

**PERUSAL SCRIPT**

**CHARLY**  
**A LOVE SONG**

Music by **LEX DE AZEVEDO**

Lyrics by **HEATHER YOUNG**

Based on the Deseret Book novel

*CHARLY*  
by  
**JACK WEYLAND**



Newport, Maine

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**CHARLY**

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# Cast

3M3W + ensemble

**Sam** -- a young man off his mission and ready for life?

**Charly** -- former (prostitute), unknown to most

**John** (Charly's Father) --

**Miriam** (Charly's Mother) --

**Mom** (Sam's Mom)

**Dad** (Sam's Dad)

For the Ensemble:

**Rafferty** -- Carnival employee (ensemble)

**Bishop** -- Sam's ecclesiastical leader (ensemble)

**Kay** -- a momentary fling for Sam (ensemble?)

**Professor** -- Charly's prof at college in NYC (ensemble)

**Salesman** -- a shifty guy (ensemble)

**Nurse** -- birthing Nurse (ensemble)

**Doctor** -- delivery man (ensemble)

**Sheri Wilson**-- young mother, aided by Sam & Charly (ensemble)

**Don Wilson** -- Sheri's Rodeo Clown husband, well-meaning and supportive (ensemble)

**Louise** -- friend of Charly and Sam (ensemble)

**Man1, 2** -- fishermen

**Girl 1, 2, 3, 4** -- dancers at a BYU dance

**Patrons** at a restaurant: Couple, Lady, Cop, others if desired

**Students** in Charly's class at University

**Voices 1, 2, 3, 4** -- a Mother or Father and three boys

**Homeowners** -- giving testimonials about their experience

**Members of the Ward** -- helping Sam & Charly build their house

# Musical Numbers

|  |                                    |
|--|------------------------------------|
| <b>MUSICAL # 1 -- CHARLY: OVERTURE</b>             | <b>Orchestra</b>                   |
| <i>ACT ONE</i>                                     |                                    |
| <i>SCENE 1 --</i>                                  |                                    |
| <b>MUSICAL #2 -- CHARLY</b>                        | <b>Sam</b>                         |
| <i>SCENE 2 --</i>                                  |                                    |
| <b>MUSICAL #3 -- CELEBRATE LIFE</b>                | <b>Charly &amp; Company</b>        |
| <i>SCENE 3 --</i>                                  |                                    |
| <b>MUSICAL #4 -- SOMETHING WRONG</b>               | <b>John, Miriam</b>                |
| <i>SCENE 4 --</i>                                  |                                    |
| <b>MUSICAL #5 -- SOMEONE WAS LISTENING</b>         | <b>Charly</b>                      |
| <i>SCENE 5 --</i>                                  |                                    |
| <b>MUSICAL #6 -- WAIT AND SEE</b>                  | <b>Dad &amp; Mom</b>               |
| <i>SCENE 6 --</i>                                  |                                    |
| <b>MUSICAL #7 -- NEW</b>                           | <b>Charly</b>                      |
| <b>MUSICAL # 8 -- SOMETHING WRONG (REPRISE #1)</b> | <b>John &amp; Miriam</b>           |
| <i>SCENE 7 --</i>                                  |                                    |
| <b>MUSICAL #9 -- SAM'S SONG</b>                    | <b>Sam</b>                         |
| <i>SCENE 8--</i>                                   |                                    |
| <b>MUSICAL #10 -- ANOTHER ME</b>                   | <b>Charly &amp; Sam</b>            |
| <i>SCENE 9 --</i>                                  |                                    |
| <b>MUSICAL #11 -- HIGH VOLUME DATING</b>           | <b>Orchestra</b>                   |
| <i>SCENE 10 --</i>                                 |                                    |
| <b>MUSICAL #12 -- CHARLY (Underscore)</b>          | <b>Orchestra</b>                   |
| <b>MUSICAL #13 -- CHARLY (REPRISE #1)</b>          |                                    |
| <i>SCENE 11 --</i>                                 |                                    |
| <i>SCENE 12 --</i>                                 |                                    |
| <b>MUSICAL #14 -- PAST TIME</b>                    | <b>Sam &amp; Charly</b>            |
| <b>END OF ACT ONE</b>                              |                                    |
| <i>ACT TWO</i>                                     |                                    |
| <i>SCENE 1 --</i>                                  |                                    |
| <i>SCENE 2 --</i>                                  |                                    |
| <b>MUSICAL #15 -- MORE HOUSE FOR THE MONEY</b>     | <b>Salesman &amp; Company</b>      |
| <i>SCENE 4 --</i>                                  |                                    |
| <b>MUSICAL #16 -- IF YOU SHOULD LEAVE ME</b>       | <b>Sam &amp; Charly</b>            |
| <i>SCENE 5 --</i>                                  |                                    |
| <b>MUSICAL #17 -- HOUSE RAISING</b>                | <b>Orchestra</b>                   |
| <b>MUSICAL #18 -- REDEEMING LOVE</b>               | <b>Charly</b>                      |
| <i>SCENE 6 --</i>                                  |                                    |
| <b>MUSICAL #19 -- THE BLESSING</b>                 | <b>Sam</b>                         |
| <b>MUSICAL #20 -- THE BLESSING (REPRISE)</b>       | <b>Sam</b>                         |
| <i>SCENE 7 --</i>                                  |                                    |
| <b>MUSICAL #21 -- SOMETHING WRONG (REPRISE #3)</b> | <b>John, Miriam, Mom &amp; Dad</b> |

**SCENE 8 --**

**MUSICAL #23 -- CHRISTMAS MUSIC UNDERSCORE    Orchestra**

**MUSICAL #24 -- IF YOU SHOULD LEAVE ME (REPRISE)    Sam**

**SCENE 9 --**

**MUSICAL #25 -- SOMETHING WRONG (REPRISE#4)    John**

**SCENE 10 --**

**MUSICAL #26 -- SONG OF SEASONS    Sam**

**MUSICAL #27 -- REDEEMING LOVE MONTAGE    Orchestra**

**SCENE 11 --**

**MUSICAL #28 -- THE LETTER    Charly**

**MUSICAL #29 -- REDEEMING LOVE (REPRISE)    Sam & Company**

**MUSICAL #30 -- CHARLY    Company**

**(#30 can be played again instrumentally for Bows and Payout Music)**

**CHARLY** a musical by Heather Young and Lex De Azevedo. Based on the novel by Jack Weyland. 3M3W + ensemble. Representative settings. The blockbuster LDS Novel loved by millions is a hit musical. The story of Charly, hiding her deep secret as a fallen woman, meeting Sam, a returned LDS Missionary, and her conversion, their furious, whirlwind courtship, and their Temple marriage has been a staple of the LDS entertainment scene for decades. This exciting musical brings the story to life on the stage. **Order #2079.**

# CHARLY

## ACT ONE

**SAM:** Once Charly said to me, "Sam, you've got no sense of fun, do you? Life is for-laughing." "I laugh," I said to her. "No, you smile faintly," -she said. To prove her wrong, I laughed. Even to me it sounded weird. "No. good, to forced," she said "It's not spontaneous," I told her that after the work is done and if there's time left over, that's when I laughed and had fun. "You've got all that backwards," she said. "You're supposed to laugh during the work." She was right, as always. And somehow, when I think back to that day, the,work I'm doing doesn't seem so much like work.

### MUSICAL # 1 -- CHARLY: OVERTURE

*SCENE 1 -- Silence.*

**SHERI:** Hello...remember us?

**SAM:** No, I'm sorry.

**SHERI:** I'm Sheri Wilson and my husband Don. Don't you remember? I staved with you after I had my baby.

**SAM:** Oh, yes.

**SHERI:** We're on our way to a Labor Day rodeo, but we just had to stop and say hello. Where's Charly? Is she here?

**SAM:** Uh...no. She's not here...right now.

**SHERI:** Oh, that's too bad. Look, when you see her, will you tell her that after we spent so much time with you- all, we looked into the church. We were baptized six months ago. Tell her were planning to go through the temple as soon as we can. And tell her how much we love her for what she did for us.

**SAM:** Sure. I'll tell her when I see her again.

**SHERI:** Well, goodbye.

*(They exit. SAM runs up onto the porch and speaks to the house.)*

### MUSICAL #2 -- CHARLY

**SAM:**

CHARLY...

Hear that Charly? Charly, did you hear that? You did it again!

CHARLY...

That ought to be worth a racquetball court! What do you think?

SOMETHING ABOUT YOU ALWAYS MAKES ME SMILE.

I said I'd tell you when I see you again, but I really don't have to wait fifty years, do I?

CHARLY... CHARLY...

**PERUSAL SCRIPT -- CHARLY** by Heather Young and Lex De Azevedo

I MUST ADMIT I'VE ALWAYS LIKE'D YOUR STYLE  
YOUR CRAZY WAY WITH WORDS  
THOUGH I KNOW IT SOUNDS ABSURD  
COME. AND QUARREL WITH ME ONCE MORE FOR A WHILE

**SAM and COMPANY:**

CHARLY... CHARLY...

**SAM:**

RUNNING ACROSS 'THE SEASONS OF MY MIND  
STOPPING ONCE TO SEE  
IF YOU REALLY GOT TO ME GIRL YOU'RE SUCH A TEASE  
OH PLEASE!

**SAM and COMPANY:**

FROST IN YOUR HAIR AND THAT SUNNY SMILE  
COME ON IN AND STAY A WHILE TILL SPRING  
THEN WE WILL'GO ON A FERRIS WHEEL RIDE TAKE A TRIP TO HEAVEN SIDE  
BY SIDE  
CHARLY... CHARLY...  
FINALLY GOT YOU OFF MY MIND AND...  
CHARLY...

**SCENE 2 --**

**JOHN: (Father)** No, the girl is not a Mormon.

**SAM:** Sorry...I only date Mormon girls.

**MIRIAM: (Mother)** Your father's not asking you to marry her dear. Think of it as missionary work.

**SAM:** All right, I'll take her to the Visitor's Center and then buy her a milk shake.

**JOHN: (Father)** Can't you do better than that? She's the daughter of our regional manager.

**MIRIAM: (Mother)** Why don't you take her to the contry club for dinner? Your father will treat.

**SAM:** In my jeep?

*(SAM holds out his hand.)*

**JOHN: (Father)** Oh, all right! Here!

*(Handing Keys)*

Take my car.

**CHARLY:** Is this guy a Mormon?

**JOHN: (Father)** Well, yes, he is.

**CHARLY:** Sorry, I'm not going out with a Mormon cowboy.

**JOHN: (Father)** I'm not asking you to marry him.

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**MIRIAM: (Mother)** Think of it as part of the Utah tour.

**CHARLY:** All right, I'll ask him for a tour of the local art museum, if they have a museum and then maybe we can go to the opera, if they have an opera.

*(PARENTS exit.)*

**CHARLY:** How much is your dad paying you to take me out?

**SAM:** I was happy to take you out.

**CHARLY:** I bet.

**SAM:** Tell me, Charlene, how do you find the difference in altitude between here and New York? See, were higher here, and that means the air is thinner, so you have to breathe faster than you did in New York. Have you noticed yourself breathing faster here in Utah?

**CHARLY:** Don't call me Charlene.

**SAM:** What, then?

**CHARLY:** Charly.

**SAM: (non-plussed)** See, if you climbed some of these mountains, you'd find yourself getting tired because the higher you go, the less oxygen there and the less oxygen there is, the faster you have to breathe. That's what I meant about fast breathing.

**CHARLY:** How could my own father do this to me?

**SAM:** So, what do you think about Immanuel Kant?

**CHARLY:** How much?

**SAM:** How much what?

**CHARLY:** How much is he paying you to take me out?

**SAM:** Not enough.

**CHARLY: (hurt)** Will you take me home, please?

**SAM:** Look, I'm sorry things didn't work out.

*(Silence.)*

**SAM:** It's probably all my fault. To tell you the truth, I wasn't looking forward to this. I figured you'd be rich, spoiled and boring.

**CHARLY:** And...?

**SAM:** You're not boring.

**CHARLY:** I'd better go in now. It's getting late.

**SAM:** It's only 7:30.

**CHARLY:** Well I have a big day tomorrow. I have to wash my tennis shoes.

**SAM:** Look, you think it's easy going out with a girl from New York? It was my dad's suggestion that we go to the country club...I never would have taken you there myself. It's too expensive.

**CHARLY:** Is that so? Well what do you think it was like for me -- listening to you talk about humidity and watching old golfers slap each other on the back?

**SAM:** Well believe me, it's not my idea of fun either.

**CHARLY:** No?

**SAM:** No!

**CHARLY:** No?



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**SAM:** No.

**CHARLY:** What is your idea of fun, Sam?

**SAM:** I don't know exactly. I mean, I'm pretty busy. I haven't got just a whole lot-of time to waste.

**CHARLY:** Do you consider having fun a waste of time?

**SAM:** I like to get my work done first. Then, if there's time left over, I have...fun,, I guess.

**CHARLY:** Oh, I see. Sam, do you know what I think? I think work is doing any thing when you'd rather be doing something else.

*(Pause)*

When was the last time you climbed a tree?

**SAM:** Last week!

*(CHARLY looks surprised)*

I was pruning an apple tree for a neighbor!

**CHARLY:** But that was work, right?

*(He nods)*

I mean when was the last time you climbed a tree just for fun?

**SAM:** I don't remember.

**CHARLY:** How about a snowball fight? When was the last time you had a great snowball fight? When was the last time you went fishing?

**SAM:** Oh, my dad and I go fishing all the time! That's our favorite sport!

**CHARLY:** Really? Well maybe we could go fishing sometime then.

**SAM:** You mean, you like to fish?

**CHARLY:** Oh sure, I'm mean...I've never been...but I love to try new things so if you'll take me, I'll go.

**SAM:** Are you kidding? Hey, that's great!

**CHARLY:** When can we go?

**SAM:** How about next week?

**CHARLY:** How about Monday?

**SAM:** How about Tuesday?

**CHARLY:** What do I wear?

**SAM:** Something warm...I'll pick you up around five.

**CHARLY:** When? In the morning? I usually like to be awake when I'm having fun.

**SAM:** Oh, you'll be awake -- that fresh crisp morning air -- the haze across the lake -- the sun just coming up all pink and yellow -- there's nothing more beau...

**CHARLY:** *(gasp)* Sam! Look...!

*(Pointing out into audience.)*

**SAM:** looks but doesn't see anything in particular.

**MUSICAL #3 -- CELEBRATE LIFE**

What?

**CHARLY:** That! The Ferris Wheel! Oh, Sam, let's go for a ride. Come on!

**PERUSAL SCRIPT -- CHARLY** by Heather Young and Lex De Azevedo

**SAM:** I thought you had to wash your tennis shoes.

**CHARLY:** What's the matter? Don't you want to take a ride?

**SAM:** To tell you the truth Charlene...

**CHARLY:** Charly...

**SAM:** Charly...to tell you the truth, I think it's a little silly. Aren't those things for kids?

**CHARLY:** Let's be kids! Come on Sam, let's celebrate.

**SAM:** Celebrate what?

**CHARLY:** Let's celebrate not going to the country club ever again! And fishing! Well celebrate fishing and...five o'clock in the morning...and spring and summer...and life! Let's celebrate life!

LIFE IS FOR LIVING, FOR LAUGHING AND GIVING

WHATEVER YOU'RE HOLDING INSIDE

LET'S TAKE A FERRIS WHEEL RIDE

AND CELEBRATE LIFE!

REACH FOR IT, TRY FOR IT

DO OR DIE FOR IT

WHETHER I'M LUCKY OR NOT

WINNING OR LOSING I'VE GOT TO

CELEBRATE LIFE!

I WANT ALL THAT'S COMING TO ME

ALL THOSE TREMBLING POSSIBILITIES

DON'T BREATHE WORDS OF CAUTION TO ME

I WON'T LISTEN, I'LL BE

FLYING HIGH ABOVE THE TREES.

**CHARLY:** Excuse me, sir...but what is your name?

**RAFFERTY:** Rafferty...

**CHARLY:** Well, Mr. Rafferty, I'd like you to meet my fiancé -- he's proposed and you're the first one we've told!

**RAFFERTY:** Congratulations kids!

**CHARLY:** Why, thank you, Sam -- and I want to ride your Ferris Wheel for a long long time. You understand, don't you?

**RAFFERTY:** Sure, I'm not that old.

**SAM:** She's just kidding. Actually, we just met.

**CHARLY:**

I'LL HAVE MY SHARE OF THE PAIN, I DON'T CARE

I'LL TAKE ANY OLD STRUGGLE OR STRIFE

GIVE ME SOUL-STIRRING. WHIZ-BANGING,

HEART-THROBBING, CLIFF-HANGING LIFE!

GIVE ME LIFE!

*(SAM and CHARLY move up to the Ferris Wheel, get in and ride it.)*

**COMPANY**

LOVE IS THE HEART OF IT  
WASTE ANY PART OF IT  
AND THE WORLD PASSES YOU BY  
DON'T ASK FOR HOW LONG OR WHY  
JUST CELEBRATE LIFE!  
REACH FOR IT TRY FOR IT  
DO OR DIE FOR IT  
WHETHER I'M LUCKY OR NOT  
WINNING OR LOSING I'VE GOT  
TO CELEBRATE LIFE!

**CHARLY:** You're a Mormon, aren't you Sam?

**SAM:** Yes, why?

**CHARLY:** Well is there some way I could learn about you Mormons while I'm here this summer?

**COMPANY:**

I WANT ALL THAT'S COMING TO ME  
ALL THOSE TREMBLING POSSIBILITIES  
DON'T BREATHE WORDS OF CAUTION TO ME  
I WON'T LISTEN, I'LL BE  
FLYING HIGH ABOVE THE TREES

**CHARLY:** Well, how 'bout it, Sam?

**SAM:** I think something can be arranged.

**COMPANY:**

LOVE IS THE HEART OF IT  
WASTE ANY PART OF IT  
AND THE WORLD PASSES YOU BY  
DON'T ASK FOR HOW LONG OR WHY  
JUST CELEBRATE LIFE!  
CELEBRATE LIFE!  
CELEBRATE LIFE  
CELEBRATE LIFE  
CELEBRATE LIFE

*(The chorus swells to finish as SAM and CHARLY sink out of sight.)*

SCENE 3 --

MUSICAL #4 -- SOMETHING WRONG

**JOHN:**

THERE'S SOMETHING

**MIRIAM:**

THERE'S SOMETHING WRONG

**JOHN:**

THERE'S SOMETHING WRONG, I KNOW IT

**MIRIAM:**

I FEEL IT

**JOHN:**

I OWE IT TO MYSELF  
TO FIND OUT WHAT IS GOING ON

**MIRIAM:**

I CAN'T REMEMBER WHEN I FIRST SUSPECTED

**BOTH:**

HOW COULD WE HAVE NEGLECTED  
TO BE THOROUGHLY SUSPICIOUS AND AWARE

**JOHN:**

BUT NOW THERE'S SOMETHING WRONG  
I KNOW IT

**MIRIAM:**

I FEEL IT

**JOHN:**

AND THOUGH IT'S FOOLISH TO ADMIT  
IT REALLY HAS ME SCARED

**MIRIAM:**

AN ULCER HERE OR THERE

**JOHN:**

BUT PLEASE DON'T BOTHER  
I'M ONLY THE GIRL'S **JOHN:** BOTH:

OH THERE'S SOMETHING WRONG WITH ABOUT THIS WHOLE AFFAIR

**MIRIAM:**

I CAN TELL  
WHEN THINGS AREN'T GOING VERY WELL  
I HAVE A CERTAIN SENSE OF SMELL  
WHEN I BEGIN TO DOUBT

**JOHN:**

I'LL BE DAMNED  
IT'S NOT THE WAY I HAD IT PLANNED  
I SIMPLY CANNOT UNDERSTAND HOW THIS ALL CAME ABOUT

**MIRIAM:**

NOW SOMETHING'S WRONG . I CAN'T DENY IT

**JOHN:**

SHE'S PENSIVE

**MIRIAM:**

AND QUIETLY CONTAINED  
HE HAS HER IN A KIND OF SPELL

**JOHN:**

AND NOW THIS ULTIMATE SEDITION  
HE'S TAUGHT MY GIRL TO FISH!

**BOTH:**

AND THERE IS SOMETHING WRONG ABOUT THIS WHOLE AFFAIR  
*(BLACKOUT)*

*SCENE 4 -- SAM and CHARLY are sitting in a boat fishing.*

**SAM:** Well what do you think about what we discussed Sunday night?

**CHARLY:** What are these?

**SAM:** They're called spinners.

**CHARLY:** Instead of using this funny thing, you ought to use...uh, ah peanut butter. That's how I caught these fish!

*(CHARLY holds up some fish on a stringer.)*

**SAM:** What about the discussion?

**CHARLY:** I don't believe a word of it.

*(Pause)*

The whole thing is ridiculous! Prophets, angels, apostles, books of gold. The hardest thing understand is why you believe it. I mean, you look like an intelligent person.

**SAM:** Is that right?

**CHARLY:** Of course, looks can be deceiving.

**SAM:** You know, it'd help if you were a little more humble. That's the trouble with you Easterners, you all think you know everything.

**CHARLY:** Going to Columbia taught me to use logic and reason; you should try it sometime.

**SAM:** There's nothing wrong with logic and reason, but to know for sure if something is true, you also need to pray about it.

**CHARLY:** Pray to what?

**SAM:** God.

**CHARLY:** I haven't made up my mind yet about Him or Her or it.

**SAM:** It's a Him.

**CHARLY:** Why does it haVe to be a Him?

**SAM:** I don't know why. It just is.

**CHARLY:** What is?

**SAM:** He is -- He is a He.

**CHARLY:** You're sure?

**SAM:** Positive.

**CHARLY:** How come you're all so positive about everything around here? It just drives me up the wall. Where in Utah can I find a little old-fashioned doubt and uncertainty? You can believe something is true, Sam, but you can't be positive. There's nothing in this world you can really know for sure.

**SAM:** Look Charly, I promise you, if you pray about these things and studying, you'll know for yourself.

*(Pause as SAM gets an idea.)*

As a matter of fact, we can pray right now if you want, Come on,

*(SAM kneels in the boat.)*

**CHARLY:** Not on your life!

**SAM:** Come on.

*(SAM kneels)*

Fold your arms and close your eyes and I'll say the prayer. Father in Heaven, we thank thee for this beautiful day and the opportunity of being here...

*(CHARLY sits, looking at SAM incredulously. Suddenly, she stands up, clears her throat, and with a Kissinger-like accent addresses the other boaters.)*

**CHARLY:** He lost his favorite spinner. It fell down into the boat. He's looking for it. That's why he's kneeling down that way. He's certainly isn't kneeling that way to pray. That would be too weird, now wouldn't it? But don't worry, because he's not doing that.

*(CHARLY sees SAM packing up the gear.)*

Sam, what are you doing?

**SAM:** We're moving.

**CHARLY:** Is the fishing better where we're going?

**SAM:** The water here is deep. If the boat were to capsize, it'd be dangerous.

**CHARLY:** Why should the boat capsize? Oh, I embarrassed you, is that it? Go ahead and say it.

**SAM:** You embarrassed me.

**CHARLY:** You really don't have any sense of fun, do you Sam? Don't you ever laugh?

**SAM:** I laugh.

**CHARLY:** No, you smile...faintly.

**SAM:** Haaa Ha.

**CHARLY:** No good. Too forced. It's not spontaneous. You never do anything spontaneous. All the time in your head, little gears whirl.

PERUSAL SCRIPT -- CHARLY by Heather Young and Lex De Azevedo

**SAM:** So, I'm not spontaneous enough, is that it? Let's see, what can I do to prove that I'm spontaneous?

*(Sam begins to rock the boat.)*

**CHARLY:** No...Sam, don't be juvenile.

*(Sam shakes the boat harder. BLACKOUT. Lights come up on other boat.)*

**MAN 1:** Uh oh! Look at this! Look at this! I got it! This is the big one

**MAN 2:** All right, here's the net, just get him in close.

**MAN 1:** I told you they'd be biting worms...didn't I tell ya they'd be biting worms?

**MAN 2:** Well, we've tried everything else.

**MAN 1:** Here it comes...here it comes!

*(Man 2 net the catch, reaches over, pulls it onto the boat.)*

What is it?

**MAN 2:** Looks like a can of peanut butter.

*(Black out Lights come up on SAM and his FATHER in a boat, fishing")*

**DAD:** How much more time are you going to be spending with Charly?

**SAM:** I don't know, why?

**DAD:** Her father called me into his office yesterday and made it perfectly clear that they don't want her to become a Mormon.

**SAM:** Not much chance of that

**DAD:** Then why is she still taking the missionary lessons?

**SAM:** It's a hobby with her...tripping up the missionaries.

**DAD:** Well her parents are still worried. And there's another thing...

**SAM:** What's that?

**DAD:** Your mother and I are worried too, that you might be getting serious about her. She's not a member of the Church, and you know how we feel about the importance of temple marriage.

**SAM:** I feel the same way, Dad.

**DAD:** Good, then quit seeing her. You've done enough missionary work.

**SAM:** No.

**DAD:** Why not?

**SAM:** She's my friend.

**DAD:** There are plenty of beautiful girls at church without you chasing after her.

**SAM:** I'm not chasing after her. It just that she likes to go fishing.

**DAD:** Hmph. All right, then limit your activities to fishing.

**SAM:** Fine.

*(Black out. Lights come up on the other boat.)*

**MAN 1:** Well, Pm about ready to call it. This is about the worst day I've had all year.

**MAN 2:** One more cast.

**MAN 1:** What are you putting on your hook?

**MAN 2:** Peanut butter.

**MAN 1:** What?

**MAN 2:** Well, we've tried everything else haven't we?

**PERUSAL SCRIPT -- CHARLY** by Heather Young and Lex De Azevedo

**MAN 1:** Well while your wasting your time, I'm gonna pack up.)

*(Starts packing. Line into wing goes Straight, pole bends Boat is being pulled off stage.)*

**MAN 2:** Joe...? Joe...?

*(They disappear off stage. LIGHTS come up on Sam and Charly unloading their boat at the dock.)*

**SAM:** You haven't said much about the Church for awhile.

**CHARLY:** Well, I decided to be fair. We Easterners are noted for our fairness.

**SAM:** Yes, I've -heard about the Salem witch trialTs.

**CHARLY:** Not bad, Sam. Stick with me and I'll make you a wit. You're halfway there now...

*(Pause)*

I read the book of Mormon.

**SAM:** You 'did? What do you think about it?

**CHARLY:** You're not •going to make us kneel in prayer again are you Sam?

**SAM:** No, just tell me how you feel about it?

**CHARLY:** Humor 'em along, I said. Take the lessons, go to church, and then when summer's over leave`em laughing. I'm ah-intellectual, Sam: your basic smart aleck. There's nothing sweet about me. You come to me with your flip charts and your two-and-a-half minute talks...why not three minutes, for crying out loud!

**SAM:** Don't give me a dissertation, Charly. What about the Book of Mormon?

*(Pause)*

What's wrong?

**CHARLY:** It's true. Of all the rotten luck, it's true.

**SAM:** You mean you believe it?

**CHARLY:** Look, Sam, don't rub it in. I guess, I have to believe it if it's true, don't I?

**SAM:** But...but how do you know? How do you know that it's true?

**CHARLY:** Well, fOr pete's sake, Sam, I did what you told me. I prayed about it. Didn't you tell me I'd know if something was true if I about it?

**SAM:** Yes, but...

**CHARLY:** Well, I did. And you know what?

**MUSICAL #5 -- SOMEONE WAS LISTENING**

*(incredulous)*

Someone was listening.

*(Excitedly)*

Someone was listening Sam!

SOMEONE WAS LISTENING TO ME LAST NIGHT

SOMEONE WAS LISTENING TO ME

I WAS ALONE WITH NO ONE ELSE IN SIGHT

AND SOMEONE WAS LISTENING TO ME

MY HEART WAS FEELING SOMETHING NEW LAST NIGHT



PERUSAL SCRIPT -- CHARLY by Heather Young and Lex De Azevedo

SOMETHING SO STRANGELY OVERDUE  
FEELINGS OF LOVE WERE BREAKING THROUGH ALL MY SENSES  
AND MY HEART CAME INTO SOMETHING NEW  
IT WAS STILL EVERYWHERE  
THERE WAS PEACE IN THE AIR  
SOON I FORGOT ALL MY FEAR  
AS I SPOKE MY FIRST WORD  
I KNEW SOMEONE HAD HEARD  
HE SAID  
BE STILL MY CHILD AND KNOW THAT I AM NEAR.

**SAM:** Charly, that's wonderful. I mean, that's really great!

**CHARLY:** (*slightly dejected*) Yeah.

**SAM:** You seem...upset, why?

**CHARLY:** Oh Sam, don't you see? When fall comes and I go back to school and my friends come up and ask, "Did the Mormons get you?" what do I say?

**SAM:** Bear your testimony?

**CHARLY:** They'll think I'm a fool.

**SAM:** What are you interested in? Truth or pretense?

**CHARLY:** Oh Sam. I'm afraid. What's happened to me?

**SAM:**

YOUR HEART WAS FEELING SOMETHING NEW LAST NIGHT  
SOMETHING SO STRANGELY OVERDUE  
FEELINGS OF LOVE WERE BREAKING THROUGH ALL YOUR SENSES  
YOUR HEART CAME INTO SOMETHING NEW

**CHARLY:**

IT WAS STILL EVERYWHERE  
THERE WAS PEACE IN THE AIR

**BOTH:**

SOON YOU/I FORGOT ALL YOUR/MY FEAR

**CHARLY:**

AS I SPOKE MY FIRST WORD  
I KNEW SOMEONE HAD HEARD

**BOTH:**

HE SAID BE STILL MY CHILD AND KNOW THAT  
I AM NEAR.

**SAM:**

SOMEONE WAS LISTENING TO YOU LAST NIGHT

**CHARLY:**

SOMEONE WAS LISTENING TO ME

**SAM:**

SOMEONE WAS LISTENING TO YOU

**CHARLY:**

SOMEONE WAS LISTENING TO ME.

**SAM:**

FEELINGS OF LOVE WERE BREAKING ALL YOUR SENSES,  
YOUR HEART CAME INTO SOMETHING NEW

**BOTH:**

AND NOW I -- YOU KNOW THAT HE HAS ALWAYS BEEN WAITING  
WAITING AND WATCHING OVER ME.

*(They hug each other.)*

**SCENE 5 --**

**SAM:** To say that the announcement of her impending baptism brought everlasting joy and happiness in her family would be wrong. Her parents were furious, and since my dad worked for her father, he was pretty unhappy about it too.

**MUSICAL #6 -- WAIT AND SEE**

**SAM:** "You're tearing their family apart," he accused me one evening. "Dad,," I said, "I didn't talk her into it...it was her own decision. She wants to get baptized."

*(DAD enters)*

**DAD:** Well, her parents are never going to allow it.

**SAM:** She's over eighteen.

**DAD:** Are you suggesting that she disobey her parents?

**SAM:** The Church is true, isn't it?

**DAD:** That's not the point and you know it...

HER FATHER THINKS AND I AGREE  
THAT EVERYONE SHOULD WAIT AND SEE  
EVERYONE SHOULD WAIT AND SEE  
WHAT HAPPENS

**SAM:** But, Dad, nothing will happen if we just wait and see.

**DAD:**

EXACTLY SON AND I FOR ONE  
BELIEVE IN MODERATION  
IT HAS BEEN MY OBSERVATION  
THIS IS NOT AN ORDINARY SITUATION

**MOM:** Besides...

SHE'S VERY UNSTABLE, YOU KNOW  
HER FATHER SAID LAST YEAR  
SHE WENT AROUND SAYING THAT NUCLEAR BOMBS WERE  
A HAZARD TO MANKIND!

**SAM:** But, mom, they are...

**MOM:**

PERHAPS YOU COULD GET HER TO WAIT  
A YEAR OR SO WOULDN'T BE VERY LONG  
AND THEN OF COURSE I DON'T THINK YOU  
SHOULD CONTINUE SEEING HER...

**SAM:** Why not?

**MOM:** Well, because...she's not...a member of the Church.

*(Lights up on CHARLY and her PARENTS.)*

**JOHN:**

YOUR MOTHER FEELS AND I AGREE  
THAT EVERYONE SHOULD WAIT AND SEE  
EVERYONE SHOULD WAIT AND SEE  
WHAT COMES OF IT

**CHARLY:** But, Daddy, I know what comes of it. I want to be baptised!

**JOHN:**

PRECISELY DEAR, BUT IT IS CLEAR  
THIS LOFTY ASPIRATION  
IS A FICKLE ABERRATION  
THIS IS NOT AN ORDINARY SITUATION!

**MIRIAM:**

IT'S ALL SO RIDICULOUS, I BELIEVE  
IT ALL HAPPENED BECAUSE  
MY POOR BABY DEAR WAS  
FOND OF SOMEONE SO CHARMING AND HANDSOME

**CHARLY:** Of course that's not it! What a silly idea! That is...what I mean is...

**JOHN:**

HOW COULD YOU BE BRAINWASHED LIKE THIS  
I SUPPOSE YOU'RE AWARE OF THE THINGS  
THEY WILL ASK YOU TO DO  
LIKE PAY TEN PERCENT OF ALL YOUR INCOME!

**CHARLY:** But I don't have an income. That's a joke on them, isn't it Daddy?

*(FATHER moves center stage to SAM.)*

**JOHN:** What have you done to my daughter!!

**SAM:** Sir?

**MIRIAM:**

THOUGH WE ADMIRE YOUR DEDICATION  
TO THIS STRANGE DENOMINATION

Why don't you try a variation 'on the theme, dear?

*(Three parents take on a choir pose and sing back-up oohs as MIRIAM sings.)*

I KNOW A SWEET LITTLE CHURCH  
ON FORTY SECOND IN NEW YORK  
WHERE THEY HAVE A WONDERFUL TIME  
JUST DRINKING COFFEE AND TALKING ABOUT ...

**FOUR PARENTS:**

NATURE...

**THREE PARENTS:**

NATURE...

**MIRIAM:**

THEY ARE SO RESTRAINED  
AND ONE DOESN'T HAVE TO GO AROUND POURING ONE'S GIN  
DOWN THE BATHTUB DRAIN...

**CHARLY:** Oh, mother! Don't you want me to have the courage of my convictions?

**MIRIAM:** Oh, yes dear! By all means...

CONVICTIONS ARE MARVELOUS LITTLE VIRTUES  
AS LONG AS THEY DON'T BECOME  
DREARY AND BOTHERSOME  
OR MAKE YOU DIM AND SHORTSIGHTED

And if I may say so dear...

THE MORMONS, THEY ALWAYS BO ON ABOUT  
FAMILIES

**JOHN:**

IF YOU THINK YOU REALLY BELIEVE IT ALL  
YOU SHOULD DO SOMETHING TO KEEP US UNITED

**CHARLY:** What should I do, Daddy?

**JOHN:** Don't join the Mormon Church!

**CHARLY:** Of course.

**JOHN:**

SOME SAY THEY'RE NOT EVEN CHRISTIAN...

**CHARLY:** Well, read the name of the Church.

**JOHN:**

THERE ARE BETTER WAYS TO TELL FOR SURE...

**CHARLY:** Like what?

**JOHN:**

LIKE, DO THEY HAVE A BOYS CHOIR?

**MOM:**

SHE CAN'T REALLY BE SINCERE ABOUT JOINING THE CHURCH

**SAM:** Why do you say that?

**MOM:**

SHE HAS ALL THOSE STRAPLESS DRESSES

**SAM:** Oh,

*(laughing)*

she's getting all that fixed, mom. She's having sleeves sewn on.

**MOM:**

BUT WE'LL KNOW...WON'T WE...?

**MIRIAM:**

TELL ME DEAR, HOW DID THEY CONVERT YOU?

**CHARLY:** They asked me to study it out in my own mind and pray about it.

**JOHN:**

AND YOU FELL FOR THAT!!!!

**ALL PARENTS**

IT'S VERY CLEAR WE ALL AGREE  
THE HALLMARK OF MATURITY  
IS PATIENCE JUST TO WAIT AND SEE.  
HOW YOU FEEL  
AFTER COOL DELIBERATION  
SHE'LL LOSE ALL INFATUATION  
AND SHE'LL NEVER HAVE TO MAKE  
A RIDICULOUS MISTAKE  
YOU CAN NEVER BE TOO CAREFUL  
YOU CAN NEVER BE TOO WARY  
IN THIS EXTRA ORDINARY SITUATION!!

*(Black out)*

**SCENE 6 --**

**SAM:** I baptized her the following Saturday. She was beautiful in white. Her parents didn't come.

*(CHARLY comes on, center stage, carrying a corn stalk. SAM and CHARLY sit down back to back.)*

**CHARLY:** Nice going, corn. Nice going, Earth. Nice going, up there! Sam, I've never felt so clean in my life!

**SAM:** Oh, yeah? Well, your feet are dirty.

**CHARLY:** But that will wash off. I meant a different kind of clean. Is it true that when I was baptised all my past sins were washed away?

**SAM:** Well, yes, if you believe in the atonement of the Savior.

**MUSICAL #7 -- NEW**

**CHARLY:** Oh, Sam! Isn't that fantastic?! Do you know what that means? It means I'm a new person, Sam. I'm a totally new, clean, free person!

JUST OUT OF THE WATER  
STILL WET BEHIND THE EARS  
DRIPPING LIKE A SPRING LEAF,  
A FACE WASHED WITH TEARS.  
OUT OF THE WATER  
AND INTO THE AIR,  
THE FIRST BREATH OF FREEDOM  
I'VE HAD ANYWHERE  
I CAME FROM THE WATER'S EDGE,  
PURE AND UNDEFILED  
A SACRIFICE WORTHY  
AS ABRAHAM'S CHILD.  
WORLD, I HAVE FOUND IT,  
THE FOUNTAIN OF YOUTH.  
COME BATHE YOUR TIRED SOUL  
IN THE WATERS OF TRUTH  
NEW, I AM NEW  
NOT TIRED AND SPENT,  
FOR ONE SHINING MOMENT,  
NOT WEARY OR WORN  
NEW IS THE FEELING  
AND CLEAN IS THE SCENT  
OF BODY AND SPIRIT  
TOGETHER REBORN  
DEAR FATHER I GIVE MYSELF  
SUCH AS I AM.  
GOOD SHEPHERD, RECEIVE THE GIFT  
OF THE LOST LAMB  
I'M NOT MUCH TO LOOK AT,  
A TENDERFOOT, IT'S TRUE.  
I'M GREEN, I'M WET,  
BUT DON'T FORGET I'M NEW!  
NEW, I AM NEW.  
NOT TIRED AND SPENT,

**PERUSAL SCRIPT -- CHARLY** by Heather Young and Lex De Azevedo

FOR ONE SHINING MOMENT,  
NOT WEARY OR WORN  
NEW IS THE FEELING  
AND CLEAN IS THE SCENT  
OF BODY AND SPIRIT  
TOGETHER REBORN, REBORN

*(Long pause as SAM and CHARLY star into one another's eyes.)*

**CHARLY:** I see what you mean about the altitude.

**SAM:** What?

**CHARLY:** You know you talked about it on our first date...about the altitude making you breathe faster.

**SAM:** What altitude?

**CHARLY:** This altitude.

**SAM:** Is that why I'm breathing faster?

**CHARLY:** Are you breathing faster, too?

**SAM:** Yeah, it's probably the altitude.

*(SAM moves to kiss CHARLY. **Blackout.**)*

**MUSICAL # 8 -- SOMETHING WRONG (REPRISE #1)**

**JOHN:**

THERE'S SOMETHING WRONG I KNOW IT  
I FEEL IT  
I OWE IT TO MY WIFE  
TO FIND OUT WHAT IS GOING ON  
I CAN'T REMEMBER WHEN I FIRST SUSPECTED

**MIRIAM:**

THAT PROPOSAL FROM A NEW YORK MILLIONAIRE?  
SHE HAS A NEW VOCABULARY  
SHE'S DREAMY  
AND STARRING INTO SPACE

**JOHN:**

SHE DOESN'T ANSWER WHEN WE CALL

**MIRIAM:**

AND ALL THE WHILE SHE TALKS TO JACK OR TONY  
SHE BEARS HER TESTIMONY

**BOTH:**

OH, THERE'S SOMETHING STRANGE ABOUT THIS WHOLE AFFAIR

**JOHN:**

I CAN SEE

PERUSAL SCRIPT -- CHARLY by Heather Young and Lex De Azevedo

WHEN THINGS ARE GOING BAD FOR ME WHEN YOU HAVE KNOWN. PROSPERITY

**MIRIAM:**

YOU MUST PROTECT YOUR NAME

**JOHN:**

BLAST HER HIDE  
WHY DOES SHE GET ALL GOOGLE-EYED  
WHY IS SHE NEVER SATISFIED

**MIRIAM:**

WITH MONEY AND ACCLAIM

**JOHN:**

OH THERE IS SOMETHING WRONG  
I KNOW IT

**MIRIAM:**

I FEEL IT

**JOHN:**

AND OH IT HURTS MY PRIDE  
TO THINK SHE'D,FALL INTO THIS SNARE

**MIRIAM:**

SHE WALKS AROUND CONTENTED AND EUPHORIC

**JOHN:**

WHERE IS MY PERAGORIC -

**BOTH:**

IT MAKES ME SICK THIS LUNATIC AFFAIR  
*(Black out)*

*SCENE 7 -- Scene opens with SAM and CHARLY involved in something already.*

**CHARLY:** Are you going to ask me to marry you, Sam'?

**SAM:** What?

**CHARLY:** Are you?

**SAM:** I...I don't know. I like you very much.

**CHARLY:** I'm sorry I brought it up.

**SAM:** Does that upset you, Charly?

**CHARLY:** Sam,I thinkIlove you! I mean really love you.

**SAM:** Oh.

**CHARLY:** I'm not sure why. Part of it has to do with you being responsible for my being baptized. And you're so unlike any other guy I've ever known. I can't sort it out in my mind,butI thinkI love you.

**SAM:** Oh.



**PERUSAL SCRIPT -- CHARLY** by Heather Young and Lex De Azevedo

**CHARLY:** Sam, I'm sorry for throwing my feelings at you. It'll probably turn you off, right?

**SAM:** No, of course not.

**CHARLY:** Well then, how do you feel about me...marriage wise?

*(CHARLY freezes.)*

**SAM:** I panicked. It was the same feeling I'd had after being on my mission for twenty-two months and receiving letters from the girl who had waited for me. Three months before my release, she was sending samples of wedding announcements for me to choose from and asking me to pick names for our children. That's when I first knew panic. Fortunately, she saved me all of of trouble by marrying the salesman who had sold her a deep-fat fryer. But now with Charly, the panic was back again.

*(CHARLY comes back to life.)*

**CHARLY:** Well?

**SAM:** There's nobody in the world I'd rather be with right now than you. We've really had a lot of fun together, haven't we?

**CHARLY:** What about marriage, Sam?

**SAM:** Marriage...marriage in the temple is one of the most important things we can do in this life.

**CHARLY:** What about marriage to me?

**SAM:** I'd have to think about it, but look, if I were to draw up a list you'd certainly be right up there near the top.

**CHARLY:** What's wrong with me?

**SAM:** Nothing, I just haven't thought much about it. You see, all my life when I've pictured getting married, it's always been in my mind that it'd be someone from Utah or Idaho or even California.

**MUSICAL #9 -- SAM'S SONG**

Charly, you and I are so...different. Look, you've probably noticed, I'm not very flexible. You see...I'm a traditional sort of person and you're ...

**CHARLY:** not...?

**SAM:**

ALWAYS WANTED A TRADITIONAL LIFE  
FIVE OR SIX KIDS, A PRACTICAL WIFE  
IT MAY SOUND FUNNY TO A GIRL LIKE YOU  
BUT SEVEN'S TOO MANY AND FOUR IS TOO FEW

**CHARLY:** Six kids. Sam, six kids definitely does not sound funny.

**SAM:**

YOU CAN SEE I'M  
NOT A MAN OF FLEXIBILITY  
BUT GIVE ME TIME  
IN A YEAR OR SOI.PERHAPS WE'LL SEE

**CHARLY:** A year?!

**SAM:**

PERUSAL SCRIPT -- CHARLY by Heather Young and Lex De Azevedo

I'M JUST A CIRCUMSPECT, TRADITIONAL  
STEADY SORT OF MAN  
AND VERY FIRMLY ONE-POSITIONAL  
STANDING ON PRINCIPLE, WHENEVER I CAN...

**CHARLY:** But a year, Sam. I can't wait a year.

**SAM:**

I NEED A WOMAN WHO INSTINCTIVELY KNOWS  
WHEREVER SHE IS, HER HERITAGE SHOWS  
YOU MAY THINK I'M OLD FASHIONED CAUSE I FEEL THIS WAY  
BUT THAT'S HOW I SEE IT  
AND THAT'S HOW I'LL STAY

You see, Charly, marriage is a lot easier when both people come from the same background.

**CHARLY:** You mean, if I'd been raised a Mormon?

**SAM:**

LET'S BE HONEST  
I'M NOT A MAN WHO LOVES SOCIETY  
AND I DON'T TRUST YOUR IDEA OF PROPRIETY  
I AM A MOST RESTRAINED, TRADITIONAL  
QUIET LIVING MAN  
AND YOU'RE A CRAZY OPPOSITIONAL  
STIRRING THINGS UP, WHENEVER YOU CAN!

**CHARLY:** But we can work together, side by side. We'll approach it differently, that's all. I will laugh and you can scowl.

**SAM:** (Rubato)

I ALWAYS WANTED A PREDICTABLE GIRL  
A VIRTUOUS WIFE, A MOTHER OF PEARL  
SOMEONE WITH BRAINS AND TALENT  
WHO IS DRESSED MODESTLY...  
WHO'LL GIVE IT ALL UP...FOR A HUSBAND LIKE ME

**CHARLY:** Is there something that Utah Mormon girls do that I could learn...like drying apricot pits?

(Pause)

If you want, I will learn how to make those plastic grapes in Relief Society...

**SCENE 8 --**

**SAM:** As it turned out we waited a year anyWay, so we could be married in the temple. We had our interviews with the bishop and stake president only ten days before the wedding date. As far as I could tell, the interviews had gone Well...except Charly acted a little funny afterwards.

*(CHARLY enters.)*

**SAM:** So, how'd everything go?

**CHARLY:** Fine...

**SAM:** Fine...?

**CHARLY:** Sam, I think I ought to tell you something.

**SAM:** Tell me what?

**MUSICAL #10 -- ANOTHER ME**

**CHARLY:**

BEFORE I JOINED THE CHURCH  
THERE WERE SOME PROBLEMS IN MY LIFE  
BEFORE I KNEW HOW WONDERFUL IT FELT  
TO BE ALIVE

I mean...

CLEAN AND NEW AND GLORIOUSLY ALIVE  
I HAD SOME PROBLEMS IN MY LIFE  
SOME PROBLEMS IN MY LIFE

**SAM:** What do you mean? What kind of problems?

**CHARLY:** The kind most girls never have to talk about.

BUT I BELIEVE THAT HONESTY WILL  
MAKE OUR LOVE GROW STRONGER  
I CAN'T HOLD IT ANY LONGER  
IF I EXPECT TO BE YOUR WIFE  
THEN YOU SHOULD KNOW  
I'VE HAD SOME PROBLEMS IN MY LIFE

**CHARLY:** They were moral problems, Sam. Before, when I was in New York...before I ever met you...or the Lord. But...you said I was baptized, that my past sins were forgiven erased.

AND I FEEL IT  
THOSE THINGS YOU SAID WERE TRUE  
AND I FEEL IT  
I HAVE REALLY BEEN FORGIVEN BY THE LORD  
BUT YOU, SAM, WHAT ABOUT YOU?

*(Long pause)*

**SAM:** Who was it?

**CHARLY:** What difference does it make?

**SAM:** Who was it?

**CHARLY:**

SAM, SAM, PLEASE TRY TO UNDERSTAND  
THAT WAS ANOTHER TIME

**PERUSAL SCRIPT -- CHARLY** by *Heather Young and Lex De Azevedo*

ANOTHER PLACE  
ANOTHER ME  
ANOTHER ME SAM.

I'M NOT THE SAME  
SAM, SAM PLEASE TRY TO UNDERSTAND  
IT'S HARD TO TELL THE TRUTH  
TO GET IT OUT  
NOW PLEASE FORGIVE  
SAM, PLEASE FORGIVE ME  
JUST SAY MY NAME  
CHARLY, I FORGIVE YOU  
ALL THESE PAST THINGS.

**CHARLY:** Come on now, Sam. I've told it to you. Now, please forget it. Don't do this to us!

**SAM:** To us? What about me? I had a right to know from the beginning...I had a right to know.

**CHARLY:** When?

**SAM:** You should have let me know from the beginning.

**CHARLY:** Hello, I'm Charly the scarlet woman?

**SAM:**

I HAD A RIGHT TO KNOW  
I HAD A RIGHT TO KNOW  
YOU CAN'T EXPECT ME  
JUST TO LET IT GO  
I HAD A RIGHT  
I HAD A RIGHT TO KNOW  
I HAD A RIGHT TO KNOW  
I HAD A RIGHT TO KNOW  
AND NOW YOU WANT ME  
JUST TO LET IT GO  
I HAD A RIGHT  
I HAD A RIGHT TO KNOW

**CHARLY:**

SAM, SAM PLEASE TRY TO UNDERSTAND

**SAM:**

I HAD A RIGHT TO KNOW

**CHARLY:**

THAT WAS ANOTHER TIME  
ANOTHER PLACE  
ANOTHER ME  
ANOTHER ME, SAM.

**SAM:**

I HAD A RIGHT TO KNOW

**CHARLY:**

I'M NOT THE SAME, SAM.

SAM, SAM, YOU'VE GOT TO UNDERSTAND

**SAM:**

I HAD A RIGHT TO KNOW '

**CHARLY:**

IT'S HARD, TO TELL THE TRUTH TO GET IT OUT

NOW PLEASE FORGIVE, SAM PLEASE FORGIVE ME

**SAM:**

I HAD A RIGHT TO KNOW

**CHARLY:** I love you, Sam!

**SAM:**

I CAN'T FORGET IT JUST LIKE THAT

I CAN'T FORGET IT JUST AS IF

YOU'D ALWAYS BEEN THE WAY YOU SEEM TONIGHT

**CHARLY:**

SAM, SAM, THE WAY I SEEM IS THE WAY I AM

**SAM:**

I CAN'T FORGET IT JUST LIKE THAT

**CHARLY:**

THAT WAS ANOTHER TIME

**SAM:**

I CAN'T FORGET IT JUST

AS IF YOU'D ALWAYS

BEEN THE WAY YOU SEEM

TONIGHT

ANOTHER ME.

**CHARLY:** Sam, please, listen to me!

**SAM:** Charly, I am listening.

**CHARLY:** Sam, what's wrong?

**SAM:** You should have told me sooner!

**CHARLY:** Of course, I've been trying to tell you...

**SAM:** I had a right to know.

**CHARLY:** I know, Sam...

**SAM:** Don't you think this is my business to?

**CHARLY:** Sam, please...

*(Music stops)*

**SAM:** I don't want used merchandise!!

*(Hurt, CHARLY turns and exits. SAM sings acappella)*

I ALWAYS WANTED A TRADITIONAL WIFE ...

FIVE OR SIX KIDS ...

A PRACTICAL WIFE.

**SCENE 9** -- A pool of light comes up on BISHOP. SAM moves over to him.

**BISHOP:** Sam!

*(The BISHOP puts his hand on SAM's shoulder.)*

Do you honestly feel this, way?

**SAM:** Well, yes, Bishop.

**BISHOP:** In that case, may I see your recommend?

*(SAM takes his recommend out of his wallet and gives it to the BISHOP, who puts it in his own pocket.)*

**SAM:** Why did you do that?

**BISHOP:** You don't believe in the atonement of the Savior? Until you can accept that people can make mistakes and repent and receive forgiveness...you'll never get a temple recommend from me.

**SAM:** But...

**BISHOP:** I could understand if you said you couldn't marry her because you personally couldn't deal with her past, but I won't let you because you say she's not worthy. That simply isn't true.

**SAM:** You had no right to take away my recommend. I answered all the questions right.

**BISHOP:** I'm the bishop of this ward and a judge in Israel. And I say that she's more worthy than you are. Don't call unclean what the Lord has pronounced clean!

*(Lights out on BISHOP)*

**SAM:** The stake president said that he would have done the same thing and that I was the one that needed to repent. What was wrong? Why was I at odds with everyone?

*(Pause)*

Do I believe in the atonement of the Savior?

*(Pause)*

Yes. Do I believe that baptism could produce a washing away of past sins?

*(Pause)*

Yes. And most of all, do I believe Charly has been "born again" in the very truest sense...

*(Pause)*

Yes, I have to admit that I really did believe it. Then what is the problem? I guess I believe that the Savior would forget past sins, but I'm not sure I could. What if I am forever haunted by bitter fantasies about her past? How can I ever forget past sins ... that I wasn't the first.

*(Pause)*

It's as if the old Charly...the one I never knew...is intruding on my love for the new Charly...and I resent it. I resent Charly for letting that ghost come in and ruin everything.

*(Pause)*

I think how different she must be from that other Charly of years ago. And then I realized, that's it! She has

**PERUSAL SCRIPT -- CHARLY** by Heather Young and Lex De Azevedo

become a new person...literally! I don't need to worry about the old one anymore because she doesn't exist! The Lord had seen to that. Suddenly, I want to be with her and apologize and let her know how much I loved her!

*(SAM's at Charly's house.)*

Charly, Charly, hey, Charly, psssst!

*(JOHN comes to the window.)*

**SAM:** Good morning, sir.

**JOHN:** What? Who is that?

**SAM:** It's Sam.

**JOHN:** Sam? What time is it?

**SAM:** Five a.m.

**JOHN:** Oh, for petes.sakes...

*(He mumbles as he leaves the window. Charly's mother comes to the window.)*

**MIRIAM:** Sam, is that you?

**SAM:** Is Charly there? I have to see her. It's very important.

**MIRIAM:** Charly decided to go back to New York early for school. She flew out last night.

**SAM:** *(pause)* Well, did she say anything? Did she leave a letter, or maybe her address and phone number?

**MIRIAM:** No, Sam. She just said that if you came over or called, I should tell you she is sorry about how things turned out and that it would be best if you did not try to write or call her.

*(Pause)*

I'm sorry,

*(She closes the window.)*

**SAM:** For a solid week I tried to reach her. When I finally got her phone number and called, she hung up on me. About a month later, the letters I'd written showed up in a large envelope...unopened.

*(Four college girls come on stage while Sam continues to talk.)*

**MUSICAL #11 -- HIGH VOLUME DATING**

Well! There are ten thousand eligible girls at BYU. To get over my grief, I decided to date as many as possible.

*(SAM dances with the GIRL 1, square dance style.)*

With good time management, and taking advantage of all the free activities, I set a goal to take out a dozen different girls each week. At first, it was fun. It's like being an alcoholic locked in a wine cellar.

*(SAM dances with the GIRL 2, aerobics style.)*

One hardly knows where to begin. Do you concentrate on blondes for a month and then move on? Or do you focus on-California girls first and then move eastward? One thing I learned to avoid was dating many girls from my own ward. It starts talk.

*(SAM dances with the GIRL 3, ballroom dancing style.)*

The point with high-volume dating is...don't get involved. To the freshman girls, you talk about how soon you want to get married. With the senior girls, you tell them you are thinking about changing your major

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and starting all over again. To one waiting for a missionary, you talk about how few girls have the strength of character to wait and how much you admire her for what she's doing. Ask her to show you a picture of her missionary.

*(SAM dances with the GIRL 4, disco style.)*

My parents were happy that I was dating again and had forgotten about Charly. The trouble was, I hadn't.

*(SAM pauses.)*

I was miserable...a man dying of thirst in the middle of a fresh-water lake. The crazy thing was that exactly those qualities of Charly's that drove me up the wall before were the ones I couldn't forget. After her, talking to any other girl was boring. Charly kept me off balance all the time. Like when we'd be in a restaurant and I'd say, "Please pass the salt," and she'd say, "Well sure, that's easy for you to say."

*(Pause)*

The other girls were so predictable. You asked them to pass the salt and they did.

**SCENE 10** -- Restaurant set rolls in, while Kay and other people enter with table and chairs.

**SAM:** Pass the salt?

*(KAY passes the salt.)*

**KAY:** Let's say you take the worst possible case.

*(Pause)*

Suppose you have a loss-of-cooling accident. Sam, what should you do?

**SAM:** What?

**KAY:** Aren't you listening?

**SAM:** No, you're really boring me.

**KAY:** I thought you'd appreciate my program.

**SAM:** How about if we go to the airport and pretend that you've just gotten off a plane from Yugoslavia, cannot speak a word of English, and I'm your boyfriend.

*(Pause)*

Or what if we go to a Chinese restaurant and pretend we're spies, and pass secret notes to each other.

**KAY:** That sounds really juvenile to me.

**SAM:** Right...let's be juvenile.

**KAY:** Why?

**SAM:** I'm tired of being mature. It's no fun. Kay, let me ask you a personal question.

**KAY:** Okay...

*(Closes her menu.)*

**SAM:** Do you have a things-to-do list?

**KAY:** That's a personal question? Yes.

**SAM:** Me too. And every morning do you write down what you want to accomplish that day, then when you've done it, you check it off the list?



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**KAY:** Sure, I do that.

**SAM:** Isn't it terrible?

**KAY:** I don't see anything terrible about it.

**SAM:** Don't you? It's ruining our lives! Here's mine today: Do laundry. Put on snow tires. Take Kay out. At the end of the date, I'm going to put a check beside "Take Kay out."

**KAY:** So?

**SAM:** So, you're just one more on the list with dirty clothes and bald tires.

*(Looking out the restaurant window.)*

It's so beautiful, isn't it? Just think, the first snow of winter.

**KAY:** It's going to make driving rotten,

**SAM:** Hey everybody! Let's all go outside! It's the first snowfall of the season. Why don't we all go out and have a giant snow ball fight? How about it, hey! You'd like that, wouldn't you? We'll go outside and throw snow at each other!

*(To a nearby couple.)*

How about it? We're going out to have a lot of fun, throwing snowballs at each other. Want to come? You're not afraid of doing something spontaneous and fun, are you?

*(Pause)*

...oh, I see, you're all too mature for a little snowball fight, is that it?

*(A COP enters.)*

**COP:** What's going on here?

**SAM:** I thought it'd be fun if we had a snowball fight.

**LADY:** Arrest him! He's on drugs. He's dangerous!

**SAM:** I'm not dangerous. I just want to live! Charly would've gone out with me and had a snowball fight.

**COP:** Who's Charly?

**KAY:** Normally, he's a very rational person. He's harmless. If you want, I'll make sure he gets home.

**COP:** You're sure you'll be okay with him?

**KAY:** Yes...c'mon, Sam. I'll take you home.

*(THEY exit to the exterior of the restaurant.)*

**MUSICAL #12 -- CHARLY (Underscore)**

**SAM:** Nice going, snowflakes!

**KAY:** Sam, why don't you let me drive?

*(KAY searches SAM's coat for his keys.)*

**SAM:** Nice going, corn!

**KAY:** Sam, where are the keys?

**SAM:** Nice going, Ferris Wheel!

**KAY:** Sam...the keys, please.

*(KAY helps SAM on with his coat. The PEOPLE in the restaurant exit.)*

**MUSICAL #13 -- CHARLY (REPRISE #1)**

**SAM:**

CHARLY

CHARLY

I MUST ADMIT I'VE ALWAYS LIKE YOUR STYLE

YOU'RE CRAZY WAY WITH WORDS

AND THOUGH I KNOW IT SOUND ABSURD

COME AND QUARREL WITH ME ONCE MORE FOR A WHILE...

CHARLY

CHARLY

ISN'T IT TIME WE WENT ANOTHER ROUND

YOU'VE GOT ME SO ENTRANCED

WON'T GIVE ME ONE MORE CHANCE

JUST TO TRY AND GET MY FEET

BACK ON THE GROUND

CHARLY

CHARLY

Kay, I've never asked anyone for something like this, but could I borrow some money from you for a few weeks?

**KAY:** How much?

*(SAM hugs her.)*

**SAM:** Whatever it takes to get to New York and back!

IF I HURRY WILL YOU WAIT

CAN I REALLY BE TOO LATE

HERE I COME TO GET YOU CHARLY KILL MY PRIDE

*SCENE II -- SAM moves up, center stage and jumps on the window ledge of the restaurant. Lights out. Lights come up on a classroom. The students and CHARLY enter, carrying their desks.*

**SAM:** *(speaking through window)* Hi.

**CHARLY:** Sam! What are you doing out there?

**SAM:** I've changed my mind. I've decided I love you. I want to get married.

*(The PROFESSOR enters.)*

**CHARLY:** Sam, it's over.

**SAM:** We've got to talk.

**CHARLY:** I've got a test this period.

*(CHARLY sits at her desk.)*

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**SAM:** I'll wait for you.

**CHARLY:** No. Look, it's really over. I don't want to see you again.

**SAM:** Just like that? I've come two thousand miles to see you.

*(SAM slides window open and climbs in and sits down behind CHARLY.)*

I love you.

**CHARLY:** Sam, please, this is an important test.

**SAM:** Didn't you hear me? I love you. That's important. Have you been going to church here?

*(The stack of exams come down the row. Each STUDENT takes one, CHARLY slaps SAM in the face with them as she hands them over her shoulder.)*

**PROFESSOR:** Class, I'd like to point out some corrections on the exam paper before you begin. 'First of all, on page one...

**SAM:** See, there was a snowstorm, and I wanted to have all of us at the restaurant go outside and have a snowball fight, but nobody would, and then I realized...

**CHARLY:** I can't hear what he's saying about the exam.

**PROFESSOR:** And then on page three, there's a very important omission...

**SAM:** We could get married at Christmas, or at least the first of the summer.

**CHARLY:** I'm not going to marry you! Quit talking to me or he'll think I'm cheating!

**SAM:** I see you changed your hair. It looks alright. I'm sure I could get used to it.

**CHARLY:** I don't care whether you do or not!

**SAM:** Why don't we get married during Thanksgiving vacation?

**CHARLY:** Why don't you get out of this class?

**SAM:** Do they have any Ferris Wheels around here?

**CHARLY:** WILL YOU GET OUT OF HERE!!?

*(All STUDENTS turns around.)*

**SAM:** Only if you promise to talk to me after the exam!

**PROFESSOR:** I won't have you two disrupting my class.

*(CHARLY stands up.)*

**CHARLY:** Sir, I have nothing to do with this...this person. He's not supposed to be in here!

**SAM:** Well, thanks a lot!

**PROFESSOR:** Young man, you had better leave right now!

**SAM:** Listen, I came two thousand miles to see this girl and I'm not leaving until she agrees to talk to me. I want to marry her. I didn't this summer when she wanted to, but now I do. And I want all you people here to know that I want to get married. I don't want to just live with her the way you people in New York do.

**CHARLY:** What are you talking about? Nobody's living with me!

**SAM:** Charly, I've been doing some very serious soul-searching and I've come to my senses. I mean, what if I had never heard

*(CHARLY turns away and sits on her desk.)*

about the Church until I was...

*(SAM speaks to the class.)*

What if I had never heard about the Church until I was her age. What if, when I was growing up, there was

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no Sunday School or seminary or firesides or Bishops's interviews? What mistakes would I have made? All of them. I remember the day Charly was baptized...the glow that was on her face. And our conversation in the garden afterwards. And the changes I've seen in her since then. Day by day, she has become, inside and out.

*(Pause)*

Charly, I'm sorry I was so mean to you. I love you more than ever. You are virtuous and good and clean and I love you.

*(Pause, CHARLY jumps up and rushed into SAM's arms. The STUDENTS clap. The school wall turns to become the temple and mylar drops down to make a double mirror that repeats the images indefinitely.)*

**SCENE 12 -- SAM and CHARLY are kneeling over an altar.**

**MUSICAL #14 -- PAST TIME**

**SAM:**

BREATHLESSLY I GAZE  
ACROSS AT YOU  
BEFORE WE PRAY

**CHARLY:**

SPEECHLESS ME  
WHO ALWAYS KNEW  
EXACTLY WHAT TO SAY

**BOTH:**

PRECARIOUS THIS MOMENT  
AS OUR HEARTS UNITE  
AND WE SAIL  
INTO ETERNITY TOGETHER  
KNEELING, PRAYING, TOUCHING  
SAYING, OH, LORD  
WE LONG TO SEE THY FACE  
HEARTS DESIRE REACHING HIGHER  
LIFT US NOW FROM TIMES EMBRACE  
EMBRACE

**SAM:**

PAST DAY

**CHARLY:** *(Echoes)*

PAST DAY

**SAM:**

PAST NIGHT

**CHARLY:** *(Echoes)*

PAST NIGHT

**SAM:**

PAST EARTH

**BOTH:**

AND LIGHT

PAST TIME

**SAM:**

PAST DAY

**CHARLY:** *(Echoes)*

PAST DAY

**SAM:**

PAST LIGHT

**CHARLY:** *(Echoes)*

PAST LIGHT

**SAM:**

PAST EARTH

**BOTH:**

AND LIGHT.

PAST TIME.

*(They kiss over the altar. END OF ACT ONE.)*

**28 more pages comprise the second act.**