUTH: Why, you have your nerve, Beau!

CHILDREN: *(ad.lib.)* You will try out, won't you? We really need a mother.

RUTH: Look, I appreciate the invitation, but when I moved here, I left acting behind.

CHILDREN: *(ad.lib.)* Oh, but you got to. You'd be perfect. You'd really enjoy it.

NADINE: Ruth, it's a wonderful opportunity. Think of all the good you can do. Why, Beau's theater is dedicated to teaching truth and inspiring people.

LESLIE: Besides recommended to use our talents.

RUTH: Commanded?

BOBBY: Yeah! Rule number thirty-six, remember?

BEAU: You've got a lot to learn, Ruth. A lot to learn.

MUSICAL #10 -- USE YOUR TALENTS TO BUILD UP ZION

BEAU:

SOME PEOPLE SELL THEIR TALENTS FOR MONEY;
SOME PEOPLE SELL THEM FOR PRAISE AND GLORY.
BUT WE'VE BEEN TOLD TO SHARE THEM FREELY
TO MAKE THE KINGDOM GROW.
TO MAKE IT GROW.

ALL: (*except RUTH*)

USE YOUR TALENTS TO BUILD UP ZION,
SPREAD YOUR LOVE WITH A SONG, A SONG!
MAKE A LONELY PERSON HAPPY
DO IT NOW BEFORE YOU'RE GONE!
YES, IF YOU USE YOUR TALENTS TO BUILD UP ZION
LOVING, SHARING AS YOU MAY,
YOU'LL FIND THAT MANY TALENTS YOU'VE GOT HIDDEN
THE LORD CAN ALWAYS USE, TODAY!

CHILDREN: (ad lib)

And tomorrow, and the next day...
And Tuesday nights at Mutual...
And Wednesdays at Relief Society...
At Road Show time...
And in the Ward choir...
And don't forget the welfare farm!

ALL:

USE YOUR TALENTS TO BUILD UP ZION,
SPREAD SOME LOVE WITH A SONG, A SONG!
MAKE A LONELY PERSON HAPPY
DO IT NOW BEFORE YOU'RE GONE!
YES, IF YOU USE YOUR TALENTS TO BUILD UP ZION
LOVING, SHARING AS YOU MAY,
YOU'LL FIND THAT MANY TALENTS YOU'VE GOT HIDDEN
THE LORD CAN ALWAYS USE, TODAY!

BEAU:

SOME PEOPLE HIDE UP THEIR TALENTS FOR LATER
AND ONCE THEY ARE HIDDEN, THEY LOSE THEM FOREVER
THE KEY IS TO USE AND INCREASE THEM FOR BETTER

TO MAKE THE KINGDOM GROW. TO MAKE IT GROW!

ALL:

USE YOUR TALENTS TO BUILD UP ZION,
SPREAD SOME LOVE WITH A SONG, A SONG!
MAKE A LONELY PERSON HAPPY
DO IT NOW BEFORE YOU'RE GONE!
YES, IF YOU USE YOUR TALENTS TO BUILD UP ZION
LOVING, SHARING AS YOU MAY,
YOU'LL FIND THAT MANY TALENTS YOU'VE GOT HIDDEN
THE LORD CAN ALWAYS USE, TODAY!

(As MUSIC fades, EVERYONE is waving goodbye.)

ALL: Goodbye, Ruth...see you at auditions. Goodbye.

BEAU: I'll pick you up Saturday at nine.

RUTH: Beau ... I ...

BEAU: Saturday?

RUTH: *(After sigh)* Saturday.

(MUSIC OUT. BEAU crosses to BROTHER SMITH, and looks back at RUTH who is staring at him.)

NADINE: Ruth, are you all right?

RUTH: *(to herself)* It would never work. Never.

NADINE: What would never work?

BROTHER SMITH: Well, Beau . Now that you've met her, do you feel the same?

BEAU: I have a feeling she will not be an easy catch, Brother Smith.

BROTHER SMITH: She's looking this way, Beau.

BEAU: Yes, I know.

(UNDERSCORING for a few beats, as the two move to a position of facing each other from a distance. All lights out but spots on them.)

MUSICAL #11 -- WHATEVER IT TAKES

BEAU:

WHAT EVER IT TAKES,
TO MAKE YOU MINE,
NO MOUNTAIN PEAK
IS TOO HIGH TO CLIMB.
AND IF IT SHOULD TAKE
THE OCEANS WIDE,
I'D SAIL THEM ALL
TILL YOU'RE BY MY SIDE.

AND IF IT SHOULD TAKE
THE TREASURES OF EARTH
AND ALL THE GOLD AND SILVER,
IT WOULD ALL BE A SMALL PRICE TO PAY
TO HAVE YOUR LOVE FOREVER.

(Spot changes softly to RUTH.)

RUTH:

HIS EYES REACH OUT TO ME
MY HEART IS BEATING WITHIN
HE BIDS ME COME TO HIM
YET I'M AFRAID TO GO ON.

(Spot on BEAU.)

BEAU:

AND IF IT SHOULD TAKE
THE TREASURES OF EARTH
AND ALL THE GOLD AND SILVER
IT WOULD ALL BE A SMALL PRICE TO PAY
TO HAVE YOUR LOVE FOREVER.

BEAU:

WHATEVER IT TAKES
I PROMISE YOU
TO PROVE MY LOVE
THERE'S NOTHING I WON'T DO.
AND IF IT SHOULD TAKE
THE SANDS OF TIME
I'D COUNT THEM ALL
TILL THE DAY YOU'RE MINE.

RUTH:

HIS EYES REACH
OUT TO ME
MY HEART IS
BEATING WITHIN
HE BIDS ME
COME TO HIM.
YET I'M AFRAID
TO GO ON.

BEAU:

AND IF IT SHOULD TAKE
THE TREASURES OF EARTH
AND ALL THE GOLD AND SILVER
IT WOULD ALL BE A SMALL PRICE TO PAY
TO HAVE YOUR LOVE FOREVER
FOREVER ... FOREVER ... FOREVER ... FOREVER ...

(Fade to blackout. LIGHTS UP on AARON, with auditions going on in background.)

AARON: And it came to pass that Ruth audition for Beau's play. And she one favor in his eyes.

(The children applaud as RUTH is selected. We see GEORGE doing a love scene with RUTH.)

And George Young auditioned to play Ruth's husband, but won anger in Beau's countenance.

(BEAU points to the door, as GEORGE exits. Now it is FRANK's turn.)

And Frank Parsons auditioned to play Ruth's husband, and low was kicked out on his ear.

(BEAU Bodily throws FRANK out. BEAU Now play scene with RUTH.)

Finally, Beau himself condescended to audition, and found much favor in his own eyes. And you guessed it, he got it!

(The CHILDREN applaud.)

AARON: And the parts of the children—

BOBBY: Well, who else?

GINGER: But the finest talent in Utah County!

AARON: And behold, the weeks of rehearsal passed as if in a dream, and suddenly, it was opening night.

(FANFARE, during which time costumes are donned, and a broom is shoved into RUTH's one hand and an iron in the other. I must up wages put on her head. BEAU Slips behind a newspaper, and during following two verses CHILDREN engage in all kinds of bothersome activities, throwing football, tumbling ... fighting, chasing, etc. All of this around RUTH, who is employed in drudgery.)

MUSICAL #12 -- THE CENTER

RUTH:

WHAT GOOD'S A MOTHER
WHO HATES THE WASHING?
COOKING TO HER IS QUITE A BORE;
WHEN IT COMES TO THE CLEANING
SHE'D RATHER BE DREAMING
FAR AWAY ON SOME EXOTIC SHORE.

WHAT GOOD'S A MOTHER
WHO WOULD MUCH RATHER
GIVE UP HER COOKING? FOR A START,
SHE'S A FLOP IN THE KITCHEN
AND NOT TO MENTION
EVERYTHING SHE TOUCHES FALLS APART.

(UNDERSCORING.)

BOBBY: Who starched Dad's shirt?

LESLIE: *(crying)* Somebody backed over my trike.

AARON: How come my underwear is pink?

GINGER: Mom, I told you not to wash this sweater.

BOBBY: What idiot put salt in the sugar bowl?

RUTH: *(crying out)* Children! I am turning in my resignation!

LESLIE: Mommy, you can't resign!

(BEAU leaves newspaper to join the CHILDREN.)

CHILDREN:

WHAT GOOD ARE CHILDREN
WITHOUT A MOTHER?
TAKE HER AWAY, COULD WE SURVIVE?
SHE MAY SCORCH ALL THE IRONING,
BURN ALL THE COOKING,
BUT SOMEHOW SHE KEEPS US ALL ALIVE.

CHILDREN AND BEAU:

KEEP YOUR EYES ON THE MOTHER;
SHE'S IN THE CENTER
ALL THAT SURROUNDS HER
MOVES AROUND HER.
WORKING TOGETHER
WE CAN SUPPORT HER
AND WE'LL LOVE AND DEFEND HER-
TO THE END.

CHILDREN AND BEAU:

ROUND IN CIRCLES
AND IT SEEMS
SHE NEVER FALTERS
WE, IN TURN,
GO SPINNING
TO THE TUNE SHE'S PLAYING.
ROUND IN CIRCLES
AND IT SEEMS
SHE NEVER FALTERS
WE, IN TURN,
GO SPINNING
TO THE TUNE SHE'S PLAYING. ...

RUTH:

WASHING AND SWEEPING
MOPPING AND COOKING
SOMEHOW IT NEVER SEEMS TO END
AS ONE DAY IS ENDING,
ONE DAY IS STARTING,
OVER AND OVER ONCE AGAIN.
COOKING AND CLEANING
SEWING AND GARDENING
HOW, TELL ME HOW, CAN I CATCH UP?
WHILE THE BREAD IT IS MIXING
THE WASHER NEEDS FIXING
OH WHEN, OH WHEN, WILL IT EVER STOP?

(UNDERSCORING CONTINUES, as RUTH carries large basket of white laundry. BEAU walks up to her.)

BEAU: Honey, I hate to bring this up again, but I don't have a clean white shirt.

(RUTH dumps laundry on BEAU's head.)

Is something wrong, Dear?

(RUTH begins to sob.)

RUTH: This time I'm really turning in my resignation!

BEAU: You can't do that, Darling.

WHAT GOOD'S A FATHER
WITHOUT A MOTHER?
SOMEONE TO GREET HIM AND EMBRACE

THOUGH HER APRON IS DIRTY,
HER FACE SMUDGED AND SOOTY.
HE WOULDN'T CHANGE ONE HAIR THAT'S OUT OF PLACE.

CHILDREN and BEAU:

KEEP YOUR EYES ON THE MOTHER;
SHE'S IN THE CENTER.
ALL THAT SURROUNDS HER
MOVES AROUND HER.
WORKING TOGETHER
WE CAN SUPPORT HER,
AND WE'LL LOVE AND DEFEND HER, TO THE END.
YES, WE'LL LOVE AND DEFEND HER, UNTO THE END!

(MUSIC OUT. Canned Applause. LIGHTS OUT. LIGHTS UP on RUTH, BEAU, and CHILDREN backstage.)

BEAU, RUTH & CHILDREN: (ad lib, hugging, etc) We did it! Six curtain calls! It's going to be a smash. You were terrific, Ruth. They loved you. It was worth all the effort. Oh, Daddy, it's a beautiful play.

BEAU: All right, kids, since it looks like we're going to have a very long run

(They applaud and cheer)

You better get home and get some rest. I'll take care of closing the theatre.

CHILDREN: (ad lib) But, Daddy, we always help.

BEAU: No arguing!

(AARON and GINGER get the hint and pulled the younger ones off.)

BERNARD: Good night, Woof. See you tomorrow!

(BEAU and RUTH are left alone.)

RUTH: I'm real happy for you, Beau. Is a wonderful play. Well, I guess I better get going myself.

BEAU: Ruth, wait. There something I want to say.

RUTH: If it's what I think it is, not tonight, Beau.

BEAU: Ruth, I want to marry you.

RUTH: The play is over. Real life goes on

BEAU: I love you.

RUTH: Don't, Beau, please.

BEAU: I loved you the first day I saw you in the orchard, and I knew then I wouldn't rest until you were my wife and the mother of my children. They adore you, Ruth, you know that.

RUTH: It just won't work, don't you understand?

BEAU: Do you love me?

RUTH: That has nothing to do with it.

BEAU: Do you love me?

RUTH: Beau, will you listen to reason. I'd make a terrible mother. I'm exactly like that woman in the play. I could no more handle kids' problems, laundry, shopping, birthday parties, PTA, teaching in the Primary,

along with vegetable gardens and canning ... as well as tending to your needs!

BEAU: Honey, real life isn't that way!

(BEAU looks at audience, grimacing, realizing he's told a white lie.)

RUTH: But I'm not even a Mormon.

BEAU: That can be changed. Do you love me?

RUTH: That's not the issue.

BEAU: Do you love me?

RUTH: *(crying out)* Yes!!!!

BEAU: That's all I needed to hear.

RUTH: *(looking up)* Dear Father, why is this happening to me?

BEAU: Ruth, there's nothing for you to be afraid of. You'll make a fantastic mother, and everything I could ever want in a wife.

RUTH: But you deserve so much better.

BEAU: How much better can you get than the best. Ruth, you're not giving yourself half a chance.

RUTH: Five children!

BEAU: And you love every one of them.

RUTH: Yes, but...

BEAU: Come here; I want to show you something.

(BEAU leads RUTH down to center stage)

Now it takes some vision. Do you think you can handle it?

RUTH: Beau, please don't play games with me.

BEAU: This is for real, Ruth. Look.

(BEAU points off over audience.)

MUSICAL #13 -- THE VISION

RUTH: Where?

BEAU: Off there, in the future. A few years from now. An eternity from now.

RUTH: What are you talking about?

BEAU: Can't you see her, Ruth?

RUTH: Who?

BEAU:

SEE THAT WOMAN STANDING THERE
WITH SUNLIGHT BURNING IN HER HAIR.

(speaking) That's you, Ruth. That's you.

SOMETHING GLOWS ABOVE THE REST
CAN YOU SENSE HER NOBLENES?

(speaking) That's you, Ruth. Can you see her?

A PAINTING WITHOUT FRAME, IT SEEMS,
AND ENDLESS IN HER MAJESTY.

CAN YOU SEE WHAT I SEE, RUTH.
CAN YOU SEE?
OH, I SEE A VISION
IN ETERNITY
YOU ARE THE VISION
I SEE.
ANGELS SURROUND YOU
IN ETERNITY
GLORIOUS QUEEN THAT YOU'LL BE.
ENDLESS THE SONS I SEE,
THE DAUGHTERS AT YOUR SIDE,
MOTHER OF WORLDS,
GODDESS FOREVER.

(UNDERSCORING)

BEAU: Oh, Ruth, do you see what's possible?

RUTH: Beau, I'm afraid. What if it's just a dream you're having. And one day you wake up and realize that woman out there isn't me, after all?

BEAU: But it is you, Ruth. Look at her. There is no mistaking. It's you.

ANGELS SURROUND YOU
IN ETERNITY,
GLORIOUS QUEEN YOU WILL BE.

BEAU AND CHOIR:

ENDLESS, THE SONS I SEE
THE DAUGHTERS AT YOUR SIDE,
MOTHER OF WORLDS,
GODDESS FOREVER.

BEAU:

I SEE A VISION IN ETERNITY;
YOU ARE THE VISION I SEE.

(UNDERSCORING. RUTH melts into BEAU's arms.)

RUTH: Oh, Beau.

BEAU: Marry me, Ruth. Marry me ...

RUTH: Yes ... Yes ...

(MUSIC OUT. The CHILDREN come running out, from where they have been hiding, cheering.)

BEAU: What's going on here. I told you kids to go home.

AARON: Cool it, Dad. How often do we get a new mother?

LESLIE: Are you really going to be our mother?

RUTH: Yes, Leslie, I really am.

MUSICAL #14 -- THE CENTER (REPRISE)

CHILDREN & BEAU:

KEEP YOUR EYES ON THE MOTHER;
SHE'S IN THE CENTER.
ALL THAT SURROUNDS HER
MOVES AROUND HER.
WORKING TOGETHER
WE CAN SUPPORT HER,
AND WE'LL LOVE AND DEFEND HER,
UNTO THE END!

(LIGHTS OUT. LIGHTS UP on AARON.)

AARON: And Ruth went into the waters of Baptism, and prepared straightway for marriage. And Beau took her unto his house, to let her get a taste of what was forthcoming. And lo, Ruth's eyes were opened.

(During above speech, BEAU and RUTH enter. RUTH looks around in shock as BEAU waits expectantly.)

BEAU: Well, what do you think, Honey?

RUTH: Only one bathroom?—for seven people!

BEAU: Yeah, it's quaint. My great-great-grandmother bathed in this very tub.

RUTH: No dishwasher?

BEAU: The kitchen's too small, look for yourself.

RUTH: Five flights of stairs?

BEAU: Great exercise, Ruth. You'll love it.

RUTH: Beau ... There is this darling house over on Elm Street I've been looking at. I understand that they are interested in selling ...and I thought...

BEAU: You're just testing me, right?

RUTH: Beau ... I ...

BEAU: You love this old house just as much as I do. Admit it. And just think, Honey... I couple of weeks it'll be all yours.

RUTH: All mine?

(to audience)

Oh, boy.

(LIGHTS OUT, and up on AARON)

AARON: And it came to pass that Beau took Ruth unto himself to wed. Yea, a Mormon Bishop performed the ceremony for this life only, with a mutual promise that in a year's time they would be sealed together in the temple, for eternity. And what a year it was. Enough to make any woman think twice about binding herself eternally to family and home.

(LIGHTS up on RUTH, as she takes over the role of harried housewife)

MUSICAL #15 -- RULES (REPRISE)

CHOIR:

CAN YOU COOK, CAN YOU MEND,
CAN YOU CLEAN, CAN YOU SEW,
CAN YOU MAKE THE BROKEN FAMILY
STATION WAGON GO AND GO.

(UNDERSCORING)

(BOBBY plays the trumpet off key.)

RUTH: Aaron, don't you run off until you do the dishes.

AARON: It's Gingers turn.

GINGER: It is not. It's Leslie's turn.

BERNARD: Woof, would you wead to me?

RUTH: Bobby, don't play that in my ear.

LESLIE: Mom, come quick! The toilet overflowed again!

CHOIR:

SCRUB THE FLOORS AND SCRUB THE HALLS
AND KEEP THE HANDPRINTS OFF THE WALLS.
WHITE TEN-THOUSAND RUNNY NOSES,
KEEP THE PETS OUT OF YOUR ROSES.

(UNDERSCORING)

(BOBBY continues to blast on the trumpet.)

RUTH: I refuse to pick up one more sock in this house.

BERNARD: Woof, wead to me!

BEAU: Don't forget the shoe repair...

GINGER: Can I have the car?

RUTH: Bobby, please, no more.

BEAU: Honey, I forgot to tell you... the entire cast is coming for dinner.

BERNARD: Woof, please!

LESLIE: Help, someone. The basement's flooded.

CHOIR:

GRIND YOUR WHEAT AND BAKE YOUR BREAD
AND NEVER MIND YOUR ACHING HEAD
CHANGE THE DIAPERS TILL YOU DROP
AND DON'T YOU EVER DARE TO STOP.

(MUSIC OUT.)

GINGER: *(with magazine in hand)* Hey, Mom. Look! Your friend Roxanne, on the cover of another magazine.

BOBBY & LESLIE: *(ad.lib.)* Wow! Let me see. Let me see!

GINGER: How would it be to be so glamorous and famous?

AARON: You really knew her, Mom? Roxanne, the star?

RUTH: *(wistfully)* Yes, I knew her.

GINGER: Any regrets for giving it all up to be a housewife.

RUTH: Please don't ask me, not right. now.

(UNDERSCORING begins again)

(BOBBY begins on trumpet again.)

LESLIE: Hey, Morn. Bernard just spilled ink all over the carpet.

AARON: (carrying in crumpled trike) All right, who left the trike in the driveway!

BERNARD: Woof, will you wead to me?

LESLIE: Help! The furnace is on fire!

GINGER: Mother, I asked you to iron this blue dress.

BERNARD: Woof! wead to me, wead to me.

(MUSIC reaches a climax, then out. RUTH is left alone on stage, in a state of near shock, with pot in hand. Enter BEAU, very cheerful.)

BEAU: Hi, Honey, what's for dinner?

(RUTH takes pot and pours noodles all over BEAU's head, then turns away, crying, as Beau goes to comfort her.)

AARON: And Ruth's heart was saddened. Yea, she was not having a lot of fun.

RUTH: Beau, it's Not like you said it would be. You told me life was better than that stage play. Well, it's worse! And I can't take living in this house any longer!

BEAU: Look on the bright side, honey. Things can only get better.

RUTH: That's what you said about my cooking six months ago.

(BEAU takes noodle off his head and tastes it. RUTH waits for his verdict.)

RUTH: Well?

BEAU: Like I said—things can only get better.

RUTH: Oh, Bo... I just can't go on like this. It's not fair to you or the kids... it's not for me. I don't have any free time to be in your productions. I feel unorganized... unfulfilled.

BEAU: Hey, do you know what you need, honey? What you need is a baby of your own.

RUTH: A baby!?! Beau, are you listening to me?

BEAU: It wouldn't be just another child to tend, Ruth.

(GINGER enters)

It'll be your child... our child.

GINGER: *(gasping)* A baby! You're kidding? We're having a baby?

BEAU: Ginger, we were just...

GINGER: Oh, that's fantastic, mom! Congratulations dad!

(calling off)

You guys, we're pregnant!

BEAU: Hey, now wait a minute!

(The other CHILDREN enter.)

GINGER: Mom is having a baby!

CHILDREN: *(ad.lib.)* A baby? Wow, that's terrific. When's it due? I was hoping she would have one.

RUTH: Please, everyone...

CHILDREN: *(ad.lib.)* Wachovia name it? Oh, I can hardly wait to tell my teacher.

BEAU: *(crying out)* Quiet, everyone, and listen to your mother!

(CHILDREN quiet)

BERNARD: Awe we weally going to have a baby, Woof?

LESLIE: Mommy, Bernard. Mommy!

RUTH: No, darling, I am not having a baby.

GINGER: But I heard Daddy say...

BEAU: We were only supposing.

BOBBY: Well, I think it's a great idea.

AARON: Me, too. We're the smallest family on the block.

GINGER: Yeah... it's embarrassing!

CHILDREN: *(chanting together)* We want a baby! We want a baby! We want a baby! We want a baby!

(RUTH breaks into tears and rushes out. The CHILDREN stop their chanting.)

AARON: What's wrong with her?

BEAU: Children, your mother is going through a difficult time right now, and she's going to need all the help we can give her.

(As they exit.)

Ginger, I'd like to talk to you maybe ...we could...

(RUTH enters, with a stack of magazines and food, she sits despondently, reading and eating.)

AARON: Oh, who can find a depressed woman? Although she may be virtuous, she is also totally worthless.

And so it was that Ruth waded through deeper and deeper self pity, mourning out her days, reading magazines about the fame and fortune of her friend, Roxanne.

RUTH: You warned me, didn't you, Roxanne? But I wouldn't listen.

AARON: And Lo, she turned away from her household duties, addicting herself to soap operas and fig newtons, and generally becoming a klutz. And Beau Went to Sister Harvey, Ruth's Visiting Teacher and close friend, seeking her help. And yes, Sister Harvey put Ruth in her place.

(We now see BEAU directing SISTER HARVEY towards RUTH)

HARVEY: Ruth, I'm ashamed of you. Wallowing in self-pity... neglecting your family like this.

RUTH: Beau would be better off hiring a maid.

HARVEY: Stop it! Now you've got to get a hold of yourself. Now, up on your feet! Up! Up! First thing we do is burn these magazines. And then you're going on a diet. Which doesn't excuse you from fixing a nice dinner for your family tonight.

RUTH: You know I can't cook. I can't even run a vacuum cleaner. I'm the world's worst mother.

HARVEY: No, you're not!

(Enter BOBBY with trumpet in hand, immediately followed by BERNARD, unseen by RUTH, carrying a snake.)

BOBBY: Mom, this dumb music is too hard! And you said you'd help me!

RUTH: *(Impatient)* Just a minute, Bobby!

(Turns, coming face to face with the snake.)

Ahhhhh ! Get that snake away from me!

BERNARD: His name is Fwed! Would you help me poke holes in a bottow?

RUTH: After you put him in and close the lid tight.

(Exit BERNARD, as LESLIE enters, screaming hysterically.)

LESLIE: Help ! Help ! I'm dying! I'm bleeding to death! I'm unconscience!

RUTH: Leslie, what happened?

LESLIE: It's blood, look. . . It's all over. I'm dying!

RUTH: Go wash it off, and bring me the smallest bandaid you can find.

(LESLIE rushes out, running into AARON.)

AARON: *(On edge)* Would you watch where you're going?

RUTH: Alright now, what's bothering you?

AARON: Nothing.

RUTH: Come on, out with it.

AARON: It's the same old thing, Mom. Those guys in P.E. ...always poking fun at me. So, I can't help it if I'm not good in sports. Why can't they just leave me alone!

(He rushes out, as GINGER enters.)

GINGER: Mom, I've really got this super problem, and I need to talk to you... I... Oh, hello, Sister Harvey.

HARVEY: Hi, Ginger.

RUTH: I'll be just a minute, dear...

(As GINGER exits, to SISTER HARVEY.)

Boy problems ... I can always tell.

HARVEY: And you call yourself the world's worst mother!

(BOBBY enters again.)

BOBBY: Mom!

HARVEY: Ruth, you have so much to give. Anyone can do housework.

BOBBY: *(really impatient)* Mom!!!

MUSICAL #16 -- WHERE IS A WOMAN NEEDED MOST

RUTH: Excuse me!

(RUTH crosses to BOBBY and helps with his music.)

HARVEY:

WHERE IS A WOMAN NEEDED MOST?

WHY DOES SHE SEARCH IN VAIN TO FIND A CAUSE?

SAD IS THE WOMAN WHEN TOO LATE SHE FINDS

ALL SHE EVER WANTED TO BECOME, WAS WHAT SHE WAS.

(Exit BOBBY, Enter LESLIE with Bandaid. RUTH crosses to her.)

WHERE IS A WOMAN NEEDED MOST

WHY DOES SHE TURN FROM CHILDREN SHE COULD BEAR?

SAD IS THE WOMAN WHEN TOO LATE SHE FINDS

SPIRITS MEANT TO BLESS HER LIFE WERE SENT ELSEWHERE.

(Exit LESLIE. Enter BERNARD with snake in jar and ice pick.)

BUT SHOW ME ONE HAPPY WOMAN
WHERE SHE BELONGS
HER HUSBAND LOVES AND ADORES HER
HER CHILDREN BLESS HER FOREVER
BECAUSE THAT'S WHERE SHE IS NEEDED MOST.

(UNDERSCORING CONTINUES as GINGER and RUTH speak.)

GINGER: The problem is, I'm really in love with him, Mom! Really! Deep down.

RUTH: But I thought you were in love with Alan.

GINGER: That was a month ago. Oh, how could he do this to me, asking Julie to the prom. I'll be the only girl in our class who doesn't have a date.

RUTH: I thought Greg asked you.

GINGER: He did, but I turned him down because I was sure John was going to ask me ... I mean, I've been praying for this date for two solid weeks!

RUTH: Well, maybe Cindy was praying too!

(Enter AARON.)

AARON: Hey, there's some creep on the phone named Herbie Miller.

GINGER: Herbie Miller! Ahhhhhhhh!

RUTH: Who's Herbie Miller?

GINGER: Just the biggest hunk at school, that's all! Mom, how do I look?

AARON: Stupid, he's on the phone!

(Exit GINGER. AARON starts to go, but RUTH stops him, for next scene of boxing, karate, high fives, etc.)

HARVEY:

WHERE IS A WOMAN NEEDED MOST?
WHY DOES SHE THINK A HOME IS DULL AT BEST?
SAD IS THE WOMAN WHEN TOO LATE SHE FINDS
SEEKING FAME AND ALL SHE'S GAINED
WON'T BRING HER PEACE OF MIND.

(RUTH hugs AARON. Tender moment. Now all the children surround RUTH The younger ones at her feet as she reads to them BEAU also enters, with newspaper.)

BUT SHOW ME ONE HAPPY WOMAN
WHERE SHE BELONGS
HER HUSBAND LOVES AND ADORES HER
HER CHILDREN LOVE HER FOREVER
BECAUSE THAT'S WHERE SHE IS NEEDED MOST.

(HARVEY exits ... As CHILDREN do also.)

CHILDREN: *(Ad lib)* Goodnight, Mom. We love you, etc.

BERNARD: And don't forget, Woof, we want a baby bwuvver.

LESLIE: Sister! And her name is Mommy!

RUTH: Get to bed!

BECKY: When are we having another baby?

RUTH: Bed!

BEAU: That's a good question, Ruth. One I'd like to know the answer to.

RUTH: One thing at a time, please. I'm just getting to a point where I can "almost" cope.

BEAU: I'm proud of you, Honey. You're one amazing woman.

RUTH: Yeah, I even amaze myself. How I can be so happy and miserable at the same time.

(They laugh.)

BEAU: Hey! How would you like to be so miserable for the rest of eternity? In another month it can happen, Ruth. You can become my wife, forever.

RUTH: You have a way of making it sounds so romantic, "Oh, Ruth, darling, be my eternal companion and be by my side for all eternity to cook, so, and cleaned for me, forever!"

BEAU: You should be so lucky. Once we get to heaven you'll have to share me with hundreds of wives.

RUTH: Then my answer is no!

BEAU: Oh, Come on, Ruth...

RUTH: I'm not going to share you with a bunch of other women!

BEAU: Admit it! You'd rather have a small fraction of me than nothing at all.

RUTH: Why, you have got to have the biggest ego of any man...

(BEAU covers RUTH's lips with his fingers.)

BEAU: Do you love me?

RUTH: That is not the iss...

(BEAU covers RUTH's lips with his fingers.)

BEAU: Do you love me?

(RUTH pulls away.)

RUTH: I'm not going to give you the pleasure of knowing. But I will tell you how I felt the 1st time I met you?

BEAU: Inferior! You felt inferior!

RUTH: Are you kidding? I felt nauseous!

BEAU: Ah-ah ... Love at first sight, and you love me ever since, admit it!

(BEAU goes for RUTH, who grabs newspaper and the roles of upholding BEAU off with it.)

RUTH: Stay away from me, you beast, stay away.

BEAU: Ruth, I order you to put down the newspaper, throw yourself into my arms, big my forgiveness and tell me you love me.

RUTH: Never!

BEAU: What? You, "mere" woman, refused to comment your husband's beckon call?!??

RUTH: That's right! I've been warned about men like you in Relief Society.

BEAU: Relief Society?

RUTH: That's right! Doctrine and Covenants, Section 121—"We have learned by sad experience that almost all men, as soon as they get a little authority, as a suppose, immediately begin to exercise unrighteous dominion!"

BEAU: *(to audience)* And the things ran smoothly when they knew their place. Remember!

(BEAU Knocks over the ironing board. CHILDREN enter.)

Hey, what's going on?

BOBBY: What's all the noise?

BEAU: Your mother was just explaining to me what she thought of me the first time she met me!

GINGER: Hey, Mom, what did you think of us kids the first time you met us?

CHILDREN: Yes, yes, tell us. Come on, Mom. Please...

RUTH: *(hamming it up)* Okay, okay, you wanna know what I thought of you the first time I met you?

LESLIE: Little candles to light up your life?

RUTH: Are you kidding? I'll tell you what I thought, that is, if you've got a strong stomach. For I'm a very honest person. You sure you wanna know?

CHILDREN: *(ad lib)* Yes, tell us. Come on.

RUTH: Okay, but no hard feelings. A mother shouldn't make enemies with her five children. Maybe I should lie to you.

CHILDREN: *(ad lib)* Mother, stop goofing off. Just tell us.

RUTH: Oh, my heavens, look at the time. You should all be in bed.

BOBBY: We're not budging till you give it to us straight.

RUTH: *(drawing it out)* Okay, okay! You wanna know what I thought the first time I met you . I'll tell you what I thought the first time I met you ...

GINGER: This is getting boring.

MUSICAL #17 -- I GOT USED TO YOU

RUTH:

I THOUGHT THAT YOU WERE SOMETHING
FROM THE SIMPSONS CAUSE
YOU WERE A SCREAM.

(RUTH points at CHILDREN screaming hysterically)

BOBBY: Cool it, mom.

RUTH:

I ALMOST LOST MY BREAKFAST LAUGHING
IF YOU KNOW WHAT I MEAN.

(RUTH goes into fits laughing at CHILDREN)

LESLIE: Mommy! stop it!

RUTH:

CROSS MY HEART, I THOUGHT FOR SURE I KNEW
YOU'D END UP IN A ZOO,
AND THEN A MIRACLE HAPPENED TO ME.
OH I GOT USED TO YOU,
I REALLY DID, I NEVER THOUGHT I EVER WOULD, I EVER COULD.
AM I A NUT OR AM I WHAT?

'CAUSE I ... GOT USED TO YOU
IT'S REALLY STRANGE, I'M NOT THE SAME
YOU SEE MY BRAIN HAS GONE INSANE
IT'S ALL UNREAL
I HAD MY FILL
WHEN I ... GOT USED TO YOU

A DEAD DUCK QUACKED
THE CEILING CRACKED
A HORSE WENT "MOOOO"
THE CUCKOO FLEW!
ON THAT DAY
STRANGE AS IT SOUNDS, IT'S TRUE.
YES, IT'S ALMOST TRUE THAT I GOT USED
TO YOU!
(UNDERSCORING)

RUTH: So what else is there to say? Off to bed, all of you! And don't forget your prayers.

AARON: Don't you want to know what we thought of you the first time we met you?

RUTH: An angel? You thought I was an angel from heaven.

KIDS: Are you kidding?

AARON and BOBBY:

WE THOUGHT THAT OLD MARGE SIMPSON CAME TO VISIT US
OH, WHAT A MESS.

GINGER AND LESLIE:

WE ALMOST ALL WENT LOONEY TOONEY
WHEN WE LOOKED AT YOUR FACE.

CHILDREN: *(all together)*

CROSS OUR HEARTS, YOU SCARED US HALF TO DEATH
WE WERE UNDER DURESS
AND THEN A MIRACLE HAPPENED TO US.
FOR WE ... GOT USED TO YOU
WE REALLY DID, WE NEVER THOUGHT
WE EVER WOULD, WE EVER COULD,
HOW DID IT COME
WE WERE SO DUMB.

'CAUSE WE ... GOT USE TO YOU
IT'S REALLY STRANGE, WE'RE NOT THE SAME
YOU SEE OUR BRAINS WERE ALL DERANGED

IT'S ALL UNREAL
WE'VE HAD OUR FILL.

'CAUSE WE ... GOT USED TO YOU
A ROOSTER CROWED
IT RAINED AND SNOWED
A GEYSER GUSHED
A TOILET FLUSHED.
ON THAT DAY
STRANGE AS IT SOUNDS, IT'S TRUE
YES, IT'S ALMOST TRUE THAT WE GOT USED
TO YOU!

(UNDERSCORING)

RUTH: *(speaking)* Okay, you've all had your day in court, and the verdict is: You lose. Off to bed.

GINGER: One more time!

CHILDREN:

OH WE GOT USED TO YOU
WE REALLY DID, WE NEVER THOUGHT
WE EVER WOULD, WE EVER COULD,
HOW DID IT COME
WE WERE SO DUMB.
'CAUSE WE GOT USED TO YOU
IT'S REALLY STRANGE, WE'RE NOT THE SAME
YOU SEE OUR BRAINS WERE ALL DERANGED
IT'S ALL UNREAL
WE'VE HAD OUR FILL.
WHEN WE GOT USED TO YOU
WE SPILLED OUR MILK
A CAT GOT KILLED
THE DOG GOT CHOKED.
WE ALMOST CROAKED.
ON THAT DAY,
STRANGE AS IT SOUNDS, IT'S TRUE,
YES, IT'S ALMOST TRUE THAT WE GOT USED
TO YOU!

(MUSIC OUT.)

(BEAU and RUTH escort the CHILDREN off to bed.)

CHILDREN: *(ad lib)* Goodnight, Mom. We love you. Etc.

AARON: You're A-Okay, Mom.

BERNARD: And don't forget, Woof, we want a baby bwuvver.

LESLIE: Sister! And her name is Mommy!

RUTH: Get to bed!

GINGER: When are we having another baby?

RUTH: Bed!

(LIGHTS FADE. Up on AARON.)

AARON: And Ruth knew happiness. Yea, her heart no longer languished in the valley of despair.

(Enter CHILDREN)

GINGER: Oh, come on Aaron! Can't you get more excited than that?

BOBBY: Yeah she was really happy!

GINGER: She even admitted, she never felt more fulfilled.

LESLIE: Yeah, everything was running super smooth!

GINGER: And then one day!

BOBBY: *(poking fun at AARON)* Yea, verily ...

CHILDREN: *(together)* And then one day!

(LIGHTS up on ROXANNE, as she enters, extremely worldly and glamorous. She is greeted by a very surprised RUTH, wearing a dirty apron, and carrying a mop and bucket.)

RUTH: *(putting down bucket)* Roxanne!

ROXANNE: *(throwing her arms wide)* Ruth!

(They embrace ...the mob getting tangled between them.)

RUTH: What on earth are you doing here?

ROXANNE: I was on my way home from New York and I had an overlay in Salt Lake, so I thought, why not?

Oh, Ruth... let me look at you!

RUTH: *(taking off her dirty apron)* Me? Look at you. You're even more glamorous than your pictures.

ROXANNE: Yes, isn't it amazing what a beautician can do with \$30,000 a year.

(They laugh.)

RUTH: Why didn't you call me first? Everything is such a mess.

ROXANNE: Don't be silly. Look, I don't have much time. My taxis waiting for me now.

RUTH: But you've got to stay for dinner. I want you to meet the children and Beau.

ROXANNE: I'd love to, but I'm due back in L.A. tonight. I have a meeting with CBS. They've asked me to star in a TV series this fall.

RUTH: That's fantastic. Your own series?

ROXANNE: Yes, I'm of course thinking about it.

RUTH: How is it to be so famous you can pick and choose what you do?

ROXANNE: It's everything we both ever dreamed of, Ruth, and I've loved every bit of it... the travel, money, freedom. But enough about me. I want to know about you. How are you getting along? What exciting things are happening in your life?

RUTH: Well, let's see now. This morning I canned three bushels of pairs. This afternoon there is the Relief Society lesson to prepare... music lessons to chauffeur to, a dress to finish for Ginger's party tomorrow night...

ROXANNE: You sew?

RUTH: ... two pies to bake for the ward dinner...

ROXANNE: Don't tell me you make your own bread, too.

RUTH: Roxanne, I grind my own flour.

ROXANNE: You're kidding. This is what you gave it all up for? I mean, it's quaint exhalation point really quaint, but ... Ruth, are you happy?

RUTH: Of course I'm happy. I've got a wonderful husband, five beautiful children...

(Still disenchanted with the house)

At least a roof over my head. And occasionally I even do some acting.

ROXANNE: Occasionally? Ruth, performing used to be your life!

RUTH: Well, that's all changed, hasn't it?

ROXANNE: With your talent, you could have been right where I am now. In fact, if your life were so completely wrapped around your husband and children you could have your family and your career, too! Or have you forgotten, that used to be your line.

RUTH: Beau doesn't believe in it. Not while the children are young, anyway.

ROXANNE: Ruth, what's happened to you? You've lost your fire and determination. Look, I don't mean to interfere... but I only use so much. I mean, where would I be if you hadn't of have talked me into going back into show business. And now look at you ...wasting away in "Spanish Fork, Utah?" You're still young... you could be doing something exciting and wonderful with your life. Oh, my, look at the time. I've got to go. But I just can't leave you in this awful mess.

RUTH: Roxanne, I'm fine.

ROXANNE: Why don't you come down to L. A. for a visit. I'll send you a plane ticket.

RUTH: Oh, no... I couldn't accept that.

ROXANNE: *(gasping)* I just got the loudest idea. You could be in the TV series with me.

RUTH: What?

ROXANNE: Why not? There's this tiring part for another woman. And I can't think of another person I'd rather work with. It's as good as done.

RUTH: Roxanne, you don't know what you're saying.

ROXANNE: It would be like old times, you and me together. Ruth, think of how much fun it would be.

RUTH: But how can I ever get apart with you?

ROXANNE: It's called influence, Ruth. I know the producer.

RUTH: This is ridiculous. You'd better go or you'll miss your plane.

ROXANNE: Ruth, I'm not joking. I'll have my business manager send you the details. Goodbye

RUTH: Goodbye. And thanks for coming.

ROXANNE: You'll be hearing from me.

(ROXANNE exits.)

RUTH: She's crazy! She's absolutely crazy! I mean, what would Beau say? What would the children say?

(BEAU appears.)

BEAU: You really want to go, don't you?

RUTH: I'm not sure what I want, Beau ... but if there were a way...

BEAU: Ruth, what would happen if you got the part? You'd be down in L. A. six months out of the year,

taping.

RUTH: We could always buy a house there. With my salary, we could manage quite easily.

BEAU: That would mean giving up my theater, and everything I worked for, Ruth. I just don't see how it would work.

RUTH: I suppose you're right. It's foolish to even think of myself. Me, a star! It was always a pipe dream anyway.

BEAU: Then it's final? That's your decision?

RUTH: There is no other way, is there?

BEAU: I knew you'd come around. I'll go tell the children.

(BEAU goes to exit.)

RUTH: Beau!

BEAU: Yes.

RUTH: Never mind.

(BEAU exits.)

Yeah, never mind.

(RUTH sits despondently.)

What difference does it make how I feel anyway?

(BERNARD enters covered with mud from head to foot.)

Bernard. What on earth...

BERNARD: Wandy pushed me in a puddow!

(RUTH wipes off his face with her apron.)

RUTH: What a mess.

BERNARD: Am I a twupp, Woof?

RUTH: Of course you're not. You're a big boy.

BERNARD: Wandy called me wittow twupp!

RUTH: Just because people call you names doesn't mean anything. Did you know that when I was a little girl, the children used to call me names?

BERNARD: What did they caw you?

RUTH: Now that I think of it, I think they called me a little twerp. Isn't that funny, Bernard. And look what a wonderful person I turned out to be. And the same thing is going to happen to you. You'll see.

MUSICAL #18 -- MY DAY (REPRISE3)

RUTH:

YOUR DAY IS STEWING

YOUR DAY IS BREWING

HONEST, NO FOOLING,

HOID ON, IT'S COMING.

(RUTH tickles BERNARD and he laughs)

YOUR DAY IS COOKING,

WATCH OUT, GOOD LOOKING,
YOUR DAY IS COMING.
GO OUT AND TAKE IT.
AND ON THAT DAY
LIKE NO OTHER SINGLE DAY
YOU'LL MAKE IT AND COME WHAT MAY
ON THAT DAY
WATCH OUT, WORLD,
HERE YOU COME,
CLEAR THE WAY --

(she stops, then finishes sadly)

ON MY DAY.

(UNDERSCORING CONTINUES. RUTH turns away to hide her tears.)

BERNARD: Woof, are you crying?

RUTH: It's nothing, Bernard. Now you go up to the bathroom and get your clothes off. I'll be up to bathe you in a minute.

(BERNARD throws her muddy arms around RUTH.)

BERNARD: I love you, Woof.

(BERNARD runs out. RUTH brushes off the mud. Then begins to pace, talking to herself.)

RUTH: *(discouraged)* My day ... yeah, my day. Well, you blew that opportunity, Ruth. A chance in a lifetime, everything you ever dreamed of. Why is it? Why must I? Well, what if I did?

(MUSIC BEGINS TO BUILD HERE, eventually to a powerful climax at the end of speech.)

I mean, haven't I sacrificed for them? I could commute ... come home on weekends. Oh, this is ridiculous? Rob would never let me. But then why do I need his permission for everything I do? I'm a person, aren't I? So what about my needs? What about my talents? Oh, Ruth, be strong for once in your life. Why shouldn't I have my day? I will do it! It's my day, and I'm going out to meet it!

MY DAY, IT'S COMING
MY DAY, IT'S HEADING
MY WAY, AND WHEN IT'S HERE
I'LL KNOW IT.
MY DAY, IT'S GLOWING
EXCITEMENT'S GROWING
HOLD ON, I'M GOING
STRAIGHT OUT
TO MEET IT!
AND ON THAT DAY
LIKE NO OTHER SINGLE DAY
I'LL MAKE IT AND COME WHAT MAY
ON THAT DAY
WATCH OUT, WORLD,

HERE I COME
CLEAR THE WAY
ON MY DAY!

(MUSIC OUT. LIGHTS OUT. SPOT on AARON.)

AARON: Yea, and it came to pass that Ruth went to Hollywood with Roxanne to audition for a TV Series—and lo and behold she got the part, much to the dismay of her loving husband, Beau.

(END OF ACT ONE)

21 pages remain in Act Two