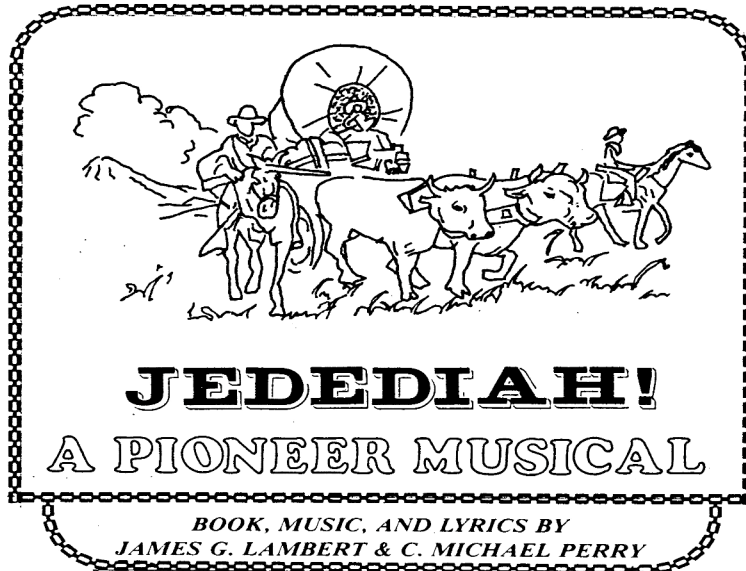


**PERUSAL SCRIPT
(1 Hour Version)**



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JEDEDIAH! (1 HOUR VERSION)

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JEDEDIAH!

Book Music and Lyrics by
James G. Lambert and C. Michael Perry
(The hour long version)

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CAST OF CHARACTERS

JEDEDIAH SMITH -- About age 40 -- Frontiersman -- Baritone

JEDEDIAH GRANT -- Ages 17-32 -- Pioneer Leader -- Tenor

CAROLINE VAN DYKE -- Ages 15-29 -- Frail, Loving Wife -- Soprano

JOHN TAYLOR -- 30's -- Spare & Austere -- Baritone

JOHN YOUNG -- Early 20's -- Energetic & Youthful -- Dance/Bar.

MYRA WESTBRIDGE -- Mid 40's -- Large & Bombastic -- Mezzo

SOLOMON WESTBRIDGE -- Early 20's -- Rugged Appearance -- Dancer/Ens.

ROSETTA ROBINSON -- 20's -- Spinsterish, But Nice -- Soprano

SALINA WELLS -- Early 20's -- Determinedly Shy -- Ensemble

SUSAN NOBLE -- Teens -- Spirited Beauty -- Contralto

BATES NOBLE -- 40's -- Rough & Rugged -- Baritone

Ages of the characters above are at the beginning of the story.

SYNOPSIS OF STORY AND CHARACTERS

"JEDEDIAH" is a musical drama, biographical in nature, yet full of life, romance, beautiful music, energetic dances, with problems and solutions unique to Latter-Day-Saint culture of the period between 1830 and 1848. It is the story of Jedediah Grant as told by his namesake, Jedediah Smith. This story is basically true and generally historically accurate, certain events have been telescoped in the interest of dramatic license. The characters of Salina Wells, the Westbridges, William Blodgett and the Weems' are composites of several people of the era. All the other characters herein were real people and the events portrayed actually happened. Some license was taken with ages and characterizations in the interest of contrast and humor, however, the authors intend no disrespect to the individuals or their posterity and regard them and their lives with great awe and respect. Their accomplishments, their strength of character and their perseverance in the face of uncommon trials, depredations and hardships has few equals in the history of man. Thus, to their memory, this play is respectfully dedicated by the authors.

JEDEDIAH SMITH -- narrates the story. A famous trapper, trailblazer, map-maker, mountain man and bare handed bear fighter, he serves as a unifying device to tie the scenes together and give the play continuity. Not of "Mormon" lineage, he gives his homespun "sectarian" outlook on life, love, marriage, human frailties and Jedediah Grant in a respectful, humorous vein reminiscent of Will Rogers.

JEDEDIAH GRANT -- grows from a teenager to a mature political, social and religious leader. Along the way, he passes through the trials of unrest and religious turmoil in Kirtland, Far West, Nauvoo, the trek west and the colonization of the Great Salt Lake Valley. In spite of losing his beloved wife, Caroline and his youngest daughter, Margaret, he persevered to become the first mayor of Salt Lake City, the first Speaker of Utah Territorial House and subsequently, a counselor to Brigham Young in the First Presidency of the L.D.S. church. How he meets the continuous call to leadership and how he faces the problems of widowerhood and cares for a growing, motherless daughter is woven into a blend of humor, pathos and entertaining characters.

CAROLINE VAN DYKE (GRANT) is Jedediah's youthful sweetheart and first wife. A young lady of forceful spirit and strength of character housed in a physically frail body, she knows Jedediah is her life and her destiny and never sways from that purpose. Willing to wait seven long and lonely years until he is ready to marry her, she never loses faith and when she senses her approaching death, she tries to ensure his future happiness by seeking her own replacement.

JOHN TAYLOR is Jed's friend and mentor. A lawyer turned church leader, he subsequently will become a President of the L.D.S. church. Spare of build, austere and businesslike in most of his dealings, still he possesses an underlying sense of humor endearing him to his friends.

JOHN YOUNG is the younger brother of Brigham and the friend and confidant of Jed. He was a respected leader in his own right and served as Jed's lieutenant on the trek west. In this period he was youthfully enthusiastic and uncommonly loyal.

MYRA WESTBRIDGE is a woman determined to find success for herself and her son. Prone to gossip and to ingratiating herself with those she considers stepping stones to her goals. Her actions are strongly influenced by her desire for power and self-interest. The only person to whom she is really loyal is her overindulged son, Solomon.

SOLOMON WESTBRIDGE is sure of his destiny and rightness in all things. With his mother's encouragement, he is quite willing to try and undermine his friends and benefactors. After Blodgett departs, he rises to the leadership of the malcontents and challenges Jed's leadership. He also tries to woo Jed's housekeeper away from him.

SALINA WELLS is a young lady of grim determination hiding a shy, loving heart. She ruthlessly pursues the man of her choice until that choice changes.

ROSETTA ROBINSON is an apparent youthful spinster until she blossoms at journey's end. A niece of the Weems' and parent less, she looks on them as her family. When the Weems' follow Blodgett she turns to the Grants' and Susan Noble for compassion and love.

SUSAN NOBLE is a beautiful young girl and the object of many a man's attention. An orphan, raised by the Noble family, she comes to Caroline's aid and stays on as Jed's housekeeper and nanny to Caddy after Caroline's death.

BATES NOBLE is Susan's adopted father, a "Mormon" bishop and pioneer leader in spite of being something of a rough nut. He becomes a friend to Jed and John Young.

SYNOPSIS OF SCENES & MUSICAL NUMBERS

PROLOGUE

#1 JEDEDIAH SMITH, GRANT & ENSEMBLE

SCENE ONE- Windsor, New York-1830

#2 JEDEDIAH (Reprise #1) SMITH

#2a JEDEDIAH (Tag) FULL ENSEMBLE

#3 I HAVE A DREAM YOUNG GRANT & CAROLINE

SCENE TWO-Kirtland, Ohio, 1837

#4 JEDEDIAH (Reprise #2) SMITH

#5 BY MY SIDE GRANT, CAROLINE & ENSEMBLE

SCENE FOUR- Nauvoo, Illinois, June 1846

#6 ALLEMANDE WIFE SOLOMON, BLODGETT, YOUNG & GRANT

#7 ALLEMANDE WIFE (Reprise) GRANT

SCENE SIX-Council Bluffs,Iowa, December1846

#8 POOR THINGS FULL ENSEMBLE

#8a POOR THINGS (Tag) FULL ENSEMBLE

SCENE SEVEN-Laramie, Wyoming, July 1847

#9 WESTWARD TO UTAH SMITH

#10 FRIENDS SUSAN & ROSETTA

SCENE EIGHT-Fort Bridger, Wyoming, August 1847

#11 WESTWARD TO UTAH (Reprise) SMITH

#12 LULLABY CAROLINE

#12a LULLABY (Reprise) GRANT

#13 BURIAL CHIMES INSTRUMENTAL

#14 JEDEDIAH (Reprise #3) SMITH & CAROLINE

SCENE NINE-Salt Lake City, Utah, November 1847

#15 ALLEMANDE LIFE BATES, YOUNG & GRANT

SCENE TEN-Salt Lake City, Utah, August 1848

#16 WOULD IT BE YOU? SUSAN & YOUNG

#17 JEDEDIAH (Finale) FULL ENSEMBLE

#18 CURTAIN CALL & EXIT MUSIC INSTRUMENTAL

JEDEDIAH!

ACT ONE

PROLOGUE- *As the music begins SMITH & GRANT enter*

MUSICAL #1 -- JEDEDIAH

SMITH: *(With US)* This is the story of two Jedediahs.

GRANT: Jedediah Smith,

(Indicating SMITH)

trapper, trailblazer, bare-handed bear fighter and teller of tall tales.

(SMITH bows)

SMITH: *(Indicating)* This other one is Jedediah Grant, reformer, pioneer leader, first mayor of Salt Lake City an' wife collector.

(Aside)

Now, that there is some kind a brave man! Me, I'd rather trap me a smaller, more harmless kind a varmint!

(GRANT & JEDDY exchange places & SMITH sings. ENSEMBLE enters variously during the next two verses)

SMITH:

I WAS SEVENTEEN WHEN I LEFT NEW YORK
FOR I AIMED TO FOLLOW THE SUN!
TO SEEK MY FORTUNE I MADE MY WAY
OWNIN' JUST A BIBLE AN' GUN, TA FEED ME.

GRANT:

I WAS IN MY TEENS WHEN I SAW JED LAST
AND I LONGED TO FOLLOW HIM WEST.
AND SOON I LEFT ALL I KNEW BEHIND
KNOWING TIME HAD FINALLY COME TO FACE THE TEST!

CHORUS:

JEDEDIAH, JEDEDIAH--TWO MEN WHO'S PATHS CROSSED WITH DESTINY!
JEDEDIAH, JEDEDIAH--TWO MEN WHO FASHIONED OUR HISTORY!

SMITH:

I TRAPPED THE WATERS OF EVERY RIVER
THAT FLOWED OUT WEST OF ST. LOU.
I LEARNED TA LOVE MANY INDIAN BROTHERS,
BUT I LEARNED TA FEAR THEM ALL, TOO , BELIEVE ME !

GRANT:

OHIO TAUGHT ME THAT SAVAGES
COME IN ANY COLOR OR SIZE.
SOME MEN ARE GREAT AND SOME MEN ARE SMALL,
BUT THE SMALL ONES CHOOSE TO DESPISE WHAT THEY SHOULD PRIZE!

CHORUS:

JEDEDIAH, JEDEDIAH--TWO MEN WHO'S PATHS CROSSED WITH DESTINY!
JEDEDIAH, JEDEDIAH--TWO MEN WHO FASHIONED OUR HISTORY!

SMITH:

I CROSSED THE COUNTRY FROM PLAINS TA OCEAN

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AND BLAZED A WILDERNESS TRAIL.
IN CALIFORNIA, THE MEXICANS
GAVE ME TIME IN MONTEREY JAIL TO THANK ME!

GRANT:

I TRAVELED EAST AND I TRAVELED WEST JUST TO SEEK MY MISSION IN LIFE.
WHEN I GOT BACK, BOY WAS I SURPRIZED
WHEN THE GIRL I'D KNOWN ALL MY LIFE BECAME MY WIFE!

CHORUS:

JEDEDIAH, JEDEDIAH--TWO MEN WHO'S PATHS CROSSED WITH DESTINY!
JEDEDIAH, JEDEDIAH--TWO MEN WHO FASHIONED OUR HISTORY!

(Dance Interlude)

JEDEDIAH, JEDEDIAH--TWO MEN WHO'S PATHS CROSSED WITH DESTINY!
JEDEDIAH, JEDEDIAH--TWO MEN WHO FASHIONED OUR HISTORY!

(Exeunt)

SCENE ONE -- Windsor, New York, 1830. Only SMITH & GRANT remain.

MUSICAL #2 -- JEDEDIAH (Reprise #1)

SMITH:

I CAME AGAIN BACK TA OLD NEW YORK
AN' THAT'S WHERE I MET THIS YOUNG LAD.
I KNEW AT ONCE THAT HE HAD THE GRIT
TO TAKE ALL THE GOOD WITH THE BAD AND THEN FIGHT ON!

(JEDDY approaches SMITH as US continues. ENSEMBLE enters as TOWNIES at business)

JEDDY: I'm pleased to meet you, Mr. Smith. I've heard so many tales from Pa about your life. Why, he was so taken with ya, he named me after ya. Ma calls me Jeddy. She still thinks I'm her little boy.

SMITH: Ya look more man than young'un ta me, Jeddy. 'Spect yer ma don't mean no disrespect, though.

JEDDY: She's just trying ta saddle the itch I got ta traipse west jest like you.

SMITH: 'Tain't an easy itch ta scratch, son. Fact is, it's got me so's I'm no good fer city livin' no more. I came home here ta New York ta retire, but now I am gettin' set ta head off ag'in ta Sante Fe, instead.

JEDDY: Sure wish I could tag along, but Ma would have a tizzy.

SMITH: I 'spect yull be along soon enough. Nice meetin' with ya.

(Waves & starts to exit as ENSEMBLE waves farewell & sings. Y. CAROL enters)

MUSICAL # 2A -- JEDEDIAH (Tag)

JEDEDIAH! JEDEDIAH!

(ENSEMBLE exits or goes about their business)

Y. CAROL: Good afternoon, Jeddy.

JEDDY: Oh, hello, Caroline.

Y. CAROL: Ya in town for long?

JEDDY: My folks are runnin' errands, so, I'll be a while yet. Say, did ya see the man that just left here?

Y. CAROL: Who was it, yer father?

JEDDY: No! Old Jedediah Smith, the famous trapper an' trailblazer.

Y. CAROL: Oh, him!

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JEDDY: He was just here an' he talked ta me, too!

Y. CAROL: Whatever for?

JEDDY: (*Importantly*) 'Bout a lot a things a girl like you'd never understand!

Y. CAROL: Such as? ---

JEDDY: Goin' west, for one. And about how men like us is always driven an' sooner or later we just gotta bust outta our ruts, kick off the traces an' find us a place we rightly ain't seen before.

Y. CAROL: Oh, Jeddy, yer just daydreamin' again!

JEDDY: Nope! But a man does have ta have his dream !

Y. CAROL: Do ya have a place for me in yer dream?

JEDDY: I ain't talkin' nightmares, girl!

(*Laughs at her*)

Y. CAROL: (*Chases him playfully for a moment then stops*) Oh, Jeddy, quit yer foolin' an' answer my question! Do I figgure in yer dream or not?

JEDDY: Ain't I told ya yer my girl? Have ya seen me lookin' ta change that?

Y. CAROL: Jedediah Grant! Ya answer my question an' quit tryin' ta skirt it!

JEDDY: What question was that?

MUSICAL #3 -- I HAVE A DREAM

Y. CAROL: Do I or do I not figgure in this fool dream of yers?

JEDDY: Sure ya do! I iust ain't figgured out when.

Y. CAROL: Y a haven't! Maybe ya just better explain yerself, Jeddy Grant!

JEDDY:

I HAVE A DREAM I'LL TRAVEL FAR ACROSS THE OCEAN!
 I HAVE A DREAM I'LL SEE THE LANDS FAR TO THE WEST!
 I CANNOT STAY IN ONE PLACE ONLY!
 I MUST ROAM WHERE SKIES ARE LONELY,
 BREATHE THE AIR UP WHERE THE MOUNTAIN'S HIGHEST!
 I HAVE A DREAM I CAN'T EXPLAIN AN' YET IT DRIVES ME!
 I KNOW THE TIME WILL COME TO ANSWER TO IT'S CALL!
 I WON'T BE FREE TO SHARE MY LIFE WITH SOMEONE
 'TIL MY DREAMS AN' LIFE BECOME ONE,
 'TIL I KNOW THE SECRET OF IT ALL!

Y. CAROL:

I MUST MEAN NOTHIN' IF YOU MUST LEAVE!
 LEAVIN' ME NOTHIN' BUT TO WAIT OR GRIEVE!

JEDDY:

YOU ARE IMPORTANT TO ME!
 YOU ARE THE REASON I MUST GO,
 I MUST GROW TO BE THE MAN TO HOLD YOU!

Y. CAROL:

I, TOO, HAVE DREAMS OF LOVE AND LIFE HOWEVER SIMPLE!
 THEY DON'T INCLUDE A MAN WHO'S ALWAYS FAR AWAY!
 I KNOW TO YOU IT SOUNDS SO SELFISH,
 BUT A WOMAN CANNOT CHERISH TIME ALONE.
 SHE NEEDS A MAN TO STAY WITH!

JEDDY:

TO SHARE A LIFETIME WE MUST BE APART A MOMENT!
 THE TIME ALONE WILL PASS MUCH FASTER THAN IT SEEMS.
 I LOVE YOU MORE THAN YOU COULD EVER KNOW
 AND YET, I NEED THE TIME TO GROW,

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SO, WAIT FOR ME 'TIL WE CAN SHARE OUR DREAMS!

BOTH:

I'LL WAIT FOR YOU 'TIL WE CAN SHARE OUR DREAMS!

(Hand in hand JEDDY & Y. CAROL exit as SMITH enters)

SCENE TWO--KIRTLAND, OHIO—1837.

SMITH: Told ya that Jeddy had a might a grit. It takes a lot a bottom sand ta git a gal ta buy a bill-a-goods like that. How 'bout it, gals, ya know any man worth an open end promise like little Caroline made? Sure ya do, an' Christmas comes twice in July, too. Now, let's face it, men -- we have more trouble than we'd care ta admit jest gittin' a gal ta look at us, let alone, wait fer us whilst we git the itch travel outta' our craw.

MUSICAL #4 -- JEDEDIAH (Reprise #2)

SMITH:

JED TRAVELED EAST AN' HE TRAVELED WEST
UNTIL SEVEN YEARS HAD GONE BY.
AND NOW THE LAD HAD BECAME A MAN
AND GROWN EVEN TALLER THAN I -- LIKE FATHER, LIKE SON!!

(WEDDING PARTY enters)

OHIO NOW HAD BECOME HIS HOME
AS HIS FAMILY FOLLOWED HIM WEST.
HIS CAROLINE, HE DISCOVERED, TOO,
HELD HIS FAST TO ALL OF HIS PROMISED WEDDING VOWS

(GRANT and CAROLINE stand before TAYLOR. YOUNG, ROSETTA, MYRA, SOLOMON & SALINA serve as the wedding party.)

GRANT: Thank you Brother Taylor. You sew a pretty good splice.

TAYLOR: Why shouldn't I? My name isn't Taylor for nothing.

(Good natured groans)

GRANT: I guess we'd better get this shebang started.

TAYLOR: Jed, if you will hold off a bit, there's a matter we need to discuss.

GRANT: Sure, John. Excuse us for a moment won't you, Caroline?

CAROLINE: Just be sure that's all you're gone!

GRANT: You can count on it Mrs. Grant.

(Joins TAYLOR & BRIGHAM to one side)

MYRA: Come on Caroline -- throw your bouquet!!

CAROLINE: All right, here, catch.

(Throws her bouquet & SALINA catches it & turns to look at SOLOMON shyly. He tugs at his collar & hurries off, SALINA in pursuit)

YOUNG: It looks like Salina and Solomon are going to be next!

MYRA: I don't know about that. Solomon seems to have different ideas.

(ALL but CAROLINE, GRANT & TAYLOR follow after SOLOMON & SALINA. CAROLINE is alone.)

GRANT: You know I have never turned down an assignment. But this one involves Caroline. I would need her support and approval.

BRIGHAM: That's as it should be, Jed.

(They join CAROLINE.)

GRANT: *(Crossing to CAROLINE)* Caroline?

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CAROLINE: Yes?

(SALINA enters alone disappointed at not finding SOLOMON. SOLOMON enters, seeing SALINA he hides. YOUNG enters opposite, sees SOLOMON but not SALINA.)

YOUNG: Hey, Sol -- where's Salina?

(SALINA squeals with delight, at having SOLOMON in her sights again as SOLOMON gives YOUNG a dirty look and takes off. As SALINA begins to chase SOLOMON the OTHERS enter and block their way. SOLOMON is caught..)]

SOLOMON: *(Under his breath to YOUNG as he and SALINA pass by)* I'll get you fer that, Johnny-boy!

YOUNG: Hurry up, Jed! I am to claim a dance from your new wife!

GRANT: You'll have your chance, never fear.

(Moving away with CAROLINE)

Something's come up.

CAROLINE: What is it, Jeddy?

GRANT: It seems they want me to go east again -- to Philadelphia.

CAROLINE: For how long this time?

GRANT: They want me to supervise the whole Eastern area. So, it will be three or four years! possibly more.

CAROLINE: But what about your promise to me? Do I live alone in our new house?

GRANT: We would would have to sell it or rent it out. We can't afford to keep two houses -- here and in Philadelphia.

CAROLINE: Two houses?? --

(Hesitantly)

Does that mean what I think it means?

GRANT: It means where I go you go! Do you mind that, for now, it will be in Philadelphia?

CAROLINE: Jeddy, as long as we're together, the where doesn't matter.

MUSICAL #5 -- BY MY SIDE

CAROLINE:

FOR SEVEN YEARS I WAITED --
SEVEN LONG AND LONELY YEARS.
I PLANNED AND SCHEMED AND CALCULATED
EVERY TIME I SHED MY TEARS
THROUGH ALL THE DISAPPOINTMENT
THROUGH ALL THE TIMES OF FEELING LOW
I KEPT MY HOPE. AND YOUR APPOINTMENT
HERE TODAY IS JUST MY WAY
TO GET YOU WHERE I SHOULD HAVE GOT YOU LONG AGO!!
TOGETHER, NOW, AT LAST! OUR TIME TO WAIT IS PAST!
AND I'M CONTENT TO KNOW THAT YOU'LL BE EVER NEAR
AND STANDING BY MY SIDE!

GRANT:

TOGETHER, FROM THIS DAY, I'LL NEVER GO AWAY!
'CAUSE LOVING YOU AND WANTING YOU ALWAYS HERE
I NEED YOU BY MY SIDE.

BOTH:

GONE ARE THE LONLEY WAITING DAYS.
SOON THEN TILL FADE FROM MEM'RY.
FINALLY WE'VE JOINED OUR SEPARATE WAYS
LONLINESS WILL BE HIST'RY!
TOGETHER THROUGH THE YEARS,

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THROUGH GOOD TIMES AND THROUGH TEARS,
WE'RE SURE TO LIVE IN HARMONY
JUST AS LONG AS YOU ARE BY MY SIDE.

(Their embrace is broken by YOUNG vocally claiming a dance. The tempo increases to a polka rhythm for a dance interlude. Music builds and then slows to a cakewalk)

CHORUS:

TOGETHER, FROM NOW ON HIS FREEDOM DAYS ARE GONE.
AT LAST, TIED FAST, HIS ROAMING'S PAST AND HE'LL BE FOUND
FOREVER BY HER SIDE!

(All exit as SMITH appears)

SMITH: Yep, he done it! He got hisself hitched ta that woman an' he's happy about it. Marriage is the ruination of a man, fer as I can see. Livin' with a woman is like livin' in Injun country -- no tellin' how long you'll keep yer hair! Now, folks, them newleyweds wasn't in Philly long 'fore their Ohio home was burn ta the ground by some misbegotten neighbors, so when time came ta head fer points west ag'ain, they tried to settle in Illinois. By this time they had a daughter they called Caddy, an' a second young'un on the way. Unfortunately, even in Illinois they found themselves amongst unfriendly neighbors again an' could not find peace, they determined ta keep headin' west.

(SMITH exits as GRANT & CAROLINE appear. They meet MYRA & SUSAN)

MYRA: Well, here ya are already. We was comin' visitin' directly. This here's the gal I was tellin', ya about last evenin'. You know, someone ta help ya with Caddy while yer ailin'. Where's Caddy?

CAROLINE: We left her with Eliza Snow. She took her so I could come into town with Jeddy.

MYRA: One thing I'll say fer 'liza, she's a well meanin' sort. Don't quite take ta her myself, but each ta their own, I spect. Once ya have Susan here helpin' ya out ya won't have ta have Liza's sort spoilin' yer child.

CAROLINE: Eliza's my good friend, Myra. I'm happy she's willing to care for Caddy.

MYRA: I'm sure y'are, dear. Yer a trustin' soul and who am I ta say it ain't well placed. After all I count you as my friend, too.

CAROLINE: I appreciate that, Myra. I can always trust you to be --- frank to a fault.

(To SUSAN)

You're Susan Noble, aren't you?

SUSAN: Yes, Ma'am.

CAROLINE: Come, dear, call me Caroline. If we work together I would hope we could be friends.

SUSAN: I would love that, ma'am, er-ah-, I mean, Caroline.

CAROLINE: Will you walk along with me while I look for some piece goods?

(Turns to GRANT)

I'll meet you at the store after you settle your business, Jeddy. You don't mind, do you?

GRANT: It seems I have little choice in the matter.

(CAROLINE smiles and exits with SUSAN)

She's done it again!

MYRA: What's the matter, Jedediah? Trouble at home?

GRANT: No, not really, Myra. It's just that Caroline has, as you said, a very trusting nature. I know nothing about this Noble girl but Caroline has obviously already decided to hire her.

MYRA: Ya don't need ta worry about Susan. She's just a sweet little orphan girl the Nobles took in ta raise. Now that old Bates Noble is a widower and Susan's growin' into womanhood, we, of the Society, felt it best if they slept under separate roofs. Another year'n shell be marryin', my youngest, Solomon.

(SOLOMON enters followed by SALINA)

GRANT: Oh? I thought Salina Wells had her cap set for Sol.

MYRA: She keeps a chasin' but my Solomon refuses ta be caught.

GRANT: She seems pretty determined to me.

SOLOMON: *(To GRANT)* Ya seen John Young?

GRANT: Down by the stable.

(Stage whisper)

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In case you're interested -- there's a mighty convenient back door.

SOLOMON: Good thinkin!

(Exits with SALINA following)

MYRA: Good thing Susan ain't like Salina! Nothin' worse than a man-hungry gal! Ya need someone Caroline can depend on now that yer expectin' that young'un.

GRANT: You're right about Caroline needing the help. Thanks, Myra.

MYRA: Well, it's always a pleasure ta be of service. Think I'd best see how they're gettin' along. Good afternoon, Jedediah.

(Exits hurriedly)

GRANT: *(To himself)* I bet she figures the gossip is juicier in the store.

(Turns to the exit where TAYLOR enters. YOUNG and SOLOMON appear. SOLOMON keeps looking over his shoulder.)

TAYLOR: Oh, Jed, could I have a minute?

GRANT: Take two, if you like. How are you, John?

TAYLOR: Just fine, but if You'll forgive me, I am in a hurry so I'll get right to it. I've just come from the Council and they have selected you to be Captain of our third train west.

GRANT: I'd be honored, John. Any idea of how soon we'll be starting?

TAYLOR: I'm hoping it won't be until next spring. However, if rumors are true, we may have to winter over in Council Bluffs.

GRANT: I'd hate to be stuck out on the plains int he winter. I know Caroline seems strong -- but I almc lost her when Caddy was born and that was under the best of conditions.

TAYLOR: Speaking of your wife, something else came up in Council meeting that your name was suggested for.

GRANT: What was that?

TAYLOR: We have a shortage or men in our community and we thought it about time you took another wife.

YOUNG & SOLOMON: Polygamy!!!

TAYLOR: Plural marriage is something to consider, Jed.

GRANT: No, thank you, John. Caroline's all the wife I'll ever need.

TAYLOR: Think on it, Jed. I'll discuss it with you later -- at a more appropriate time.

GRANT: I'm not going to change my mind. You can be sure of that.

TAYLOR: As you wish, Jed. We'll need to meet about the arrangements for the trip west. It's scheduled for six tomorrow night. Can you make it?

GRANT: Count on me!

BRIGHAM: We will. Give my love to Caroline.

(Exits as GRANT is joined by YOUNG & SOLOMON)

SOLOMON: Who's it gonna be, Jed? Who's the lucky woman?

GRANT: What do you mean?

SOLOMON: We heard John Taylor, they want ya ta marry again, don't they?

GRANT: H e proposed the idea -- I refused it. One woman is more than enough for any man in his right mind.

SOLOMON: You're tellin' me! !

YOUNG: Besides, Caroline would skin you alive if you even suggested it. Right?

GRANT: Don't you just know it!!

MUSICAL #6 -- AN ALLEMANDE WIFE

YOUNG: You're a wise man, but you know, if they asked me I might concider it.

GRANT: You're crazy!.

YOUNG: Not really!

THEY GOT A NEW THING GOIN' ON THAT'S REALLY NOT SO NEW!

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THE BIBLE HAD IT LONG AGO, NOW, YOU CAN HAVE IT TOO!

SOLOMON:

IF YA EVER TRY TA TASTE THAT FRUIT, BAD LUCK'S IN STORE FOR YOU!

YOUNG:

TAKE AN ALLEMANDE LEFT AND A GRAND OLD RIGHT
AND YOU GOT A GAL FOR DAY AND NIGHT.

SOLOMON:

BUT SOMETHING, SOMEHOW, ISN'T RIGHT
FOR THINGS HAVE GONE CLEAN OUT OF SIGHT!
YOU'RE ALWAYS IN BETWEEN A FIGHT!

YOUNG:

SHE BROUGHT HER MA -- AND MONEY'S TIGHT.

SOLOMON:

YA CAN'T SEE DARK AN' YA' CAN'T SEE LIGHT --
SO, IT'S TIME FOR ANOTHER GRAND OLD RIGHT.

YOUNG: Sol, it can't be that bad.

SOLOMON: Just listen --

NOW! THE WOMAN WHO BECAME YOUR WIFE SEEMS JUST A LITTLE STALE.
SO, YOU THINK YOU'D LIKE TO SHOP AROUND AND SEE WHAT'S UP FOR SALE--
SO YA GO DOWN TO THE GENERAL STORE
AND WATCH THE GOODS COME THROUGH THE DOOR.

YOUNG:

W HEN YOU'RE JUST ABOUT TO MAKE YOUR PICK

SOLOMON:

ANOTHER GUY SAYS "GRAB HER QUICK!"

YOUNG:

POLYGAMY'S THE FASHION FOR THE MAN WHO WANTS A CHANGE

SOLOMON:

STILL, IN ALL, I THINK THAT LIVIN' TRIPLE'S KINDA STRANGE!

YOUNG:

IT TAKES A BIG MAN TO CONTROL THE WOMEN IN POLYGAMY.

(to SOL)

YOU'RE QUITE THE MAN!

SOLOMON:

WELL, I DON'T KNOW, I GUESS IT WOULD BE BIG-O-ME!

YOUNG:

IT'S A GRAND OLD RIGHT AND AN ALLEMANDE LEFT
THAT HELPS THE WIDOWS AND BEREFT.

GRANT:

THE PLURAL PLAN IS DOUBTLESS DEFT.

SOLOMON:

BUT HURRY UP, OR THERE'LL BE NOTHING LEFT!!

YOUNG:

POLYGAMY IS WONDERFUL, OR SO I HAVE BEEN TOLD.

SOLOMON:

THE SEVERAL MEN I'VE TALKED TO SAY THEY NEVER FELT SO OLD!

GRANT:

POLYGAMY'S THE GREATEST WAY TO GUARANTEE YOUR PROGENY

SOLOMON:

POLYGAMY IS NOTHING SHORT OF FAMILY HODGEPODGENY!

GRANT: Now wait a minute, Sol!!

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SOLOMON:

IF YA ALLEMANDE LEFT AND YA ALLEMANDE RIGHT
 A MESS IS WHAT YOU'LL MAKE YOUR LIFE
 FOR AFTER NUMBERS THREE AND FOUR THERE ISN'T ROOM FOR MORE.
 BUT GRAB A PARTNER,

YOUNG:

GRAB A WIFE!

SOLOMON:

OR YOU'LL BE LEFT WITH OUT, FOR LIFE!

YOUNG & SOLOMON:

BUT YOU'LL NEVER LIVE ALONE WITH AN ALLEMANDE WIFE!

ALL THREE:

SO, GRAB A PARTNER, GRAB A WIFE
 OR YOU'LL BE LEFT WITHOUT FOR LIFE?
 BUT YOU'LL NEVER BE ALONE WITH AN ALLEMANDE WIFE!

GRANT: You two know better. If you weren't friends--I'd gladly wring your necks!

SOLOMON: Say, Jed, have ya seen my Ma? I was supposed ta meet her here.

GRANT: She went into the mercantile with Caroline and Susan Noble.

Y O U N G & SOLOMON: Susan Noble!!!

YOUNG: Bye, Jed!

SOLOMON: Yeah, bye!

(They start to exit as SALINA enters & corners SOLOMON. YOUNG "tips his hat" to SOLOMON & exits. SOLOMON runs off & SALINA follows)

GRANT: Poor, boys -- between Sol and John, that little Susan could sure cause an epidemic of heartbreak around here. It's a good thing Caroline vaccinated me!

BLODGETT: Yeah, I know what you mean. Rosetta Robinson's done the same for me.

(Exits)

MUSICAL #7 -- AN ALLEMANDE WIFE (Reprise)**GRANT:**

POLYGAMY IS NOT FOR ME, I'M GLAD THAT I'M IMMUNE.
 I PAY THE PIPER AS IT IS WHEN ONE GAL CALLS THE TUNE.
 NOW, I JUST MIGHT BE ABLE TO TAKE CARE OF TWO OR FOUR OF 'EM.
 BUT CAROLINE WOULD SEND ME OFF TO SODOM AND GOMORRAH'VEM.
 WHEN YOU ALLEMANDE LEFT AND YOU ALLEMANDE RIGHT
 YOU'VE GOT TO KEEP YOUR ROMANCE LIGHT.
 FOR JEALOUSY COULD SPOIL THE DAY IF YOU'RE CALLED TO LIVE THAT WAY.
 AND THE STAGE IS SET FOR TOIL AND STRIFE
 I JUST DON'T WANT A DOUBLE LIFE
 I'D RATHER BE WITHOUT FOR LIFE
 THAN HAVE TO PAY THE PRICE OF AN ALLEMANDE WIFE!

(On the final line, SMITH enters and do-sa-dos GRANT. They do an allemande right and GRANT continues at a run to exit)

SMITH: Ya know, men hafta be the true romantics. Ta voluntarily give up their freedom just so they kin sleep warm. When it comes ta night warmth I'd rather snuggle up to a good buffalo robe. It keeps ya nice and cozy with never a harsh word or complaint. Fellas, if'n you're honest, you'll admit, when they start naggin', you're wishin' they chose that other guy. Well, folks, as time went on things became a might more chancy in Nauvoo. Joseph Smith, their prophet, was shot to death by a mob whilst he was

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being held on a phoney charge in a jail at Carthage. They were forced out of their nice warm homes to spend the winter at Council Bluffs. Caroline, after another terrible hard birthin', presented Jeddy with her second daughter and they named her Margaret. Combined with the brutal winter the birth took its toll on Caroline's health. Young Susan and her best friend, Rosetta Robinson, watched over her twenty-four hours a day until she rallied some. Enough so that some of the folks decided to whip up a sociable in honor. Oh, by the way, I forgot to tell ya, on my way to Santa Fe a few years back, I met up with a passle of Comanche and when that hammer-head I was ridin' spooked I caught a lance, ya might say DEAD center. Worst case o' heartburn I ever did have!

(As he heads up some stairs)

I bet ya never thought an ignorant old son like me'd be headin' in this direction!

SCENE 4 -- *Council Bluffs, Iowa. December 1846*

ROSETTA: Are you comfortable?

CAROLINE: Yes, I really am feeling better.

MYRA: Well, Caroline, it's good to see you up and about. But, ya take it easy, we can't have ya use up what little strength ya have.

CAROLINE: I'll be good, I promise. Susan, how are my girls?

SUSAN: Resting nicely. I just checked.

CAROLINE: Thank you. You've all been so kind.

SUSAN: It was the least we could do.

ROSETTA: To tell the truth, I've enjoyed havin' someone to care for.

MYRA: Now, that's somethin' ya oughtta be findin' out fer yourself, first hand. Yer the right age

CAROLINE: Oh, Myra --

ROSETTA: She's right, Caroline and don't I know it. But I'm just not like Salina -- I can't do the chasin' men just don't seem to take a shine to me.

SALINA: With some men it doesn't seem to do any good to chase 'em. I oughtta know!

SUSAN: Some men like to do the chasin'!

SALINA: But if ya don't do a little, how're ya gonna let 'em know your interested? Ya just might end up with a man nobody else wants.

SALINA, SUSAN & ROSETTA: *(Frustratedly)* Men!!

MYRA: Men! Don't get me talkin' on that subject. The only one I've seen lately that's even worth a durr my boy Solomon. Most of the Westbridge men ain't amounted to a hill-o-beans, but Solomon is comin' along right fine!

(SUSAN & ROSETTA exchange knowing looks to the contrary. SALINA nods heartfelt approval. SALINA nods heartfelt approval. As the MEN enter in another area, MYRA continues to talk in pantomime and the other ladies sit in polite, if bored, sufferance)

SOLOMON: It ain't fit fer man or beast out there and in here's not much better. Why don't the council a Things can't get much worse.

YOUNG: We could all die -- but then that might be a blessing. What do you think, Bates?

BATES: I think things'll hafta get a lot worse before I take to embracin' death.

SOLOMON: What we oughtta do is take every able bodied man and march back across the Mississippi and take back what's rightfully ours!

GRANT: And what happens if they're waitin' for your little army and none of us ever return.

SOLOMON: It's better than standin' around here slowly freezin' to death.

GRANT: And what of our ladies -- left in this God-forsaken place without food or protection? What would happen to them?

BATES: Jed's right, Sol. What would most of these fool women do without us? How would they survive?

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SOLOMON: As long as Ma's around, they'd make it. She's done right well without a man around the house.

BATES: Ain't you still livin,' at home, Sol?

SOLOMON: Sure I am, but I ain't -- ahhh...

YOUNG: I always thought it but I never guessed you'd admit you weren't a man!

(THEY laugh and sit.)

MUSICAL # 8 -- POOR THINGS!

MYRA:

OUR MEN NEVER LEARN HOW TO TEND OUR BABIES--

GIVING US ONLY IFS AND MAYBES

WOMEN:

HOW COULD THEY EVER LEARN TO DO WITHOUT US? POOR THINGS!

ROSETTA:

THEY SIT AND THEY TALK FOR UMPTEEN HOURS.

SUSAN :

AND NEVER ONCE DO THEY BRING US FLOWERS!

CAROLINE:

WHERE CAN THEY GO FOR A FLOWER IN A SNOWFIELD? POOR THINGS

GIVE CREDIT WHERE IT'S DUE -- THEY LOVE AND COMFORT YOU!

MYRA:

A MAN IS A BOY WHO IS ONLY BIGGER. EASY TA READ AND A CINCH TA FIGGER

W O M E N :

HOW COULD THEY EVER BEAR TA DO WITHOUT US? POOR THINGS!

MYRA:

A MAN'S ONLY GOOD TO HANG HIS HAT ON.

ROSETTA:

NOT MUCH GOOD WHEN THE HAT GETS SAT ON!

MYRA:

DUMB AS AN OX AND AS STUBBORN AS A DONKEY! POOR THINGS!

CAROLINE:

SO, TELL ME, TELL ME, DO. HOW COME THEY MARRY YOU?

SALINA: *(excited)* I'm ready!

ROSETTA: *(Dejected)* So am I.

(SUSAN sighs with indifference as the action shifts back to the MEN. ALL but SOLOMON laugh)

SOLOMON: I ain't no woman, John.

(Starts for YOUNG, but is intercepted by BATES)

BATES: That's fer sure.

WOMEN ARE NICE

MEN: *(Except SOLOMON)*

'TIL SHOES AND RICE HAVE MADE YOU WISH YOU'D NEVER MET -- POOR THINGS!

add SOL:

CRYING AND CRABBY -- ALWAYS GABBY

JUST WHEN WE'RE ABOUT TO GET SOME REST!

SOMETIMES THEY CAN EASE YOUR DAY -- BUT NOT FOR LONG,

'CAUSE THEY'RE PRONE TO MOAN AND GRIPE AND GROAN WHEN THINGS GO WRONG!

WOMEN ARE FRAIL! THEY NEED A MALE

TO HELP PROTECT THEM FROM THEMSELVES! POOR THINGS!

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SOLOMON:

NERVOUS AND WEEPY

BATES:

WHEN THEY'RE SLEEPY THEY ARE...

YOUNG:

THEY'RE UNBEARABLY ILLOGICAL!

GRANT:

BLESS THEIR HEARTS, THEY PLAY THEIR PARTS WITH SMALL COMPLAINT!
AND MY CAROLINE IS SELDOM KNOWN TO WEEP OR FAINT!

(Both groups now come into action)

WOMEN:

OUR MEN NEVER LEARN HOW TO
TEND OUR BABIES!
GIVING US ONLY
"IFS" AND "MAYBES"
HOW COULD THEY EVER
LEARN TO DO WITH-
OUT US, POOR
THINGS! A
MAN IS A BOY WHO IS
ONLY BIGGER
EASY TA READ AND A
CINCH TA FIGGER!
DUMB AS AN OX AND AS
STUBBORN AS A
DONKEY! POOR
THINGS! AND
JUST LIKE
LITTLE
BOYS
THEIR
TALK IS
MINDLESS
NOISE!

ALL:

HOW COULD THEY EVER LEARN TO DO WITHOUT US? POOR THINGS!

(GRANT approaches the LADIES. MUSIC continues into the DANCE)

GRANT: Why don't you ladies come on in and dance with us?

MYRA: See what I told ya. They jest can't get along without us -- poor things!

(MYRA leads the way and SUSAN & ROSETTA help CAROLINE in. SALINA follows. The dance begins with YOUNG, SOLOMON, BATES & GRANT dancing with ROSETTA, SALINA, MYRA & CAROLINE. CAROLINE tires out at the "musical break" and asks SUSAN to take her place with GRANT. The dance soon becomes a battle between YOUNG & SOLOMON as to which one will end up with SALINA. At the end of the dance SALINA has been traded to all the men, but YOUNG ends up dancing with SALINA. At the finish YOUNG has SALINA on his hip, SOLOMON is on MYRA's knee, BATES has SUSAN on his shoulder and GRANT has ROSETTA in a cradle lift. CAROLINE joins GRANT & ROSETTA for the following)

MUSICAL # 8a-- POOR THINGS (Tag)

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MEN:

WO-
MEN ARE
FRAIL!
THEY NEED A
MALE TO
HELP PRO-
TECT THEM FROM THEM
SELVES! POOR THINGS!
WO--
MEN ARE
NICE
TIL SHOES AND
RICE HAVE
MADE YOU
WISH YOU'D NEVER
MET! POOR THINGS!
SOMETIMES THEY CAN
EASE YOUR DAY, BUT
NOT FOR LONG
'CAUSE THEY'RE
PRONE TO MOAN AND
GRIPE AND GROAN WHEN
THINGS GO WRONG!

WOMEN :
ALL CREDIT
WHERE IT'S
DUE. THEY
LOVE AND
COMFORT YOU!

MEN:
BLESS THEIR HEARTS THEY
PLAY THEIR PARTS WITH
SMALL COMPLAINT. AND THERE'S
NOT A ONE WHO'S
EVER KNOWN TO WEEP OR FAINT!

ALL:
HOW COULD WE EVER LEARN TO DO WITHOUT THEM? POOR THINGS!

GRANT: *(To ROSETTA)* Thank you for the dance, Rosetta.

(She blushes and is shyly pleased. To CAROLINE) How are you holding up, dear?

CAROLINE: Better let me rest a while longer, Jeddy. I really shouldn't stay on my feet.

GRANT: You folks enjoy yourselves. I'll be right back.

(They exit and SUSAN starts to follow but is stopped by YOUNG & SOLOMON)

SUSAN: I'll hel -- help! What do you two think you're doing. Caroline might need me!

(BATES is joined by MYRA in silent conversation. SALINA hangs about)

YOUNG: I think she needs the loving attention of her husband more.

SOLOMON: Besides, we're here for a party and it wouldn't be a party without you.

SUSAN: *(Flattered)* Really -- with real women like Salina and Rosetta around?

SOLOMON: Who could see Rosetta when you're in the room!

(With a gasp of pain ROSETTA rushes out. SALINA walks past and kicks SOLOMON in the rear and follows after ROSETTA)

SUSAN: Good for you, Salina!

(To SOLOMON)

If I wasn't so mad I'd kick you too.

(She stomps out)

SOLOMON: *(Innocently)* What did I do?

YOUNG: If you don't know, you never will!

SOLOMON: I only said what everyone else knows is true. Rosetta.s plain as faded wallpaper.

Susan's...

YOUNG: Susan is a beautiful, tender spirit. And if you don't know you hurt her almost as much as you

Rosetta then you're even blinder than I thought. Rosetta is Susan's best friend.

SOLOMON: So what?

YOUNG: So what?!?! Oh, forget it, Sol!

(YOUNG walks away -- and then stops -- comes back and kicks SOLOMON in the rear and exits. SOLOMON sulks and wonders what's wrong)

MYRA: Now, ya know I dearly love the Grant family Bates, but the fact is, Jed is just too involved with his family problems to spend the time that the job of captain requires.

BATES: Just who do you think could do a better job?

MYRA: *(Impatiently motioning SOLOMON to come over)* Someone younger, brighter and less encumbered. Your future adopted-son-in-law, my son, Solomon.

BATES: I figgered that's what ya was gettin'. at. Now, I like ya, Sol. But I don't figger yere ready ta lea not yet. John Young, now, is a more likely choice, bein' Jed's lieutenant.

SOLOMON: But John doesn't want the responsibility. He's content to remain second.

BATES: Maybe that's another point in his favor, Sol. Just cause you want a job, doesn't mean yer qualified for it, even if I thought a change were necessary. You'd do better to spend yer time tryin' ta c my Susan outta this place. I don't like what I'm beginnin' ta see.

MYRA: *(Smelling gossip)* What do ya mean, Bates?

BATES: She's gettin' too involved, too committed ta this family! I don't like it!

MYRA: *(Not really understanding)* Yes, I believe I see what you mean.

BATES: I'm only concerned for her happiness.

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MYRA: Sure ya are.

SOLOMON: One way or the other, I do aim ta marry Susan, and soon!

BATES: Well, don't tell me -- tell Susan!

SOLOMON: Oh, we can take that for granted.

BATES: Ya can't ever take a woman for granted or she'll end up handing you your head.

(ALL exit as SMITH appears.)

SMITH: Ain't it the Truth!

BLACKOUT

12 MORE PAGES TO THE END

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