

# Horizons of GOLD AN ORIGINAL MUSICAL



Concept/Book by Beth Kenniv  
Music by James Kenniv and Jeff Smith  
Lyrics by Beth Kenniv and Dave Thompson

**ACT I**

**Scene 1: KANSAS FARMS / THOMAS KITCHEN**

Dust to Dust	Kansas Farm Families
Hold On	Margaret / Farm Wives

**Scene 2: MODESTO ORCHARD / GENERAL STORE / SHANTY**

Farther On	Gospel Quartet
A Place to Stand	Rose

**Scene 3: MODESTO SHANTY**

In the Shadow	Rose/William/Opal/Charlie/Margaret/Foreman/Ensemble
Farther On Reprise	Gospel Quartet

**Scene 4: MODESTO SHANTY**

Horizons of Gold	Kansas Farmers
Go Where You Go	Margaret / Rose

**Scene 5: DOWNTOWN GOODLAND**

Goodland	Goodland Townspeople
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**Scene 6: THOMAS FARM / KANSAS FARMS**

Hold On Reprise	Margaret
Dusty Road	Rose

**Scene 7: BOLLEN LIVING ROOM**

**Scene 8: BOLLEN FARM YARD**

Farmer's Serenade	Hank / Clarence / Otis / Rose
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**Scene 9: THOMAS KITCHEN**

House of Memories	Margaret
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**Scene 10: BOLLEN WHEAT FIELD**

Count it All Joy	Bo / Nettie / Pearl / Field Workers
A Place to Stand Reprise	Rose / Field Workers

**ACT II**

**Scene 1: BOLLEN FARM YARD**

The Life That We All Love     Bollen Farm Hands / Girls  
Drawn to You                     Bo

**Scene 2: THOMAS FARM**

House of Memories Reprise     Margaret/Rose

**Scene 3: BOLLEN BARN**

Don't We All                     Nettie / Pearl / Rose  
Don't We All Tag                 Rose

**Scene 4: BOLLEN WHEAT FIELD**

Black Sunday                     Bo  
What's Not Meant to Be         Bo / Rose  
What's Not Meant to Be Tag     Bo

**Scene 5: THOMAS KITCHEN**

Every Time Near Him             Rose / Margaret

**Scene 6: BOLLEN BARN**

The Barn Dance                     Bollen Farm Hands / Girls

**Scene 7: BOLLEN BARN / OUTSIDE THE BARN**

The Farmers Lullaby             Hank / Clarence / Otis  
Under the Stars                     Bo / Rose

**Scene 8: DOWNTOWN GOODLAND**

Don't We All Reprise             Rose  
Finally Home                         Rose / Bo  
Horizons of Gold Reprise         Rose / Bo / Margaret / Townspeople

## CAST OF CHARACTERS

Rose	a Mexican immigrant; resilient; loyal; strong
Margaret Thomas	a Kansas farm wife; steadfast; faithful; broken
John Bollen	wealthy farmer; cousin of Edward; thoughtful; heroic
Edward Thomas	Margaret's husband, beaten down by the dust bowl
Lawrence Thomas	Edward's estranged brother; bitter; shrewd, all-business
William Thomas	Margaret's oldest son: serious, responsible; marries Rose
Charlie Thomas	Margaret's younger son: relaxed, charming; marries Opal
Opal	The California girl Charlie falls for: sweet, sincere
Nettie	The darling of the Bollen farm: imaginative, talkative, cute
Pearl	Nettie's older sister: nurturing, thoughtful, responsible
Alice	A self-focused girl who works with Nettie and Pearl
Hank	Bo's right hand who puts up with Clarence and Otis
Clarence	A dimwitted, talkative, comic farm hand
Otis	A dopey, childish, comic farm hand
Ensemble Includes	Edith, Ethel, Goodland Man, Gospel Quartet, Mama/Papa, Farmers/Wives, Dancers

**1: OVERTURE**

[Part way into the music, LIGHTS up on Thomas Farm. MARGARET comes out on her front porch looking out at her land. We see an idyllic scene of farm life as EDWARD and WILLIAM walking in from the field, greeting her, CHARLIE jogs in from another area]

Optional projected text:

*Those who sow with tears shall reap with songs of joy. Psalm 126:5*

*Goodland, Kansas, 1932*

[Just before the music shifts, more farmers enter the stage looking proudly at their land]

**2: DUST STORM**

[ALL on stage turn and look at the sky with confusion and growing concern; Full panic sets in as it comes closer and they all run for cover]

Throughout the above; Optional projected text:

*Severe drought causes wheat crops to wither.*

*100 million acres of topsoil on the great plains turns to dust.*

*Gusting winds create dust storms that reach a mile high.*

[BLACKOUT]

*1934 The Breadbasket of America is dubbed 'The Dust Bowl'*

## Act I Scene 1

### 3: DUST TO DUST

[LIGHTS gradually up on Kansas Farms; MEN walk out during the tympani; WOMEN and CHILDREN enter as women sing]

**MEN**

HOW LONELY HOW LONELY LIES THE LAND

**WOMEN**

THESE FIELDS ONCE THE JOY OF OUR HUSBANDS  
THEY WORKED WITH OUR CHILDREN BESIDE

**MEN**

AND WITNESSED THE FRUIT OF OUR LABOR

**MEN/WOMEN/CHILDREN**

BUT THERE IS NO RAIN THERE IS NO RAIN  
AND THE PEOPLE CRY

[ENSEMBLE freezes; EDWARD enters]

**EDWARD**

Ain't nothin' I can do. The seed can't even take root before it gets blown right out of the ground.

**MARGARET**

We'll plant again. We will. And the rain'll come. We both saw those rain clouds last week—

**EDWARD**

Yeah. Then what? Those clouds rolled right on by.

**MARGARET**

I think it was a sign!...tellin' us to *hold on* a little longer.

**EDWARD**

Or tellin' us that God was passin' us by. Cause it sure looks that way.

[EDWARD walks off sadly; MARGARET follows. Thomas Kitchen comes into view]

**ENSEMBLE**

FROM DUST WE WERE MADE TO DUST WE RETURN  
WE HOLD ON TO NOTHING

[Text appears: -1936- MARGARET sets the table; EDWARD enters]

**MARGARET**

Well? What'd they say at the bank?

**EDWARD**

They said if I don't make that payment by Friday...they're gonna take the tractor.

**MARGARET**

And just how do they expect us to keep farmin' without a tractor?

*(considering her words carefully)*

*Edward.* I know you're not on speakin' terms with your brother...but you gotta swallow your pride and ask Lawrence –

**EDWARD**

Don't bring it up again, Margaret! I'd ask my cousin, John for help before I'd ever talk to that—

**MARGARET**

No, no! Promise me you won't. John's been through too much now...please don't –

[MARGARET is about to cry. WILLIAM has entered with bottle of milk]

**WILLIAM**

Here Ma. Mrs. Graves said this is the last time they can help us.

[MARGARET takes the milk; CHARLIE enters; goes to the table]

**CHARLIE**

Boiled wheat and beans...*again.*

**WILLIAM**

When I was in town yesterday... I heard about Roosevelt's new relief program.

**CHARLIE**

Oh yeah. All we gotta do is sign up. They pass out canned food every month!

**EDWARD**

We don't take handouts from the government.

**CHARLIE**

But Dad. We're half starvin'.

**WILLIAM**

Maybe it'd just help us get by... 'til next season.

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**EDWARD**

Do I gotta say it again? *I* provide for this family.

**MARGARET**

But, Edward... you *can't* anymore.

[EDWARD takes this as a blow, puts his head in his hands; MARGARET signals the boys to leave]

Boys.

*(with compassion)*

You're doin' all you can do.

**EDWARD**

Yeah. And that don't mean nothin' no more.

**MARGARET**

I KNOW, I KNOW THAT YOU'RE WEARY  
AND THIS DRY WIND HAS ERODED YOUR DREAMS EVERY ONE  
I'VE WATCHED AS YOU WORE DOWN AND WITHERED  
THE HOPE IN YOUR SOUL LIKE A SEED IN THE SUN  
I KNOW THERE SEEMS NOTHING TO HOLD TO  
WHEN IT TAKES ALL HIS STRENGTH FOR A MAN JUST TO BREATHE  
BUT IF BREATHIN' IS ALL THAT YOU'VE GOT LEFT  
THEN THAT'S WHAT YOU HOLD TO

**With ENSEMBLE WOMEN**

THAT'S WHAT YOU CLING TO WE'LL HOLD ON  
WE'LL HOLD ON TO THE VERY LAST BREATH  
HOLD ON, HOLD ON THOUGH LIFE HAS LEFT US WITH NOTHING  
HOLD ON, HOLD ON I HAVE THE HOPE WITHIN ME  
THAT IF YOU JUST KEEP BREATHIN' IF YOU JUST KEEP LIVIN'  
THEN THERE'S HOPE TO HOLD ON, HOLD ON

[EDWARD exits defeated; <<SFX wind storm>> WOMAN comes forward; ENSEMBLE clings to each other, covering their mouths]

**WOMAN 1**

Oh, no! Billy! Sam! A black blizzard's comin'. Worse than I ever seen.

**WOMAN 2**

Not another one! I can't. I can't take one more. I can't take it!

**WOMAN 1**

Boys...git outta that field right now!



HORIZONS OF GOLD

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[Text appears at key change: **-1937-** ENSEMBLE appears exhausted.  
During the following verse, a WIFE staggers in lost/deranged; HUSBAND  
seeks her; she cries out as he gathers her]

**WOMEN**

LIKE A WIDOW LIKE A WIDOW NOW SHE STANDS

**MEN**

SHE ONCE WAS THE PRAISE OF THE NATION  
HER PEOPLE THE BEST OF THE LAND

**WOMEN**

BUT NO ONE IS LEFT HERE TO TEND HER

**ALL**

FOR THERE IS NO RAIN, THERE IS NO RAIN AND THE PEOPLE CRY

[During the following: an anguished FAMILY crosses the stage with  
crates/luggage; DAUGHTER runs back to say a tearful goodbye to a  
FRIEND as FAMILY exits]

FOR IT'S DUST TO DUST IN DUST WE DESCEND  
ALL OF OUR LABOR MUST COME TO AN END  
ASHES TO ASHES DAY TO DAY  
ALL OF OUR HOPES ARE BLOWN AWAY

[During the following: a frantic FATHER enters holding a CHILD limp in  
his arms; a NURSE arrives, checks pulse, shakes her head]

FROM DUST WE WERE MADE TO DUST WE RETURN  
[FATHER falls to his knees crying out on the final "dust"]  
WE HOLD ON TO NOTHING DUST TO DUST

[FATHER is swallowed up by the angry ENSEMBLE]

OUR TREASURES ARE EATEN BY MOTH AND BY RUST  
WE SOW AND WE PRAY AND WE WAIT AND WE TRUST  
BUT IN THE END FOR EVERY MAN IT IS DUST TO DUST  
DUST TO DUST

[Text: **-1938-** LIGHTS at Kitchen; EDWARD enters, handkerchief over  
his mouth, coughing; ENSEMBLE remains on stage frozen]

**EDWARD**

Can't do this one more day. I'm *done*.

**MARGARET**

Now, you've said that before --

**EDWARD**

I mean it this time! We're done, Margaret.

**MARGARET**

I will not just...pack up and leave like the rest of 'em. No. You're a *wheat* farmer. Not some *migrant worker* pickin' another man's crop and...drifting along with the wind.

**EDWARD**

Then you tell me what I'm supposed to do!

**MARGARET**

I don't know! I don't. All I know is *this* is our home! Your father built this house.

[EDWARD moves away from her not wanting to listen]

Edward, please. The *boys*. This farm means everything to them. You're gotta pass it on to them some day.

**EDWARD**

Ain't nothin' to pass on. I'm done plowin' that...that *desert* out there. *Done* havin' to bury my animals in it. I'm done havin' nothin' to put on this table!

*(coughs and struggles to breathe)*

I got dust in my lungs 'til I can't even breathe. And we ain't got nothin' but dust in our pockets.

*(looks around the kitchen remorsefully; exiting)*

Start packin' up.

**MARGARET**

BUT IF BREATHIN' IS ALL THAT YOU'VE GOT LEFT  
THEN THAT'S WHAT YOU HOLD TO THAT'S WHAT YOU CLING TO  
I'LL HOLD ON I'LL HOLD ON TO THE VERY LAST BREATH

**ENSEMBLE**

HOLD ON TO THE VERY LAST BREATH

[ENSEMBLE dismantles the kitchen; EDWARD, WILLIAM, CHARLIE carry belongings to a SHANTY that has come into view. The scene is fully transitioned by final chord]

**ENSEMBLE WOMEN**

HOLD ON HOLD ON  
THOUGH LIFE  
HAS LEFT US WITH NOTHING

**ENSEMBLE MEN**

FOR IT'S DUST TO DUST  
IN DUST WE DESCEND  
ALL OF OUR LABOR  
MUST COME TO AN END

**ENSEMBLE WOMEN**

HOLD ON HOLD ON  
I HAVE THE HOPE WITHIN ME

THAT IF YOU JUST KEEP BREATHIN'  
IF YOU JUST KEEP LIVIN'  
THEN THERE'S HOPE TO HOLD ON  
DUST TO DUST

**ENSEMBLE MEN**

ASHES TO ASHES DAY TO DAY  
ALL OF OUR HOPES  
ARE BLOWN AWAY  
FROM DUST WE WERE MADE  
TO DUST WE RETURN  
WE HOLD ON TO NOTHING  
DUST TO DUST

[Text appears: **Modesto California, 1938**]

[Three locations: a Shanty, an Orchard where several ENSEMBLE members, OPAL, CHARLIE, and MARGARET pick walnuts, and a Grocery Store. In Unlit areas, characters are frozen

Perusal Copy

## Act I Scene 2

[A Store. ROSE enters carrying a too-heavy crate, it slams on the counter]

### STORE MANAGER

Rosa! I told you! What you break comes out of your pay!

### ROSE

I didn't break anything. Que sabe el?! Está medio ciego. (*'what does he know? He's half blind'*)

[WILLIAM and EDWARD approach the counter with purchases. When she ignores them they knock on the counter]

### EDWARD

Excuse me. Ma'am?

[EDWARD has a coughing fit; ROSE shows no compassion, while starting to add up prices on the food]

### ROSE

Why don't you step outside.

### WILLIAM

It's not contagious. It's dust pneumonia.

### ROSE

*Oh.* Didn't see the sign? It says, "Okie's keep moving."

### WILLIAM

We ain't Okies. We're from *Kansas*, ma'am.

### ROSE

You're all the same to me. One dollar and thirty-one cents.

### WILLIAM

(*pulling money out of his pocket*)

Uh...we don't got quite that much. Don't suppose I could pay the rest next week?

### STORE MANAGER

Rosa!

### ROSE

(*pinching her fingers on her forehead; replying harshly*)

Ay, ay! We don't give hand-outs.

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**WILLIAM**

Weren't askin' for no handout, miss. We got work in the orchard--

**ROSE**

Que no entienden?! Se los dire una vez más! No cash, no food.  
*(You don't understand? I'll say it one more time for you!)*

**3a: CHARLIE MEETS OPAL**

[LIGHTS fade in the store, coming up in the Orchard. CHARLIE sheepishly approaches OPAL]

**CHARLIE**

Name's Charlie. *(beat)* I'm from Sherman County, Kansas.

*(OPAL rolls her eyes and shifts away from him)*

Bet you didn't know... Sherman County's the number one producer of winter wheat in the state of Kansas.

**OPAL**

Then what are ya doin' out here pickin' walnuts in Modesto?

**CHARLIE**

You people are so friendly. Hey. Do they ever smile in California? Or maybe all this sunshine's got you down in the mouth.

**OPAL**

*(pauses, smiling coyly; then extending her hand)*

You don't know a stranger, do you? I'm Opal.

**CHARLIE**

*Opal* huh? Now it's my turn to ask... what's a *gem* like you doin' out here pickin' walnuts

[OPAL smiles. LIGHTS come up in the Store and Shanty]

**3b: A TURN FOR THE WORSE**

**OPAL**

Rose! Rose... I met someone.

**CHARLIE**

Her name's *Opal*...and I'm telling you Ma, she really is a gem.

**OPAL**

I can't help but like him... even if he is from *Kansas*.

---

**MARGARET**

Now, Charlie, if you don't say that about every girl you meet.

**CHARLIE**

But I ain't never met no walnut-pickin' girls before! They're altogether different.

[WILLIAM enters at the Shanty, supporting EDWARD]

**MARGARET**

Edward? Oh, no.... now just breathe easy. You're alright.

**WILLIAM**

He can't stop coughing...can't catch his breath.

**MARGARET**

William, find a blanket. Charles, fetch your father some water.

**4: FARTHER ON**

**SOLO**

AS WE TRAVEL THROUGH THIS DESERT  
STORMS BESET US ON THE WAY

**MARGARET**

His fever's up again.  
Let's take him inside.

[FAMILY exits as MOURNERS enter from orchard area]

**QUARTET**

BUT BEYOND THE RIVER JORDAN  
LIES A FIELD OF ENDLESS DAY  
AT MY GRAVE OH STILL BE SINGIN'  
THOUGH YOU WEEP FOR ONE THAT'S GONE

[WILLIAM, CHARLIE and MARGARET cross to a grave]

SING IT AS WE ONCE DID SING IT IT IS BETTER FARTHER ON

[MARGARET kneels, placing daisies at the grave. OPAL goes to  
Charlie's side; ROSE watches from a distance]

FARTHER ON STILL GO FARTHER  
COUNT THE MILESTONES ONE BY ONE  
JESUS WILL FORSAKE YOU NEVER IT IS BETTER FARTHER ON

[CHARLIE/WILLIAM usher MARGARET off as QUARTET sings the final lines. ROSE/OPAL sadly exit. BLACKOUT. LIGHTS up at the SHANTY where MARGARET is slaving at the washboard]

**WILLIAM**

Ma, you gotta eat somethin'. You can't keep on like this.

**CHARLIE**

Especially not when we got all that homemade food in here. Where'd it come from anyway?

**MARGARET**

I dunno. Some Mexican girl. Said she met you at the store.

**WILLIAM**

Well, I'll be.

[LIGHTS fade in the SHANTY; LIGHTS up in STORE]

**4a NEW BEGINNINGS**

**ROSE**

But my shift is over and I finished everything you asked.

**STORE MANAGER**

You wanna keep this job? Scrub the floor. I'm locking up.

**ROSE**

Yes, sir.

[ROSE grabs a bucket; annoyed she drops to her knees and starts scrubbing; WILLIAM enters the store unseen by Rose]

**WILLIAM**

Excuse me.

**ROSE**

*(not looking up)*

We're closed.

**WILLIAM**

That was a real nice thing you did for my family.

[ROSE stops, stands surprised; looks at William silently for a moment]

**ROSE**

Oh. I'm sorry about your father. I know how hard it is to lose someone.

**WILLIAM**

Yeah. *(extending his hand)* I'm William.

**ROSE**

*Rosa.* Most people here just call me Rose. *(mustering courage)* I...I need to apologize. I treated you horribly when you first got here. I make everything into a fight.

**WILLIAM**

Why? I mean...can I ask?

**ROSE**

Long story.

**WILLIAM**

I'm not in a hurry.

#### **4a NEW BEGINNINGS part 2**

**ROSE**

Seven years ago...My parents were deported back to Mexico. Papa promised I'd be better off if I stayed in America. I was born here, so... I had papers. I was only thirteen.

*(looking away, working to suppress her emotions)*

The immigration bureau said the borders would open back up. They never did. So...I'm not sure I'll ever see my family again.

**WILLIAM**

Oh, man. Do you have anyone?

#### **5: A PLACE TO STAND**

**ROSE**

I'm surviving.

*(shrugging it off; then changing the subject)*

I like to believe there's something good waiting for me. You know what I wish for most? A *house*. A house with a covered porch and maybe a garden out back.

**WILLIAM**

Oh, if you could see the big ol' house I grew up in. I miss it everyday.

**ROSE**

Can't even imagine. A place...where you belong? I'd just like to have an address.

I NEVER HAD A HOME  
LOOKIN' FOR A PLACE LIKE THAT SOME DAY  
SOME GROUND WHERE I CAN PLANT MY FEET



**ROSE continued**

AND ALWAYS STAY  
WHERE PEOPLE KNOW MY NAME  
AND I'M NOT MADE TO FEEL ASHAMED  
IF IT'S OUT THERE I DON'T KNOW  
BUT I'VE MADE IT MY AIM  
I DON'T WANT THE WHOLE WORLD  
I DON'T HAVE TO HAVE IT ALL... I JUST WANT  
A PLACE TO STAND A PLACE TO BELONG  
A PLACE WHERE MY HEART COULD RUN FREE  
I WANT TO KNOW, IS THERE A PLACE  
WHERE I CAN SPREAD MY WINGS AND FINALLY BREATHE

[WILLIAM takes her hand; ROSE looks at him surprised]

**WILLIAM**

I hope you find that place, Rose.

**ROSE**

*(releasing his hand)*

What am I doing daydreaming? I've got work to do.

**WILLIAM**

Alright. Say...could I come by tomorrow after work? And...the next day too?

[WILLIAM smiles, exiting. ROSE moves from the Store]

**ROSE**

O DELIVER ME FROM THE SHIFTING SAND OF MY YESTERDAYS  
DAYS OF SEARCHING, DAYS OF HIDING AND RUNNING AWAY  
I NEED SOLID GROUND, A SOLID PLACE UNDER MY FEET  
IS THERE A PLACE BEYOND TODAY JUST FOR ME  
AND I CAN SEE IT, I CAN FEEL IT  
EVEN THOUGH MY HEART IS BREAKING  
LIKE A SEED THAT IS WATERED BY MY TEARS  
THIS ACHE HAS TAKEN ROOT IN ME ALL THESE YEARS  
AND I WILL PRESS ON WHETHER WALKING OR CRAWLING  
UNTIL I REACH  
A PLACE TO STAND, A PLACE TO BELONG  
A PLACE WHERE MY HEART COULD RUN FREE  
I WANT TO GO SHOW ME THE WAY  
AND I WILL SPREAD MY WINGS AND FINALLY BREATHE

### Act I Scene 3

[OPAL and CHARLIE in the Orchard, in midconversation]

**OPAL**

*Come on!* Tell me the big news. Maybe you're finally gonna ask me out on a proper date!?

**CHARLIE**

Shucks, Opal. Someday I'll have enough to. And I'll buy you a gold necklace with a real opal.

**OPAL**

Won't that be the day.

#### 6: IN THE SHADOW

**CHARLIE**

That brings me to it. Ya know, five cents-a-basket in that orchard ain't enough. Not for nothin'.

**OPAL**

You sayin' ya found another job?

**CHARLIE**

Even better. Will and I... we got into the Civilian Conservation Corp!

**OPAL**

Oh, Charlie, you must be so happy!

**CHARLIE**

Not as happy as I'd be if -- Opal, I been thinkin'.

*(taking a nervous breath; kneeling)*

Would you marry me?

**OPAL**

Oh!? Yes! I will, Charlie!

*(flinging herself into his arms; then pulling back abruptly)*

But...aren't you supposed to ask me on a *date* first?

**CHARLIE**

Like I said, I ain't got money for *that*.

[THEY exit; WILLIAM and ROSE are seen after hours in the STORE;  
William, rag in hand is wiping shelves]

**ROSE**

A new job...so you're leaving.

**WILLIAM**

Rose, FDR's givin' us *real work*. Work a man can be proud of. I'll only be away a few months.

**ROSE**

I know. I'm just... not good with good-byes.

**WILLIAM**

When I come back, I'll have money in the bank...and we'll have the rest of our lives.

**ROSE**

What are you saying?

**WILLIAM**

I'm saying... I wanna marry you, Rose. Will you?...before I leave?

**ROSE**

*(nodding, sincerely, earnestly)*

Alright.

[They embrace as LIGHTS dim; ENSEMBLE enter upstage and form a receiving line for the happy couples; CHARLIE/OPAL come first, followed by WILLIAM/ROSE; MARGARET happily greets them, they pray as a family before the happy couples exit]

**ENSEMBLE**

MAY YOU BE BLESSED MAY YOUR LIVES BE FULL  
LIVING TOGETHER IN LOVE  
MAY YOU SEEK REFUGE UNDER THE WINGS OF HIM  
WHO WATCHES FROM ABOVE

[At the Shanty WILLIAM and CHARLIE say their goodbyes]

**ENSEMBLE WOMEN**

MAY YOU KNOW JOY MAY YOU KNOW PEACE  
MAY YOU LIVE IN THE SHADOW OF HIS LOVE

[WILLIAM/CHARLIE move with Ensemble Men to another area where the CCC lines up for roll call]

**MARGARET**

Don't forget to write every week!

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HORIZONS OF GOLD

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[LIGHTS fade. Time passes. ROSE/OPAL, MARGARET at the Shanty having just received a letter; ROSE reads excitedly]

**ROSE**

APRIL FIRST NINETEEN THIRTY-NINE  
JUST WAIT 'TIL YA HEAR THE FIRST LINE  
WILLIAM SAYS HE'S EATING THREE SQUARE MEALS A DAY  
WITH MEAT ON HIS PLATE  
THEY'RE GETTIN' STRONGER AND DOIN' JUST FINE

**OPAL**

What does Charlie say!?

[ROSE and OPAL hover over the letter; MARGARET steps away from the girls reflectively; MEN upstage pantomime various tasks: raising a beam on the bridge, planting trees, digging; camaraderie is visible]

**MARGARET**

NOW THEY'RE GROWN MEN ON THEIR OWN  
HELPIN' OUT THE COUNTRY AND THEIR FAMILY BACK HOME

**OPAL**

THEY JUST FINISHED BUILDING A BRIDGE YESTERDAY  
THEY'VE PLANTED MORE TREES THAN  
THE STATE OF KANSAS EVER HAS KNOWN

**OPAL**

Sounds like an awful lot a trees!

**MARGARET**

And buildin' bridges! Who'da thought my farm boys would be building bridges.

**ROSE**

And they're eating meat everyday, imagine that.

[OPAL exits as LIGHTS fade at SHANTY; MEN pantomime working upstage; time passes. LIGHTS up in Shanty, OPAL enters waving a letter]

**OPAL**

The letter from the boys! Finally!

MAY THE THIRD, NINETEEN THIRTY-NINE

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**MARGARET**  
PLEASE, LET ME READ IT THIS TIME  
WILLIAM SAYS THEY HELPED WITH A BIG FOREST FIRE

[MARGARET gets panicky; ROSE reads the rest for her]

**ROSE**  
BUT EVERYONE MADE IT AND EVERYTHING'S GOIN' JUST FINE

**MARGARET**  
Oh, I wish those boys weren't doin' anything dangerous. I can't help but worry.

**OPAL**  
CHARLIE SAYS MA SHOULDN'T WORRY  
*(ROSE laughs at MARGARET's fretting)*  
ONLY THREE MORE MONTHS AND THEY WILL COME HOME

**ROSE**  
WILL SAYS HE MISSES YOU MA  
AND HE CAN'T WAIT TO SEE US ALL REAL SOON

**OPAL**  
AND HERE ARE TWO CHECKS FOR TWENTY FIVE DOLLARS

**OPAL**  
Can you believe it?

**MARGARET**  
I wish Edward could be here to see this. We're gonna make it!

[FOREMAN seen in another area. CCC MEN remove hats; lights up at Shanty where MARGARET reads]

**FOREMAN**  
JUNE TWENTY THREE NINETEEN THIRTY-NINE  
IT IS WITH THE DEEPEST REGRET  
THAT WE MUST INFORM YOU OF THE DEATHS OF YOUR SONS

**WILLIAM/CHARLIE**  
WILLIAM THOMAS AND CHARLES THOMAS

**WILLIAM/CHARLIE/FOREMAN**  
ON JUNE TWENTY FIRST NINETEEN THIRTY NINE  
BOTH MEN WERE FIGHTING A FIRE  
WHEN A SUDDEN WIND SHIFT CAUGHT CREWS BY SURPRISE

**FOREMAN**  
THERE WERE NO SURVIVORS

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[CCC MEN, WILLIAM and CHARLIE exit slowly; MARGARET falls to the ground; LIGHTS fade in the SHANTY]

**FOREMAN**

On behalf of the Civilian Conservation Corps and President Roosevelt, please accept my sincerest condolences in this most difficult time. Sincerely, George F. Lehman, Civilian Conservation Corps

[QUARTET mournfully enters upstage; MARGARET is lead by ROSE and OPAL to the grave site, downstage]

**7: FARTHER ON REPRISE**

**SOLO**

OH MY SISTER, ARE YOU WEARY  
FROM THE ROUGHNESS OF THE WAY

**QUARTET**

DOES YOUR STRENGTH BEGIN TO FAIL YOU  
AND YOUR VIGOR TO DECAY?

**ENSEMBLE**

FARTHER ON, STILL GO FARTHER  
COUNT THE MILESTONES ONE BY ONE  
JESUS WILL FORSAKE YOU NEVER  
IT IS BETTER FARTHER ON

[BLACKOUT]

**Act I Scene 4**

[Outside the Thomas' shanty. OPAL is folding laundry; ROSE enters, with a newspaper]

**ROSE**

I have something she'll want to see.

[ROSE hands the paper to OPAL who reads as MARGARET enters]

**OPAL**

Margaret. Some good news.

**MARGARET**

*(taking the paper; sitting, reading)*

June 3, 1940... a whole year passed... since the boys left us.

**OPAL**

I know. But look there... at the bottom.

**8: HORIZONS OF GOLD**

**MARGARET**

You read it.

**OPAL**

"The dusty plains of Kansas... taste rain for the first time since 1932."

[ENSEMBLE is seen in another light, pantomiming in slow motion, joyfully experiencing rain again; they turn out looking proudly at the fields MARGARET/OPAL/ROSE read the paper]

**MARGARET**

Keep going.

**OPAL**

"After years of devastation, Kansas farmers see blue skies over... *horizons of gold*"

**ENSEMBLE**

THE ENDLESS PLAINS WE SEE ALIVE WITH GOLDEN GRAIN  
AND ETERNAL SKIES OF BLUE REMIND US OF PROMISES THAT REMAIN

[ROSE/OPAL/MARGARET pantomime reading until ENSEMBLE retreats]

**ROSE**

Just thought you'd want to know. It's not a dust bowl anymore.

**OPAL**

I'm sure it's beautiful.

**MARGARET**

Need to get that farm up and running. I'm goin' home. And I'll be back in my *own* house again.

**OPAL**

But...is the farm...still yours?

**MARGARET**

Course it is. Reason I'm still livin' in this dump is 'cause I took my portion of the money that came from the boys and I...I sent it to the bank in Kansas. See? I knew this day would come. Edward would want this. (*turning to them sadly*) I'll be leavin'. Soon as I can get packed up.

[MARGARET steps inside the shanty]

**OPAL**

She's...not thinking straight. Talk to her.

**ROSE**

If I had a home to go back to, I'd do the same thing.

[MARGARET appears with a suitcase and begins packing the clothes that Opal had folded earlier]

**ROSE**

You can't go by yourself. I'm coming with you.

**OPAL**

Rose, what are you thinking?

**MARGARET**

Believe me. There's nothin' for you in Kansas.

**ROSE**

(*to Opal*)

You can come with us or you can stay here. I won't change my mind.

**OPAL**

You want me to come? I don't know. Kansas?



**MARGARET**

Now, you two listen! You're young. You don't need to be tied down with me. You can start over.

**OPAL**

Margaret, no...we want to help--

**MARGARET**

No!

*(collecting herself)*

I'm so sorry...things turned out this way. Opal, honey...you can go back to your family. And Rose. Oh, darlin'. Your parents... when they come searchin' for you, you gotta be *here*.

*(looks at them waiting for them to respond; silence)*

Might as well say our goodbyes sooner than later.

**OPAL**

Already?

**MARGARET**

Come on.

### **8a OPAL'S GOODBYE**

[ROSE nods to OPAL stoically; OPAL takes the cue, going to MARGARET, clinging to her for a long moment]

**MARGARET**

You be strong. Always remember: You were Charlie's gem.

**OPAL**

I won't ever forget. Maybe once we get some money in the bank... maybe then I can come out and see you. You know I will, just as soon as I can.

[OPAL embraces ROSE tearfully then exits. Music Ends]

**MARGARET**

Rose. You know I hate leaving you. But you're strong... and you'll be better off here.

### **9: GO WHERE YOU GO**

**ROSE**

No.

**MARGARET**

Stubborn.

---

**ROSE**

I'm not letting you do this alone! You're not even thinking of how you'll live.

**MARGARET**

Why should I? I don't... *live* anymore.

EVERYTHING I SEE IS BITTERNESS  
THE AIR I BREATHE IS BITTER IN MY MOUTH

It's best if you just-- go now.

**ROSE**

Where am I supposed to go? I lost my family too, you know.

WE'LL SURVIVE YOU MUST BELIEVE ONE DAY AT A TIME

**MARGARET**

WHAT WILL TOMORROW BRING? MY HOPE HAS DIED

**ROSE**

SO I'LL STAY WITH YOU NO MATTER THE COST

**MARGARET**

I'VE NOTHING TO GIVE ... WHEN SO MUCH IS LOST  
I'D ONLY BRING YOU DOWN

**ROSE**

Margaret, I'M MAKING YOU THIS VOW  
I WILL GO WHERE YOU GO  
I WILL STAY AT YOUR SIDE  
MAY GOD HEAR WHAT I SAY  
AND HELP ME TO LIVE OUT THIS PROMISE EACH DAY  
I KNOW ALL YOU'VE LOST  
BUT YOUR LIFE IS FAR FROM THROUGH  
GOD MUST HAVE A PLAN  
AND SOME DAY, SOME DAY I BELIEVE  
HE'LL GIVE YOU PEACE...HE'LL FIND ME A HOME  
I SEE THE DAY AND UNTIL THAT DAY YOU ARE NEVER ALONE

[BLACKOUT]

**9a BACK TO GOODLAND TRANSITION**

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**Act I Scene 5**

[Downtown Goodland. ENSEMBLE enters energetically]

**10: GOODLAND!**

**ENSEMBLE**

HELLO NEIGHBOR, GOOD DAY FRIEND  
HERE IN SHERMAN COUNTY KANSAS  
NINETEEN FORTY'S LOOKIN' GRAND  
WE'RE HAPPY TO BE LIVING HERE IN GOODLAND

**MAN**

Well, folks! After eight long years of drought, *Goodland* Kansas can once again live up to her name. Let's hear it for the harvest of 1940!

*(Joyful shouting and applause erupt)*

And here's to that golden wheat as far as the eye can see!

**ENSEMBLE**

THESE HIGH PLAINS OF KANSAS SO WILD AND SO FREE  
AWAKEN A MAN TO BE ALL THAT HE CAN BE  
OUR EYES ON THE PRIZE AND OUR HANDS ON THE PLOW  
THE SUN ON OUR SHOULDERS AND THE SWEAT ON OUR BROW  
HERE IN GOODLAND, HERE IN GOODLAND

[Dance break]

THESE HIGH PLAINS OF KANSAS SO WILD AND SO FREE  
AWAKEN A MAN TO BE ALL THAT HE CAN BE  
OUR EYES ON THE PRIZE AND OUR HANDS ON THE PLOW  
THE SUN ON OUR SHOULDERS AND THE SWEAT ON OUR BROW  
HERE IN GOODLAND, HERE IN GOODLAND!

[MARGARET and ROSE enter; Lights soften on ENSEMBLE]

**10a AFTER GOODLAND**

**ROSE**

Good to be back?

**MARGARET**

Feels like...like I never left. *(turning sad)* I know it will never be the same.

**ROSE**

I take care of us, don't worry. You go on down to the farm. I'm going to see if I can find work in one of the shops.

[ROSE moves upstage then exits as EDITH and ETHEL approach]

**EDITH**

Margaret Thomas! Is that *you*? You came back!

**ETHEL**

It's good you're back home now.

**EDITH**

News reached us, of course, about Edward... so sad.

**ETHEL**

Now, it can't be true...the rumor we heard about the boys in some forest fire?

[MARGARET nods, ETHEL opens her arms to Margaret]

**EDITH**

But, tell me... What will you do about the farm?

**10b MARGARET'S FARM**

**MARGARET**

Well...I'm sure it'll take time to get it up and running...

**ETHEL**

Oh, dear. You don't know. Margaret-- Your farm's been foreclosed.

**EDITH**

Harvey saw it in the paper last week. The land's up for auction beginning of next month.

**MARGARET**

No. It must be a mistake. I'll straighten it out at the bank tomorrow.

**EDITH**

Yes. I sure hope you do.

**ETHEL**

It's unthinkable...after all you've been through, surely they wouldn't take your house as well.

**EDITH**

Well. We best be going.

[MARGARET watches them go, gathers her courage and leaves as the scene transitions]

**11: HOLD ON REPRISE**

**Act I Scene 6**

[The Thomas Farm. MARGARET enters; tired from her walk, suitcase in hand; she walks to the porch and takes the 'Notice of Sale' off the door]

**MARGARET**

BUT IF BREATHIN' IS ALL THAT YOU GOT LEFT  
THEN THAT'S WHAT YOU HOLD TO  
THAT'S WHAT YOU CLING TO  
I'LL HOLD ON, I'LL HOLD ON TO THE VERY LAST BREATH

[MARGARET is sits sadly on a bench; ROSE enters with a bag of groceries; seeing her, MARGARET hides the paper from her]

**ROSE**

I got dinner for us.

**MARGARET**

There's enough here to eat for a few *days*. You must have found a job, then.

**ROSE**

No. I didn't. No help needed anywhere.

**MARGARET**

Then where'd you get all this?

**ROSE**

I got it, alright? *(Margaret gives her a look)* It's *nothing*.

**MARGARET**

It's not nothin'. What happened?

**ROSE**

Anillo de mi Abuela.

**MARGARET**

*(taking her hand looking for the ring)*

Your grandmother's ring? You sold it? No.

**ROSE**

We have to eat. Besides, *you* are my family now. *This* is my home.

**MARGARET**

Rose, sweetie. About the house. We can't— I'm...I'm in trouble with the bank.

**ROSE**

I know. Take this. It's left over from the ring. Take it to the bank. Margaret. Take it. Tell them we'll pay more each week because I *will* find work...today. If not in town, then... in the fields.

**MARGARET**

It's not like California. Farmers around here ain't gonna pay you to work in a wheat field.

**ROSE**

Just go to the bank today. I'll be back before dark.

**MARGARET**

Come and rest first. Rose, it's gotta be a hundred degrees. You haven't eaten a thing—

**ROSE**

Don't worry. Promise me.

**12: DUSTY ROAD**

[SCENE transitions to a barren road]

**ROSE**

WHERE ARE YOU LEADING ME, YOU DUSTY ROAD  
ANOTHER LONELY PATH, TO WALK ALONE  
AND ALL I CAN SEE, A BARREN HORIZON  
I'M SEARCHING AGAIN AND MAYBE THIS TIME  
THIS CHANCE COULD BE MINE

[ROSE encounters FARMER/WIFE working]

**ROSE**

My name is Rose. I'm looking for work. I can start right away. I'm reliable...

**WIFE**

Move along, girl. There's no work for *you* here.

[ROSE moves on determined but the heat is getting to her]

**ROSE**

IN A LAND OF PROMISE THERE'S SO MUCH TO GAIN  
YOUR SPACIOUS SKIES, YOUR AMBER WAVES OF GRAIN  
YET ALL I CAN SEE, A BARREN HORIZON

**ROSE**

THERE'S NOTHING FOR ME, NO PLACE TO BELONG  
WHY SHOULD I GO ON

[MUSIC INTERLUDE SUGGESTION: lighting becomes more intense: Kansas farm folk move on in different areas working. ROSE goes to each looking for work as if she is moving from farm to farm; she is rejected at each. They may begin to move more forcefully, encircling her or moving together away from her; They exit leaving her confused, weak, desperate]

**ROSE**

OVER AND OVER I'M LEFT HERE ALONE  
NO FAMILY TO CLING TO NO PLACE OF MY OWN  
THERE'S NO ONE TO HELP ME, THERE'S NO ONE TO SEE  
THIS FEAR THAT CRIPPLES ME

BUT I WILL SURVIVE AND SOMEHOW I'LL STAY STRONG  
IN A WORLD THAT DENIES ME A PLACE TO BELONG  
A WORLD THAT FEELS DARKER THAN EVER  
WILL I BE ALONE HERE FOREVER

*(light headed; drained physically and emotionally)*

Don't stop. Keep. Going.

*(seeing something just before begins to faint, reads)*

'Bollen farm'

[ROSE sinks down, dizzy, looks at the sun and faints; MUSIC changes; BO enters, immediately seeing ROSE; kneels, lifts her head she rouses as he lifts her to her feet, she collapses again; he carries her off as lights fade]

[BLACKOUT]

**Act I Scene 7**

<<*SFX: 1940 radio drama*>>

[The Bollen Living Room. NETTIE sits on the floor next to the radio, listening intently. ROSE is asleep on the couch. PEARL enters]

**PEARL**

Turn that off. You'll wake her up.

**NETTIE**

Shh. I gotta find out what happens.

**PEARL**

We don't come here to sit at the radio. We come to work.

[PEARL turns off the radio; NETTIE stands and stomps her foot; ROSE is waking, disoriented]

**NETTIE**

Pearl! It was almost over!

**ROSE**

'Scuse me. Where am I??

[NETTIE and PEARL turn surprised; ALICE enters with a plate of cheese and bread, a glass of water, and hands it to PEARL with some annoyance]

**NETTIE**

See? *You* woke her up.

**ALICE**

Here.

**PEARL**

We were told to let you sleep. You must be hungry.

[PEARL sits; ROSE takes the plate. ALICE stares at Rose critically]

**ALICE**

You slept *three hours*.

**NETTIE**

Yeah. Looked like you was half dead. It was so dramatic.



**NETTIE continued**

*(facing out, dramatizing in a deep radio voice)*

“Lost and destitute, the girl languishes under the relentless Kansas sun! Who will save her?”

**ALICE**

Of course it would be John Bollen. He can't help being heroic.

**ROSE**

Who's he?

**PEARL**

He owns the farm.

**NETTIE**

Yep! Those are his fancy pillows you were drooling on. Oh, don't look so embarrassed.

*(dreamily, reassuring Rose)*

I always wished I'da got rescued from dyin' in some ditch, by a man like that.

**PEARL**

What's your name?

**ROSE**

It's Rose.

**NETTIE**

Figures. Even your name is romantic. I always wished I was named after a flower. I'm *Nettie*.

**PEARL**

And I'm Pearl. We help out on the Bollen farm every summer, making meals during harvest.

**NETTIE**

Mother says it's the least we can do, seeing's how Mr. Bollen about saved our family during the dry years. But if you asked me, I'd say it about time Mr. Bollen found himself a new wife. Oh, and that's Alice. She *'works'* here too. *Works* on catchin' Mr. Bollen's eye.

**ALICE**

Did anyone ever tell you, you talk too much?

**PEARL**

Every day.

**ROSE**

It must be something to work in a home...like this.

HORIZONS OF GOLD

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**ALICE**

You know, this is one of the nicest houses around. John has done very well for himself.

**NETTIE**

Mr. Bollen's got a bunch of money, but he's not high about it. The guys just call him Bo.

**ALICE**

Wouldn't mind calling him *my* beau.

**ROSE**

Uum, thank you for your kindness...but I need to be getting on. I have to find work today.

**NETTIE**

*Oh...* There's nothin' but work around here! Just not the kind ya get paid for.

**PEARL**

This Depression's made it awful hard to find a decent payin' job...

**ALICE**

*(patronizingly)*

Mr. Bollen is very generous to the needy. Poor folk come, pick up what the combines leave behind...and tend his vast vegetable gardens.

**PEARL**

It's hard work but they never go home hungry.

[ALICE exits; ROSE shrugs]

**ROSE**

Well...I haven't found anything else. I suppose—

**NETTIE**

You can stay! *I'll* show Rose to the east field.

[PEARL smiles, shakes her head as she exits; NETTIE talks as she walks  
Rose off the other direction]

While we walk...you can tell me your *whole life* story...I promise not to interrupt!

**12a RADIO TAG**

[BLACKOUT]

**Act I Scene 8**

[<<SFX Rooster crow>> The Bollen Barn. NETTIE following Bo]

**NETTIE**

And that's the *whole* story about Rose. Not sure even *I* could come up with something *that* tragic. But it's God's truth... and I didn't leave *anything* out.

**BO**

You never do, Nettie.

**NETTIE**

*(becoming serious and wistful)*

And to think, *Will* was her husband. 'Course he was the responsible one, wasn't he. It was Charlie who was always makin' us girls laugh.

*(noticing that Bo seems to be in another world)*

Mr. Bollen?

**BO**

I know Nettie, they were cousins of mine...like younger brothers to me.

*(NETTIE nods sadly; BO pulls himself back to the present)*

But...Margaret. She won't speak to me. Seems there's something between us, I can't fix. So, uh, let's not tell Rose that I'm related to the family.

**NETTIE**

Would *I* say anything??

*(BO gives her a questioning look)*

I'll try my very best.

[NETTIE pantomimes zipping her lips]

**BO**

'Atta girl. And you be sure to let me know if there's *anything* she needs.

**NETTIE**

You can count on me, Mr. Bollen.

**12b: GOOD MORNING**

[PEARL has entered and intercepts NETTIE giving her instructions; BO goes the other way; HANK enters, PEARL notices]

**HANK**

Mornin' Boss!

**BO**

Hank. I see you finished the east field yesterday.

**HANK**

Sure did... that new combine you got is a beaut. The work got done...no thanks to—

[CLARENCE and OTIS enter oblivious of Bo or Hank]

**OTIS**

No. I been out in that old Ford all week. It's my turn with the new John Deere...you said I could.

**BO**

You clowns got that tractor fixed yet?

**CLARENCE**

Oh! Hey there Bo. Yep. We was just gettin' to it! Weren't we?

**OTIS**

Yep. Just now.

**BO**

*(to Hank)*

Make sure they do.

[BO starts to exit; ALICE enters, thrilled to see him]

**ALICE**

Well, *good morning*, Mr. Bollen!

[BO smiles, nods, continuing exiting]

**BO**

Good morning, Phyllis.

**ALICE**

*Alice.*

**HANK**

Well, *good morning*, Alice!

[Ignoring him, ALICE continues exiting the stage]

**ALICE**

Morning Hank.

---

**PEARL**

Hi, Hank.

[HANK nods to her but doesn't really notice. PEARL exits with Nettie. CLARENCE and OTIS have been arguing for a moment while ROSE has entered upstage by the pump with a cup; dips it into the bucket]

**CLARENCE**

Well, hello there miss. You're new here in wheat country, I bet. I'm Clarence!

**OTIS**

I'm Otis. Hey, she ain't sayin' nothin'

[ROSE politely nods at them, hoping they will leave her alone]

**CLARENCE**

Are you deaf?!?

**HANK**

If she's deaf, yellin' at 'er won't help. She looks Mexican to me. Maybe she don't speak English.

**OTIS**

Clarence! Try speakin' some a' yer Spanish to 'er!

**CLARENCE**

Stand back. *(approaches Rose)* Hola!

### **13 FARMERS SERENADE**

**CLARENCE**

I BE YOUR AMIGO?

**ROSE**

*(turned away from them)*

DON'T MAKE ME VOMITO

[ROSE turns back to them immediately smiling, innocently playing along]

**CLARENCE**

CAT GOT YER TONGUE SENORITO?

That's all the Spanish I know.

**OTIS**

I don't know *any*. You speakay Engleesh??

HORIZONS OF GOLD

---

**ROSE**

Claro que si - ¿Por qué les diría eso? (*Of course-- Why should I tell you?*)

**OTIS**

Well I'll be a cow kicked by a mule! Clarence, what'd she say?

**HANK**

I bet she was tellin' you two to get back to work.

**ROSE**

A-DI-OS!

[ROSE starts to exits]

**CLARENCE**

Hey, she's gettin' away! Come on Otis...

**CLARENCE**

YOU'RE SUCH A PRETTY SENORITA  
WE ALL THINK YOU'RE REALLY NEATA

**OTIS**

WE WANT YOU TO BE KNOWIN'  
THAT WE'RE REALLY GOOD AT GROWIN'

**OTIS**

SEN- YOR-ITA  
OH- SO- NEATA

**CLARENCE**

KNOWIN'  
GOOD AT GROWIN'

[CLARENCE and OTIS grab Hank and he reluctantly joins in]

**HANK/CLARENCE/OTIS**

ALL THE GOLDEN GRAIN YOU SEE BEFORE YER PURTY EYES  
JUST THINK IT'S ALL BEEN GROWN BY US THREE GUYS...OLE!

**CLARENCE**

Hey. You wanna take a ride in Bo's new combine?

**ROSE**

Nunca.

**HANK**

Only reason she'd look at either a' you is cause she don't understand you. She don't know you're both dumb as the day is long.

**ROSE**

Oh, I *know*...all too well.

**13a: FARMERS' PLAYOFF**

[ROSE exits pleased with herself as lights slowly fade]

---

**Act I Scene 9**

[The Thomas Kitchen where MARGARET is scrubbing. ROSE enters wearily with a basket of food]

**MARGARET**

You look terrible.

**ROSE**

You don't look so good yourself. Your face is flushed. Sit down.

*(ROSE pours water into two mugs from a pitcher)*

You're working too hard again. Come on. Sit.

[MARGARET holds her head, moans as she sits; ROSE holds her lower back, moaning as she sits slowly]

**MARGARET**

Here's to over-worked, under-fed widows.

**ROSE**

Cheers.

*(raising her mug, they drink)*

But we won't be under fed tonight.

[ROSE pushes the baskets towards MARGARET]

**MARGARET**

Goodness sakes. Fresh vegetables and bread? Milk... and eggs too? Where'd you get all this?

**ROSE**

The farm where I'm working.

**MARGARET**

Whose farm is it?

**ROSE**

John Bollen's. I haven't met him yet but the girls said that he insisted on giving us dinner.

*(noticing Margaret's sudden discomfort)*

Margaret? You okay?

**13b: MARGARET'S NEWS**

**MARGARET**

I'm okay. You go on up and rest.

---

**ROSE**

Not until I find out what's wrong.

**MARGARET**

*(avoiding the question and changing the subject)*

There *is* something. It's not right to keep it from you.

*(taking 'notice of sale' from the counter, giving it to ROSE)*

See...Edward had borrowed an awful lot against this house... I went to the bank today but—

**ROSE**

Foreclosure? Didn't you give them the money?

**MARGARET**

It's too late.

**ROSE**

We're gonna be homeless.

**MARGARET**

Now, Rose... listen. I sent a letter to Edward's brother...Lawrence. He's got plenty of money.

**ROSE**

Then he'd help us. Margaret, what? Wouldn't he help us?

**MARGARET**

If he wanted to.

*(Avoiding answering; becoming wistful)*

Did you know Edward and Lawrence grew up in this house? Um-hmm. When their father died, Lawrence was sure he'd inherit the farm. But my Edward...he was one who loved the land. Lawrence loved the profits. Their father knew that. Lawrence never forgave us.

#### **14: HOUSE OF MEMORIES**

**ROSE**

But after all that's happened, surely he wouldn't refuse to help you.

**MARGARET**

I hope you're right... cause I'm not sure I can bear another loss.

IF PAIN WERE THE MEASURE OF LIVING  
THEN I GUESS I HAVE LIVED MORE THAN MOST FOLKS COULD TELL  
BUT IN THIS OLD HOME ARE THE GOOD DAYS I'VE KNOWN  
I SUPPOSE IT'S JUST HARD TO LEAVE IT ALL BEHIND  
IT'S LIKE A FRIEND WHO'S BEEN WITH ME ALL OF THIS TIME



**MARGARET**

Being here, I feel connected to them again. You know...our first kiss was on that front porch. And after we got married, we moved in here to help Edward's parents. So many memories in this kitchen. Seems like just yesterday, my little boys were chasing each other around this table--

**ROSE**

Oh, Margaret, if it's too painful...

**MARGARET**

No, I *need* to remember. Might need a moment to myself.

[ROSE nods, squeezes her hand; exits; MARGARET reminisces]

**MARGARET**

THIS HOUSE LIKE MY SOUL HAS GROWN WEARY AND OLD  
BUT IT'S FILLED WITH SWEET MEMORIES OF MY DEAR MEN

[MARGARET steps away from the kitchen as LIGHTS shift. WILLIAM, CHARLIE and EDWARD enter after a long day of work throughout the following; MARGARET watches as they interact, make jokes etc]

AND THE DAYS THAT I YEARN TO LIVE  
TO LIVE ONCE AGAIN  
THIS HOUSE BRINGS BOTH JOY AND HEARTACHE  
BUT OH, HOW I WISH I COULD LIVE OUT MY DAYS  
IN THIS PLACE FOR EDWARD'S SAKE  
NOW ALL THAT I HOLD DEAR IS GONE  
IT'S LIKE LETTING GO AND SAYING GOODBYE  
TO THE LAST LITTLE PIECE OF MY HEART  
ALL ALONE AND NOWHERE TO GO  
FROM THIS HOUSE OF MEMORIES

[MARGARET turns away; WILLIAM, CHARLIE, EDWARD exit;  
LIGHTS restore]

THIS HOUSE OF MEMORIES THIS HOUSE OF MEMORIES

[BLACKOUT]

**14a HOUSE OF MEMORIES TRANSITION**

**Act I Scene 10**

**15: COUNT IT ALL JOY**

[Music may start off stage as WORKERS enter the field; we see ROSE working in one corner by herself; ENSEMBLE pantomime gathering wheat; raking, piling it into a wheelbarrow]

**WOMEN**

OH MY SISTER ARE YOU WEARY  
FROM THE ROUGHNESS OF THE WAY  
DOES YOUR STRENGTH BEGIN TO FAIL YOU  
AND YOUR VIGOR TO DECAY

**ENSEMBLE**

COUNT IT ALL JOY, COUNT IT ALL JOY MY BROTHER  
COUNT IT ALL JOY, COUNT IT ALL JOY  
COUNT IT ALL JOY, COUNT IT ALL JOY MY SISTER

**CHILD or WORKER**

It's Mr. Bollen!

[BO enters, greets the workers. CHILDREN eagerly go to him. PEARL has entered and through the following is helping him as WORKERS gather and ladle water in their tin cups]

**ENSEMBLE**

COUNT IT ALL JOY MY BROTHER COUNT IT ALL JOY  
THESE DAYS ARE LONG BUT MAKE US STRONG  
SO COUNT IT ALL JOY

**BO**

THOUGH IT'S DARK ON THIS JOURNEY AS WE TRAVEL THIS LAND  
AND AT TIMES IT MAY SEEM LIKE THERE'S NO HOPE AT HAND

**BO / CHILDREN / ENSEMBLE**

BUT THE DAY'S A BIT BRIGHTER THE LOAD JUST SEEMS LIGHTER  
EVEN WRONGS ARE MADE RIGHTER  
WHEN WE COUNT IT ALL JOY

**ENSEMBLE**

COUNT IT ALL JOY MY SISTER COUNT IT ALL JOY  
IN SUN OR RAIN IT'S MY REFRAIN TO COUNT IT ALL JOY

[NETTIE follows at a distance with a large basket of apples]

**NETTIE**

It's so hot, I'm melting! Pearl, I'm going to die!

**BO**

*(sarcastically)*

Oh, Pearl, your poor, poor sister! We'd hate for her to get over heated...

[BO splashes NETTIE; ROSE observes surprised, amused]

**NETTIE**

Mr. Bollen!

[A water fight ensues: CHILDREN gather and dance around]

**ENSEMBLE**

JOY MAKES THE LOSER TO FEEL LIKE HE'S WINNIN'  
THE OLD MAN TO FEEL LIKE HIS LIFE'S JUST BEGINNIN'  
WHEN HOPE'S ALL BUT GONE AND LIFE AIN'T WORTH LIVIN'  
I'VE MADE UP MY MIND TO COUNT IT ALL JOY  
COUNT IT ALL JOY...OH!  
COUNT IT ALL JOY MY BROTHER COUNT IT ALL JOY  
THESE DAYS ARE LONG BUT MAKE US STRONG  
SO COUNT IT ALL JOY  
COUNT IT ALL JOY MY SISTER COUNT IT ALL JOY  
IN SUN OR RAIN IT'S MY REFRAIN TO COUNT IT ALL JOY  
IN SUN OR RAIN IT'S MY REFRAIN TO COUNT IT ALL JOY

**PEARL**

Run along now. Leave Mr. Bollen be.

[CHILDREN exit]

**BO**

Thanks for your help ladies.

**PEARL**

Tell the men supper will be on the table in an hour.

[PEARL exiting, NETTIE follows, then spots Rose working]

**NETTIE**

Oh Rose!!... you've been working hard... you must want to cool off too!

[NETTIE starts to hoist the bucket]

---

**PEARL**

Oh, no you don't! Come on. See you tomorrow Rose.

[PEARL and NETTIE exit as BO crosses to Rose who watches them]

**BO**

She can be a bit of a handful can't she?

[ROSE turns to him]

It's Rose, isn't it? (*extending his hand*) I'm John Bollen.

**15a: ROSE AND BO MEET**

I'm sorry I didn't have a chance to... talk with you after... Not sure you remember...

**ROSE**

I remember enough. (*shakes her head embarrassed*) You went out of your way to –

**BO**

I'm glad you're okay. And I'm glad you're here.

**ROSE**

I wanted to thank you for the extra food you gave me. But...I'm not here to take handouts. I mean to *work* for everything you've given.

**BO**

No, no. It was my pleasure. Ya know, seems everyone here, is here for a reason. Maybe you are too. (*beat*) As long as you're on my farm, you'll be taken care of.

**ROSE**

I don't know why you'd...you'd care what happens to *me*?

**BO**

I just do. I heard about... all you've been through back in California.

[ROSE looks up at him, surprised, drawn in]

And about your late husband, Will, and his brother. Such a terrible loss...to us all. It means a lot to me that you've been taking care of their mother.

[ROSE again surprised now even confused; BO nods, unable to say more]

You let the girls know if you need anything at all.

[BO exits abruptly; ROSE watches trying to make sense his concern]

**16: A PLACE TO STAND REPRISE**

---

**ROSE**

WHY SHOULD HE A MAN, A MAN OF STANDING EVEN CARE  
OR NOTICE A NOBODY FROM WHO KNOWS WHERE  
WHEN HE SPOKE TO ME I FELT AS IF WAS SOMEBODY NEW  
A WOMAN OF HONOR AND WORTH  
BUT I'M SURE IT'S NOT TRUE  
HE TOUCHED A PLACE IN ME  
I FELT SOMETHING COME ALIVE AS IF I HAD  
A PLACE TO STAND, A PLACE TO BELONG  
A PLACE WHERE MY HEART COULD RUN FREE  
I WANT TO GO, SHOW ME THE WAY  
AND I WILL SPREAD MY WINGS AND FINALLY BREATHE

[ENSEMBLE sings intently as they work; ROSE wanders through them]

**ENSEMBLE**

OH DELIVER FROM THE SHIFTING SAND OF MY YESTERDAYS  
DAYS OF SEARCHING DAYS OF HIDING AND RUNNING AWAY  
I NEED SOLID GROUND A SOLID PLACE UNDER MY FEET  
IS THERE A PLACE BEYOND TODAY JUST FOR ME

**ROSE**

AND SOMEHOW I CAN SEE IT IN THIS FIELD OF GRAIN  
I CAN ALMOST FEEL IT LIKE A COOL SPRING RAIN  
IT FEELS EVEN CLOSER THAN EVER BEFORE  
AND I WILL PRESS ON 'TIL THE DAWN OF A NEW DAY  
UNTIL I REACH

**ROSE**

A PLACE TO STAND  
A PLACE TO BELONG  
A PLACE WHERE MY HEART  
COULD RUN FREE  
I WANT TO GO  
SHOW ME THE WAY  
AND I WILL SPREAD MY WINGS  
A PLACE TO STAND  
A PLACE TO BELONG  
AND I WILL SPREAD MY WINGS  
AND FINALLY BREATHE

**ENSEMBLE**

A PLACE TO STAND  
A PLACE TO BELONG  
  
I WANT TO GO  
SHOW ME THE WAY  
SPREAD MY WINGS  
A PLACE TO STAND  
A PLACE TO BELONG  
SPREAD MY WINGS  
AND FINALLY BREATHE AHH!

[BLACKOUT]

**Act II Scene 1**

**17: THE LIFE THAT WE ALL LOVE**

[The Bollen Farm. A spread of food on tables; WOMEN set picnic blankets at the edges of the stage; OTIS and CLARENCE dip their finger in a casserole or steal a drumstick. PEARL slaps their hands, reprimanding them then encouraging everyone to gather to give thanks]

**PEARL**

IT'S RIGHT FOR US TO GATHER TO BE THANKFUL FOR THIS HARVEST

**HANK**

THE YEARS OF DROUGHT AND DUST ARE IN THE PAST

**CLARENCE/OTIS**

AND JUST NOW FOR THE FIRST TIME THE BARNS ARE OVERFLOWIN'

**ALL MEN and WOMEN**

I'D SAY IT'S TIME TO CELEBRATE AT LAST

**ALICE**

NOW WHERE'S THE MAN OF THE HOUR THE ONE WE ALL ADMIRE

**HANK**

IS BO THE ONLY ONE YOU WANT TO SEE?

**ALICE**

*(waving Hank off, showing off her pie to the girls)*

I KNOW HE HAS A SWEET TOOTH AND CREAM PIE IS HIS FAVORITE

**WOMEN**

*(sarcastically)*

ONE TASTE, HE'LL FALL IN LOVE, I GUARANTEE

**MEN**

AND ONCE A YEAR WITH HARVEST DONE

**WOMEN**

IT'S TIME TO FEAST AND HAVE SOME FUN

**MEN AND WOMEN**

LET'S CELEBRATE THE LIFE THAT WE ALL LOVE

**MEN**

IN HARMONY WE WORK THE LAND I MAY BE JUST A HIRED HAND

**MEN AND WOMEN**

BUT FARMIN' IS THE LIFE THAT WE ALL LOVE

**MEN**

HEY LADIES HAVE YOU NOTICED HOW FARMIN' WORK'S DEMANDIN'

**MEN (bragging) and WOMEN (sarcastic)**

THERE'S NOTHIN, LIKE A TRACTOR-DRIVIN' MAN

**WOMEN**

IT'S TRUE YOU'VE EARNED OUR PRAISES  
FOR WORKIN', SWEATIN', STRAININ'  
BUT BEFORE YOU COME A CALLIN' TAKE A BATH

[Dance Break! Then BO enters, encouraging an unsure Rose to follow]

**HANK**

HEY HERE'S THE MAN OF THE HOUR

**NETTIE**

*(to Rose)*

YOU'RE JUST IN TIME FOR DINNER

**BO**

I BROUGHT SOMEONE I'D LIKE YOU ALL TO MEET  
JUST A WEEK OR TWO IN KANSAS I TRUST YOU'LL MAKE HER WELCOME

**MEN AND WOMEN**

*(Nettie escorts Rose away from the group happily)*

NO ONE CAN MATCH BO'S HOSPITALITY

**MEN**

SO ONCE A YEAR WITH HARVEST DONE

**WOMEN**

IT'S TIME TO FEAST AND HAVE SOME FUN

**MEN AND WOMEN**

LET'S CELEBRATE THE LIFE THAT WE ALL LOVE

**PEARL**

NOW GET IN LINE AND GRAB A PLATE

**CLARENCE**

DON'T TELL HER I ALREADY ATE

**MEN AND WOMEN**

YES FARMIN' IS THE LIFE THAT WE

**ALICE**

YOU GIVE THAT PIE RIGHT BACK TO ME!!

**MEN AND WOMEN**

FARMIN IS THE LIFE THAT WE...

[A struggle for the pie has been ensuing, between ALICE and OTIS; pie ends up in OTIS face]

WE LOVE!

[OTIS hands the remains to Alice who pathetically offers it to Bo]

**ALICE**

I made this pie... just for you.

**BO**

Thank you, Mavis.

**ALICE**

*Alice.*

[ALICE exits humiliated while PEARL hands Bo a full plate; He adlibs his thanks and moves to some guys. NETTIE as brought a plate to Rose]

**17a: THE PICNIC**

**NETTIE**

Now that was entertaining! I don't think Vivian Leigh could have acted it better.

*(in her best Scarlet O'Hara, southern belle voice)*

Oh, my *beau!* Take this...this *sugah... cream... pah*, as a token a' mah undyin' affection.

*(switching to a Rhett Butler voice)*

And Bo would take one look at her and say: "Frankly, my dear... I don't give a --"

**PEARL**

*Henrietta Josephine!* That movie's corrupted your soul.

*(gently)*

And let's be more careful. Mr. Bollen may still be grieving.

**ROSE**

Grieving? He lost someone?

**NETTIE**

*(wide-eyed and silent for a moment)*

We all got horrible memories of that day.

**ROSE**

What day? What happened?

**NETTIE**

I'm not supposed to talk about it.

[ROSE, pensive, studies BO who approaches; PEARL motions to NETTIE]

**PEARL**

Come on, let's go clean up.

---



**BO**

Well? How's lunch?

**ROSE**

Delicious. I've never been to a picnic before.

**18: DRAWN TO YOU**

**BO**

Then I hope it's the first of many. And this year we finally have reason to celebrate.  
*(notices her more closely)*

You sure you're holdin' up okay?

**ROSE**

I'll be fine.

**BO**

Just the same...I don't think I want you out in that field anymore.

**ROSE**

Oh, but...please...I need to stay --

**BO**

Oh, no, no. Course, you'll *stay*. How about up at the house instead? Makin' meals for the men. Just until the harvest is in? Would you like that?

**ROSE**

I would love that.

*(when neither knows what to say next)*

Well – I guess I'll go get started. Thank you.

[BO watches her go to Pearl; LIGHTS soften on the scene behind him]

**BO**

WHY AM I SO DRAWN TO YOU TO MEET EVERY NEED  
TO SHELTER YOU, SHOULDER YOUR CARES  
I GUESS YOUR HEART LIKE MINE IS ACQUAINTED WITH GRIEF  
I KNOW THE BURDEN YOU BEAR

**HANK**

Hey, Bo! You gotta come over here and help me settle an argument...!

[FARMERS argue/laugh; BO is pulled out of his thoughts. LIGHTS fade]

**19: HOPEFUL ROSE**

---

**Act II Scene 2**

[The Thomas house. MARGARET sits on the porch peeling potatoes;  
ROSE is heard from inside the house]

**MARGARET**

Someone sounds happy in there.

[ROSE steps out to the porch; surprisingly happy]

**ROSE**

I went to a picnic today. I've even made a few friends.

<<SFX: a car pulling in >>

Who's that?

[MARGARET looks down the lane; then hands the potatoes to ROSE]

**MARGARET**

*(tensely)*

It's Lawrence. Why don't you go back inside. And keep singin' that song for me.

[MARGARET takes off her apron and braces herself as LAWRENCE  
enters. He sees Margaret and stops short]

**LAWRENCE**

Margaret. I-- planned to call before I came...but...

**MARGARET**

We don't have a phone.

**LAWRENCE**

Of course. I'm sorry I couldn't make it to the funeral. My deepest condolences.

*(clears his throat, turning to business)*

Well. I got your letter. I, uh... I worked everything out with the bank.

**MARGARET**

Really?

**LAWRENCE**

Thought it would... honor Edward...to keep this land in the Thomas name.

**MARGARET**

Oh, my.

[MARGARET is overwhelmed with relief; LAWRENCE moves on abruptly, taking out a manilla folder and pen]

**LAWRENCE**

Just need you to sign here. Timing couldn't be better. I'll hire a few local men to prepare for planting in another six weeks.

**MARGARET**

You paid our debt and...you're going to farm it for us, too?

[MARGARET steps away looking out at the land proudly]

**LAWRENCE**

Now, seems you misunderstand. I bought the land.

**MARGARET**

Oh! To see these fields full of wheat again...

**LAWRENCE**

*No*, Margaret. I bought it from you. Not for you.

**MARGARET**

What? What do you mean?

[MARGARET takes the folder back from Lawrence, scans it]

**LAWRENCE**

I need to see this land start turning a profit again. Tenant farmers will be coming in and...you won't be able to stay here.

**MARGARET**

*(turning contrite, desperate)*

Lawrence, please. I've got no place to go.

**LAWRENCE**

Come, now. You'll find some work and a little room in town.

**MARGARET**

Just how does it honor your brother to leave his widow with nothing?

**LAWRENCE**

This was *my father's* property. I'm only claiming what's rightfully mine.

*(when she protests)*

Margaret, should you really expect to keep land that *you* abandoned?

**MARGARET**

You're the one who left! Moved yourself and all your money out of the dust...never looking back while we suffered for seven years. We went through hell! I'm still going through it. *You...* Get off a' my property.

**LAWRENCE**

*(holds up the manila folder)*

Careful, now. It's not your property anymore.

[ROSE opens the door and steps on to the porch]

**ROSE**

Margaret? I heard shouting. Are you alright?

**LAWRENCE**

And where'd you come from?

**ROSE**

I'm Rose. Margaret's daughter-in-law.

[LAWRENCE gives MARGARET and unbelieving look]

I was married to William.

**LAWRENCE**

I'm sorry for your loss. Willie was such a nice boy. Well. I'll give you...a few weeks to find...arrangements for the two of you.

**20: HOUSE OF MEMORIES REPRISE**

[LAWRENCE exits. MARGARET goes to the bench wearily]

**ROSE**

We'll... make it through.

**MARGARET**

IT'S LIKE LETTING GO AND SAYING GOODBYE  
TO THE LAST LITTLE PIECE OF MY HEART

**MARGARET and ROSE**

ALL ALONE AND NO WHERE TO GO  
FROM THIS HOUSE OF MEMORIES

[BLACKOUT]

**20a: GETTING READY FOR THE DANCE**

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**Act II Scene 3**

[LIGHTS up in the Bollen Barn. ALICE folds a tablecloth; HANK enters]

**HANK**

Hey Alice! I heard you was lookin' for me.

**ALICE**

Yep. You need to move all them grain sacks to the other end of the barn.

**HANK**

That was *it*?

**ALICE**

Gotta get this place ready for the dance tonight.

**HANK**

Right. Uh, speakin' of the dance, Alice. Maybe...you and me...uh...

**ALICE**

Grain sacks, Hank.

**HANK**

Grain sacks. Right.

[HANK does as he is told; ROSE enters and hangs a lantern on the wall]

**ALICE**

Ah. Glad you're here. I wanted to say goodbye.

**ROSE**

What for?

**ALICE**

Today's the last day of harvesting. You're not needed anymore.

*(Rose can't hide her sad surprise)*

Oh, and... about the dance tonight...it might be better if...

**ROSE**

...I didn't come.

**ALICE**

I wouldn't want you to feel out of place. You know?

[NETTIE/PEARL enter; ALICE pushes the table cloths to Nettie]

**ALICE**

Nettie, hurry. You haven't even set up the tables yet. Some of the gals are bringing pies, so make sure you put out plates and utensils. And I put you in charge of the drinks too.

**NETTIE**

I thought we were *all* supposed to help.

**ALICE**

I have to get myself ready for a *certain* farmer. Did you know... he *sleeps...in the barn* with his wheat on the last night of the harvest?!

**NETTIE**

Pretty *dumb* if y'asked me.

**ALICE**

Well, I didn't. Now, I've got to take a cool glass of lemonade out to John. Don't forget to sweep up every last piece of grain off this floor!

[ALICE starts to exit]

**NETTIE**

My name's not Cinderella...in case you were wonderin'!

**21: DON'T WE ALL**

**ALICE**

Well, 'if the shoe fits'...

[NETTIE throws a table cloth in Alice's direction]

**PEARL**

Ma does say you live in a fairytale most a' the time.

**NETTIE**

Fine! Then, maybe tonight at the dance... this poor girl will meet *prince charming*!

WHAT'S WRONG WITH DREAMIN' 'BOUT TOMORROW  
DON'T WE ALL?  
TO IMAGINE A TALL DARK HANDSOME HERO  
WILL COME TO CALL?  
DON'T WE ALL, DON'T WE ALL, NEED A SOFT PLACE TO FALL  
TO FALL IN LOVE, LOVING LIFE AND LIVING HAPPILY EVER AFTER  
AFTER ALL, I AM LOVELY

**PEARL**  
YOU ARE LONELY AFTER ALL  
**NETTIE**  
I JUST NEED A HAND TO LEAD ME  
ONE TO TAKE MY HEART AND NEED ME  
**PEARL**  
DON'T WE ALL

[PEARL gives Nettie a broom; HANK enters, goes to grain in the corner]

**PEARL**  
Alright, little sister, enough day dreaming. There's work to do.

**ROSE**  
I say keep your dreams. I used to have some of my own.

**PEARL**  
I have dreams. But they're not like fairytales. I want a real man.

**PEARL**  
WHAT'S WRONG WITH WANTING SOMETHING STABLE  
MOST OF ALL  
[HANK lifts a heavy sack of grain on to his shoulder; PEARL watches]  
FOR A PLAIN HOME-GROWN FARMER, STRONG AND ABLE  
I COULD FALL  
DON'T WE ALL? DON'T WE ALL, WANT A PLACE TO CALL HOME  
TO BUILD A LIFE, A LIFE OF LOVE  
AND LIVING HAPPILY AS A FAMILY

**NETTIE/PEARL**  
AFTER ALL, I AM LOVELY, I AM LONELY, AFTER ALL  
I JUST NEED A HAND TO LEAD ME  
ONE TO TAKE MY HEART AND NEED ME  
**NETTIE/PEARL/ROSE**  
DON'T WE ALL

**PEARL**  
Oh, Rose. Is all this talk making you sad?

**ROSE**  
No. Well, maybe. Will and I were married for just two weeks before before he left for the work camp. I'm not hopin' to find someone again. You get used to being lonely. Still, just to have someone.

**ROSE**

SOMEONE TO CALL MY OWN  
WHO OWNS MY HEART, MY HEART ALONE  
DO I DARE HAVE A DREAM OF A MAN WHO WOULD CARE  
CARE TO SEARCH MY HEART AND SEE  
SEE THE WOMAN THERE WHO'S WAITING

**PEARL**

A man who sees what's in your heart? You really *are* dreaming!

**NETTIE**

Our only hope might just be... prince charming!

**NETTIE/PEARL/ROSE**

WE SHOULD ALL, MAKE A WISH  
AND WE'LL MEET OUR OWN PRINCE  
STRONG AND GENTLE "GENTLEMAN,  
WILL YOU HAVE ME I AM WAITING"

*(now serious again; introspective and wistful)*

**NETTIE & PEARL**

AFTER ALL, I AM LOVELY  
I AM LONELY, AFTER ALL  
I JUST NEED A HAND TO LEAD ME  
ONE TO TAKE MY HEART  
AND NEED ME

**ROSE**

WHAT'S WRONG WITH  
DREAMIN' 'BOUT TOMORROW  
TO IMAGINE THAT  
THERE MIGHT BE A HERO

**ROSE**

ONE TO SEEK ME AND TO SAVE ME  
I JUST WANT SOMEONE TO WANT ME

**NETTIE & PEARL**

DON'T WE ALL

**PEARL**

Things are bound to look brighter soon.

**ROSE**

I keep tellin' myself that.

**NETTIE**

Oh! Then, you should come to the dance tonight!

**PEARL**

We got a few extra Sunday dresses...



**NETTIE**

Yeah! Come over before the dance and I'll get ya all dolled up!

**ROSE**

I'll think about it. You go on ahead. I'll finish up here.

**PEARL**

Thanks, Rose. Don't forget the dinner we packed for you and Mrs. Thomas. Come on, Net.

[NETTIE jogs after PEARL exiting, ad libbing her excitement; ROSE turns hopeful]

**22: DON'T WE ALL TAG**

**ROSE**

DO I DARE HAVE A DREAM  
OF A MAN WHO WOULD CARE  
CARE TO SEARCH MY HEART AND SEE  
SEE THE WOMAN THERE WHO'S WAITING

[LAWRENCE enters startling ROSE]

**LAWRENCE**

Hank! You in here?

**ROSE**

Mr. Thomas!?

**LAWRENCE**

You again. Just looking for one of Bollen's guys. I need help preparing some *land* I just bought.

**ROSE**

Mr. Thomas, *please* don't do this. Margaret isn't able— She can't--

**LAWRENCE**

No. She can't. She can't take care of all that land. In time, she'll see I'm doing her a favor.

[LAWRENCE turns to go; ROSE desperately stops him]

**ROSE**

Wait!

*(with no idea what to do, blurting, impatiently)*

How can I change your mind?

---

[LAWRENCE taken by ROSE's vulnerability, studies her]

**LAWRENCE**

Sounds like you'd do about anything for your mother-in-law.

**ROSE**

I would.

**LAWRENCE**

Hmm. You look like a hard worker. I, uh...I *have* been looking for a housekeeper.

**ROSE**

But... you live so far from here.

**LAWRENCE**

A few hours drive. In a real *nice* house, with a big covered porch. There's shade trees lining the walk. Bet you never lived in a house like that.

*(ROSE confused but tempted; she shakes her head)*

'Course I wouldn't pay you. But, I might just let Margaret stay put, if you came to live with me.

**ROSE**

What are you saying?

**LAWRENCE**

It's like this, sweetie: if I don't lease the Thomas land to tenant farmers...Margaret can stay there. And I just might consider that...if you come... with me. See?

*(putting his arm around her)*

We'd be helping her.

**ROSE**

I better go.

[ROSE grabs her basket; LAWRENCE steps in Rose's path]

**LAWRENCE**

No answer?

[ROSE starts walking past; LAWRENCE grabs her arm, pulling her close]

**LAWRENCE**

You want to help Margaret? Make up your mind. By tomorrow.

[LAWRENCE exits. ROSE, shaken, rubs her arm as lights fade]

**22a: IN THE FIELD**

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## Act II Scene 4

[A Wheat Field; BO leans on a fence, pained, stares into the distance etc.  
ROSE enters visibly upset; she stops short seeing Bo]

**ROSE**

Oh. I...didn't see you. I didn't mean to disturb—

**BO**

*(with little eye contact, trying to recover)*

Not at all. Came out here to... clear my head. Some days are harder than others.

*(refocusing on ROSE, thoughtfully)*

You were in quite a hurry. You okay?

**ROSE**

Oh. Fine. Just fine.

**BO**

Glad to see you got dinner.

**ROSE**

*(remembering the basket she carries, still avoiding him)*

Oh, yeah. Thank you. It's about all we have to eat.

**BO**

You do know...I hate to see you strugglin' so hard.

**ROSE**

*(desperately working to keep emotions bottled)*

I made a promise to my mother-in-law. I'm sure...it'll all work out.

**BO**

You got a good heart.

**ROSE**

Don't look too close. *(beat)* I should be going.

**BO**

Rose. I— *(changing course)* You know much about the winter wheat we grow around here?

**ROSE**

*Winter* wheat? No sir.

**BO**

See, it's different. It comes up in the *Fall* when everything else around it's dyin'. Crazy thing is...all through the brutal Kansas winter, it stays green. D'ya know that?

*(ROSE shakes her head, folding her arms)*

The ground freezes around it. Wind whips through it...but that determined little plant doesn't budge.

**ROSE**

Not sure what you're trying to say.

**BO**

Just that...no matter how long the winter is... *Spring always* comes.

[ROSE reacts; shocked to know he'd been speaking to her]

**ROSE**

*(sincere; feeling alone)*

Thank you for trying to... cheer me up.

### **23: BLACK SUNDAY**

**ROSE continued**

I don't expect anyone to under-

**BO**

I *do* understand.

[ROSE shakes her head, certain he cannot]

**BO**

I UNDERSTAND THE DARK DAYS...DARK YEARS  
CAN'T TELL YA THE FIELDS THAT I PLANTED...IN TEARS

[ROSE looks up at him, now captivated]

**BO**

BLACK SUNDAY... APRIL FOURTEENTH, THIRTY FIVE  
THE WORST A' THE BLACK STORMS TO COME 'CROSS THAT SKY  
MIDDLE A' THE DAY WHEN THE SUN WENT AWAY  
OVERTAKEN BY DIRT A MILE HIGH

THERE'S MORE TO THAT DAY THAN THE STORM  
WHAT YOU DON'T KNOW IS I HAD A FAMILY  
MY WIFE CORA AND JESSE MY SON

**BO Continued**

WERE SPENDING SOME TIME WITH A NEIGHBOR  
JUST FOR THE DAY JUST A MILE AWAY  
DRIVIN' HOME WHEN IT CAME BLOWIN' IN

THROUGH THE DARKNESS RACING FOR HOME  
NO WAY TO SEE CORA DROVE OFF THE ROAD  
TRAPPED IN THAT TRUCK IN THE EYE OF THE STORM  
DIRT JUST POURED IN AND COVERED THEM BOTH  
THEIR LAST BREATH WAS TAKEN TOGETHER  
GOD REST THEIR SOULS

**BO**

Cora. Woulda been married 7 years that month. And my boy, Jesse...almost 6 years old.

**ROSE**

I'm...so... so sorry.

**BO**

Maybe I shouldn't a' told you. I just wanted you to know, I understand loss.

[ROSE nods, unable to speak for another moment]

**ROSE**

How...how do you do it? You're...so full of life.

**23a: THE SUNRISE**

**BO**

*(shakes his head, thinking)*

There were...days so dark...I'd just keep watchin' that horizon line wonderin' if the next day would even come. Times I didn't want it to. But wouldn't ya know...every morning... up and over that horizon... the sky'd split open, blinding me with the light of a new day.

*(realizing it for the first time)*

One day, I realized... it was God...in that sunrise. Tellin me...If He could paint the sky like that after such a dark night...He could... could bring *me* out of the dark too.

[BOTH stare at the sky; a defining moment for Rose]

**ROSE**

I wish I could see that. Most mornings, I wake up...I just see the same dirty dress...and no place to call home.

**BO**

Mind if I tell you... what I see?

**BO continued**

*(ROSE looks up, surprised)*

I see someone who gave up all she knew, and all her hopes of findin' her family...to care for someone who needed her and yet never utters a word of complaint. I see someone who's been beaten down time and again but still holds her head up.

*(stepping a little closer)*

And I might see...someone searching that same sky...waitin' for the sun to rise?

**ROSE**

You see me.

**BO**

I guess I do.

*(a moment of connection; unsure where it should lead)*

Well. I've kept you...

**ROSE**

It was good of you. You saw that I need someone. *(correcting)* Needed someone...to talk to.

**BO**

Any time. I'm here any time.

**ALICE**

*(from off stage)*

Bo! Mr. Bollen!?! There you are John!

[ALICE enters, glares at ROSE, who backs away]

I brought you a cool glass of lemonade.

**BO**

Uh...very thoughtful of you--

*(Alice helps him, saying it with him)*

A--Alice.

[BO lifts the glass with forced enthusiasm; ALICE steps away to Rose]

**ALICE**

You're *still* here? I'd think even Mr. Bollen has a limit to the charity he extends.

*(ROSE looks at Alice, then decides to leave)*

Don't forget your food.

[Humiliated Rose turns back for her basket; ALICE turns to Bo]

I'm looking forward to the dance, John. I'd be happy to save you one. A dance, that is.

**BO**

Uh... maybe.

[BO hands the glass back to Alice; ROSE starts to leave]

**ALICE**

See you soon, John.

[ALICE exits; BO seeing Rose leaving, jogs after her]

**BO**

Rose...wait a minute!

**ROSE**

I'll always remember...my time here.

[BO starts to question her; Rose, frustrated that she has to explain]

I won't be coming back! Harvesting is done...so you don't need me anymore.

**BO**

But, I *do*. I mean-- Maybe-- I could... find some work for you here.

**ROSE**

No, thank you. Good day, sir.

[ROSE exits; BO is stunned then frustrated]

## **24: WHAT'S NOT MEANT TO BE**

**BO**

*Sir??*

SO IT'S "NO THANK YOU" AND "GOOD DAY"  
MUST WE ACT LIKE WE'RE STRANGERS THIS WAY  
No, I SAW YOUR HEART OPEN WIDE  
LONGING AND LOST BUT NOW YOU HIDE  
BEHIND "NO THANK YOU" AND "GOOD DAY"

[ROSE appears in a separate light in another area]

**ROSE**

"I COULD FIND SOME WORK FOR YOU"  
GUESS THAT'S ALL THAT HE COULD DO  
BUT HOW COULD I EVER STAY  
YOU'VE UNRAVELED MY HEART, THEN ALL YOU SAY  
IS "I COULD FIND SOME WORK FOR YOU"

**BO**

YOU'D RATHER LEAVE, YOU MADE IT CLEAR

**ROSE**

I COULDN'T BREATHE, HE GOT SO NEAR

**BO/ROSE**

AND I'M FOOLIN' MYSELF TO THINK THAT SHE/HE COULD SEE ME

**BO**

AS MORE THAN A MASTER TO WHOM SHE MUST BOW

**ROSE**

AS MORE THAN A SERVANT, THAT'S ALL I AM NOW

**BO**

DOESN'T SHE SEE THAT I LONG FOR A FRIEND

**ROSE**

I'M JUST A CHARITY CASE TO SOMEONE LIKE HIM

**BO/ROSE**

(THEN WHY DO) I FEEL SO ALIVE WHEN I'M WITH YOU

AND I FOUND MYSELF HOPING

(AND WISHING) THAT YOU FELT IT TOO

**ROSE**

I SHOULDN'T DREAM THAT IT COULD BE

**BO**

DOES SHE REALLY HAVE TO LEAVE

**ROSE**

THAT HE WOULD WANT TO CARE FOR ME

**BO**

I HAVE TO LET IT BE

**BO/ROSE**

IT'S TIME I ACCEPT WHAT'S NOT MEANT TO BE

SO MUCH LOSS, SO MUCH NEED, YET LORD I'LL CONCEDE

WHAT'S NOT MEANT TO BE

IT'S JUST THAT I SAW SOME BEAUTY ON MY HORIZON

[LIGHTS restore as ROSE exits. HANK enters]

**HANK**

There y'are boss! Did ya see your cousin?

**BO**

Huh?

**HANK**

Lawrence Thomas. Back from the big city.



**BO**

He's here?

**HANK**

Yep. He was, uhh... wantin' me to work for 'im. Did ya know he *bought* Margaret's farm? The bank was gonna take it from her.

**BO**

I didn't know. She could've come to *me*.

**HANK**

Then, get this: Lawrence starts braggin' about taking that Mexican girl back home with him.

**BO**

*(disbelievingly)*

Come on, Hank.

**HANK**

Yep. She leavin' with him after the social tomorrow. He said something about makin' her a nice deal.

**BO**

Is he still up at the house? I'll make *him* a nice deal.

[BO starts to leave but HANK steps in his path]

**HANK**

Woah, there. Sounded like Rose was getting plenty out of it too.

**BO**

*What?*

**HANK**

Ya know, folks on hard times...they grab any chance they can to live the good life.

[BO turns away, troubled; no longer aware of Hank]

Welp, I gotta go get cleaned up for the '*festivities*' tonight. By the way, I told Lawrence I wouldn't be working for 'im. ...Bo?

**BO**

Yeah?

**HANK**

Wouldn't wanna work for nobody else.

**BO**

Thanks, Hank.

**25: WHAT'S NOT MEANT TO BE TAG**

**BO**

IT'S TIME I ACCEPT WHAT'S NOT MEANT TO BE  
SO MUCH LOSS SO MUCH NEED  
YET, LORD I'LL CONCEDE WHAT'S NOT MEANT TO BE  
IT'S JUST THAT I SAW SOME BEAUTY ON MY HORIZON

[BLACKOUT]

**25a: WHAT'S NOT MEANT TO BE TRANSITION**

Perusal Copy

**Act II Scene 5**

[The Thomas Kitchen. ROSE and MARGARET argue while MARGARET sets the table and putting bowls of soup out]

**MARGARET**

Who does he think he is?! And just what are his intentions, Rose?!

**ROSE**

I don't know! Just listen to me! You deserve to stay in your own house.

**MARGARET**

No! Not if it means you can't-

**ROSE**

Margaret, face it! Lawrence *owns* the farm now. If I don't do this...he's going to bring tenant farmers in here...and you can't stay.

[Angry with no solution, THEY stare at each other in silent truce]

I'm telling him tomorrow at the social. The soup looks good but... I can't.

[ROSE starting to leave; with a sudden bite in her voice]

*Oh.* There's sandwiches in the basket from...“Mr. Generosity” ...who I *don't* work for anymore.

[MARGARET begins to question Rose who blows up]

It's nothing!

**MARGARET**

*Rose Thomas.* I know your '*nothin*'...and I know it means '*somethin*'. Now why are you upset with John?

**ROSE**

*John?* Mr. Bollen. You know him?

**25b REMEMBERING CORA**

**MARGARET**

Rose, sit down.

[ROSE looks at MARGARET suspiciously and sits]

John Bollen is... Edward's cousin.

**ROSE**

What? You *knew* I was on his farm every day! Why didn't you tell me that?

(MARGARET doesn't answer)

Margaret!? Why didn't we ask *him* for help in the first place??

**MARGARET**

Because! He's gone through an awful lot a' pain.

**ROSE**

I know. I found out what happened...Black Sunday.

[MARGARET shoots Rose a painful guilty look]

**MARGARET**

But you don't know... that it was my fault!

**ROSE**

What?

**MARGARET**

Cora and Jesse... came to visit that day. I thought they could get home before the storm hit. I told them to go... And...they'd be alive... if I hadn't let them try to drive home.

[ROSE goes to MARGARET, letting her cry]

**ROSE**

No. You can't believe that and you can't carry this anymore. It wasn't your fault.

**MARGARET**

I still can't bring myself to see John.

[quickly wiping tears, busying herself; shifting the focus]

Anyway. Now you know why things are difficult between he and I.

**ROSE**

He doesn't blame you. I know he doesn't. He told me everything today.

**25c: ROSE AND MARGARET**

**MARGARET**

He told you *himself*? You've gotten to know him pretty well.

**ROSE**

Maybe a little.

**MARGARET**

Rose, how's he doing? Oh, I miss him. Tell me... how *is* John?

**ROSE**

He's *amazing*.

[MARGARET gives her a look; ROSE tries to cover]

I mean...he's...doing amazingly *well*...considering.

*(talking to herself, her frustration growing)*

But, I guess...it all makes sense now. The dinners he sent home, inviting me to the picnic, coming out to check on me in the field everyday...

**MARGARET**

He did? Left his combine in the middle of harvest to check on you?

**ROSE**

He was looking out for me because I'm related to *you*! What was I thinking? It was all nothing.

**26: EVERYTIME I'M NEAR HIM**

**MARGARET**

*Nothing*, Rose? Why don't you start by telling me how...*amazing* John is.

**ROSE**

Margaret!

**MARGARET**

I'm waiting.

**ROSE**

Ugh...EVERY TIME I'M NEAR HIM...I don't know.  
THERE'S SUCH WARMTH IN HIM  
HE'S JUST STANDING THERE AND I FEEL SAFER  
EVEN FROM THE FIRST TIME I SAW HIM--

**MARGARET**

Keep goin'.

**ROSE**

I FELT DRAWN TO HIM...IT'S CRAZY, ISN'T IT?  
Course it is. It's just that  
EVERY TIME I'M NEAR HIM I HAVE TO CATCH MY BREATH  
EVERY TIME I'M NEAR HIM  
MY HEART IS SCARED TO DEATH... OF WHAT I FEEL

**MARGARET**

And does he know?

**ROSE**

Course not.

**MARGARET**

Hmm. I... want you to go and talk to him. Tonight.

**ROSE**

What? No. He's hosting a dance tonight. I'm not even welcome there.

**MARGARET**

Rose.

**ROSE**

Besides, I shouldn't even *have* these feelings. Should I?

**MARGARET**

LOVE IS NOT A SHOULD OR A SHOULDN'T, DEAR  
IT'S A WONDERFUL GIFT YOU'VE NOTHING TO FEAR

**MARGARET**

And knowing John, he'll need a nudge.

**ROSE**

I couldn't be so forward. I can't go to that dance. And afterward he'll be alone in the barn, all night.

**MARGARET**

Oh, perfect.

**ROSE**

*Margaret!*

**MARGARET**

Listen. *Lawrence* expects an answer from you in the morning. This is our last chance.

**ROSE**

Ugh!

[ROSE plops her head down on the table in defeat]

**MARGARET**

YOU NEVER KNOW HOW FEELINGS MAY HAVE GROWN  
YOU'LL HAVE TO APPROACH HIM WHEN HE'S *ALONE*  
*(ROSE looks up at MARGARET in alarm)*  
SO WAIT 'TIL EVERYONE'S LEFT AND GONE ON HOME Understand?

**ROSE**

Let me see if I do...  
YOU WANT ME TO BARGE INTO HIS BARN WHERE HE'S BEDDING  
OH, I CAN HEAR THE GOSSIP SPREADING  
I DON'T LIKE WHERE THIS IS HEADING  
MY HEART TO EXPOSE, MY FEELINGS TO DISCLOSE

**MARGARET**

And what's wrong with that, Rose?

**ROSE**

*(under her breath, rolling her eyes)*

Just about everything.

**MARGARET**

Now, go up and get a bath. You'll need a clean dress and...do something with that hair.

**ROSE**

I think I know someone who could help me with that.

[BLACKOUT]

**Act II Scene 6**

**26a: BARN DANCE**

[ENSEMBLE is celebrating in the Bollen barn]

**26b: THE DANCE CONTINUES**

[ENSEMBLE dances or socializes upstage of the action; ROSE enters, dressed up for the first time; BO enters at the other side of the stage stopping short when he sees Rose. She sees him and offers a nervous smile. BO takes a step towards her until CLARENCE pushes OTIS towards Rose. ENSEMBLE gradually exit before the end of the scene]

**OTIS**

My, my, my Miss Rose... if you ain't as pretty as a glob of butter meltin' on a stack of wheat cakes!

**ROSE**

Gee, I don't think I've ever been given such a...compliment, Otis.

**OTIS**

You, uh... be willin' to take a turn around the dance floor with me?

**ROSE**

Oh...uh...I'm not much of a dancer --

**OTIS**

That makes two of us!

[OTIS takes Rose; they attempt to dance; HANK joins BO, watching. OTIS steps on Rose's foot, apologizes]

**HANK**

Rose sure does clean up nice. By the looks of things, she wouldn't mind if you cut in.

**BO**

Remember what you told me about her and Lawrence?

[ROSE excuses herself from Otis; Rose nervously waits, watching Bo. BO decides to go speak to her but is detained by Hank]

**HANK**

Shoot, Bo, that don't matter 'til tomorrow. Hey, you still plannin' to sleep' out here tonight?



**BO**

As I do every year.

**CLARENCE**

For the love a' wheat! Now that's devotion right there, that is.

[BO looks over at ROSE who, not wanting to wait longer, turns away going to Pearl; BO sees her leaving and assumes rejection]

**BO**

I guess. What else do I got besides this wheat?

**CLARENCE**

*(Grabbing OTIS, posing for effect)*

Why, there's us, Bo.

**BO**

Yeah, how could I forget? Alright. Party's over.

**HANK**

See ya when the rooster sounds his alarm!

[BLACKOUT]

## Act II Scene 7

[Segue as lights dim. BO gets comfortable on his army cot by a pile of grain sacks. OTIS, CLARENCE, HANK are hidden. As the song begins, they pop out from hiding, startling Bo]

### 27: FARMER'S LULLABY

**CLARENCE, HANK, OTIS**

BO, BO, BO, WE'RE HERE TO BRING COMFORT AS YOU REST  
BO, BO, BO, WE'LL SING FOR YOU WE'LL DO OUR BEST

<b>CLARENCE</b>	<b>HANK/OTIS</b>
TO HELP YOU GET SOME SLEEPIN'	SLEEPIN'
YOU'RE DONE WITH ALL YER REAPIN'	REAPIN'

**CLARENCE, HANK, OTIS**

WE WANT TO DO OUR PART TO MAKE YOU COZY  
AND WHEN WE'RE DONE THE THREE OF US WILL MOZY  
BO, BO, BO, BO, BO, BO, GOODNIGHT

**BO**

Nice song. Now get lost.

[HANK, CLARENCE exit; OTIS stays to present BO a stuffed bunny]

**OTIS**

Now Bo... Trixie's been with me through thick and thin. Thought you might need some company out in this big ol' barn. You can have her... but just for tonight.

**BO**

Sure thing, Otis.

[OTIS exits. BO tries to get comfortable again]

### 27a: ROSE ENTERS THE BARN

[ROSE enters, feeling her way in the dark, grabbing the wall she knocks over a shovel or rake. *Music stops*]

**BO**

Someone there?

[Rose freezes. Music starts— Rose tip toes further until she accidentally kicks a metal bucket. *Music stops*]

**BO**

Enough with the pranks, guys!

**ROSE**

Meow.

[BO lays back down. *Music starts*—ROSE steps toward the cot feeling her way in the dark; she trips, falling on all fours by the cot as *Music ends*]

**BO**

I'm warnin' you!

**ROSE**

It's me.

**BO**

Me who!?

*(fumbling for the flashlight, shining it at her face)*

Rose!!

*(falling to the ground)*

What are you doing here??

[ROSE pauses nervously; shielding her eyes]

**ROSE**

Oh, just-- Passin' through? No. Not really...

**BO**

Rose, it's the middle of the night.

**ROSE**

I know. I'm sorry for waking you up.

**BO**

Did you... need a ride home or something?

**ROSE**

No, thanks. Could I talk to you?

**BO**

I guess so. Here. Have a seat.

[ROSE sits. BO turns away, fixing his rumpled hair while ROSE discovers Trixie on the cot then holds it out to Bo with a questioning look]

**ROSE**

Aww.

**BO**

Uhh...yeah.

[BO grabs it; carelessly throws the bunny out of the barn]

Alright then.

**ROSE**

Well...earlier at the dance I wanted to...speak to you. I lost my nerve. So, I came...back. I, um...I came to ask you for help. Margaret and I...we don't have any way--

**BO**

I know about the house...all you needed to do was ask me.

**ROSE**

She probably should have. Now it's gotten complicated...there's more to it. I need to explain.

**BO**

You're shaking. It's cold in here. You must be freezing.

[BO picks up a blanket, wraps it around ROSE's shoulders]

**ROSE**

You're always looking out for me.

**BO**

I can't help it.

**ROSE**

And, I know why. I found out you're related to Margaret.

**BO**

Rose. That's not why. It might have been, at first, but-- Rose, listen. I believe...there was a reason it was *me* who found you on the road that day. And... every day since then, I haven't been able to stop thinking about-- (*losing his nerve*). Is it warm in here? How about some fresh air?

**ROSE**

Alright.

[BO grabs another blanket; they cross to another area 'outside']

**BO**

Can't be but a few hours 'til dawn now. Stars are out. There's Hercules.

**ROSE**

Hercules? Never even heard of that one. Where is it?

**BO**

Go straight up and a little to the left of the Big Dipper... See it?

**ROSE**

Uhh, no. I haven't even found the Big Dipper.

[BO spreads the blanket on the ground and they sit]

**28: UNDER THE STARS**

**BO**

Ooo...I see I got my work cut out for me. They do have *stars* out in California, don't they?

**ROSE**

*(giving him a look, then turning thoughtful, amazed)*

No one ever told me they each had a name.

**BO**

I'd be happy to teach you a few...that's the big dipper--

AND THERE'S A MILLION STARS WHOSE NAMES I DON'T KNOW  
OUT HERE THEY SHINE AS BRIGHT AS CINDERELLA'S SLIPPER  
AND IF YOU'D LIKE I'LL GET ONE FOR YOU ROSE

*(BO reaches up and hands her an imaginary star)*

**ROSE**

OH TONIGHT UNDER THE STARS  
I FEEL LIKE ALL OF HEAVEN MIGHT BE WATCHING  
TONIGHT I THINK I HEAR THE ANGELS SINGING  
OR JUST MAYBE I MIGHT BE DREAMING

**BO and ROSE**

IT'S LIKE THE STARS ARE SHINING JUST FOR YOU AND ME  
TO LIGHT OUR WAY AND GUIDE US OUT OF DARKNESS  
TONIGHT SOMEHOW WE FEEL LIKE WE BELONG UNDER THE STARS

**BO**

AT NIGHT WHEN I LOOK UP AT THE STARS  
SOMETIMES I WONDER IT MAKES ME WONDER  
HOW A GOD WHO HOLDS IT ALL WITHIN HIS HAND  
WOULD CARE ABOUT ME I DON'T UNDERSTAND

**BO and ROSE**

MOST TIMES I LOOK UP AT THE SKY AND I FEEL SO SMALL  
BUT THAT'S NOT THE WAY I FEEL TONIGHT AT ALL  
OH TONIGHT UNDER THE STARS  
I FEEL LIKE ALL OF HEAVEN MIGHT BE WATCHING  
TONIGHT I THINK I HEAR THE ANGELS SINGING  
OR JUST MAYBE I MIGHT BE DREAMING  
IT'S LIKE THE STARS ARE SHINING JUST FOR YOU AND ME  
TO LIGHT OUR WAY TO GUIDE US OUT OF DARKNESS  
TONIGHT SOMEHOW WE FEEL LIKE WE BELONG UNDER THE STARS  
WE BELONG UNDER THE STARS

**BO**

Ad astra per aspera.

**ROSE**

What?

**BO**

The Kansas state motto. Means 'to the stars... through difficulty'.

**ROSE**

Really? Maybe I should make it *my* motto.

[BO leads her back to the blanket and they sit]

**BO**

It'd be a good start to makin' you a true Kansan. But I *should* start by teaching you how to find the Big Dipper. Then, if you're catching on real well... we'll move on to Hercules.

[BO teaches ROSE about the stars. ROSE yawns; She leans her head on his shoulder and falls asleep; BO looks down to find her sleeping]

**BO**

WE BELONG, UNDER THE STARS

[Lights fade to black. <<SFX Rooster>> Lights come up. BO sleeps, ROSE is waking]

**ROSE**

*(turning her head seeing Bo)*

Oh!

*(to herself, panicking, then turning back to Bo)*

What time is it? The social! Umm...wake up.

---

**BO**

*(groggily)*

Oh...how did I fall asleep.

*(gently, remembering; but feeling guilty that she is there)*

Rose. *(beat)* You should probably go...my men'll be coming out here any time now.

**ROSE**

*(nodding anxiously)*

But...remember last night, I needed to ask you something. About Margaret and I. My time is running out.

**HANK**

*(off stage)*

Hey Bo!

**BO**

*(with tension)*

So is mine. We can talk about it later, can't we?

**ROSE**

*(shaking her head)*

In a few hours I have to meet Mr. Thomas.

**BO**

Lawrence? So, it's true!?! You are planning to leave with him?

**ROSE**

He expects me to meet him at the town social today but I don't want—

**HANK**

Hey, boss! Where you at?

**BO**

I can't believe this.

**CLARENCE**

Hey Bo! Where'd you git to?

**ROSE**

But if you understood, I think you might --

**OTIS**

Bo? You out here?

**BO**

Rose, they're comin'. You really have to go...now.

[distraught, ROSE exits; FARMERS entering; BO goes after Rose]

Dang it. Rose!

**HANK**

What'd you say??

[BO turns quick, freezes for a moment]

**BO**

Hose! Where's that garden hose I been lookin' for?

**CLARENCE**

Hank, what in the dag-flap's he talkin' 'bout?

**BO**

Guys, you go ahead. Load up the trucks.

*(more to himself)*

Something's not right. I got an important phone call to make.

[BO exits; FARMERS stand looking confused]

**OTIS**

Where's Trixie?!

[BLACKOUT]

**28a: GOING TO THE SOCIAL**



## Act II Scene 8

[The Town Social where several are milling about and socializing. ROSE and MARGARET enter]

**MARGARET**

No sense worryin' now. If John is going to come, we'll know soon. Oh, there's Edith. I better go say hello.

[LAWRENCE enters from upstage taking Rose by surprise]

**LAWRENCE**

*Well, well.* Don't you look the part. Dressed up like a lady. You've accepted my offer, then.

**ROSE**

I...not yet. I...I need a little more time.

**LAWRENCE**

Times up. Now, I'm meeting someone at the bank but soon as I get back, we'll get your things packed. Don't you move.

### 29: DON'T WE ALL REPRISE

[ROSE watches LAWRENCE exit]

**ROSE**

WHAT'S WRONG WITH DREAMING 'BOUT TOMORROW  
TO IMAGINE THAT THERE MIGHT BE A HERO  
ONE TO SEEK ME AND TO SAVE ME  
I JUST WANT SOMEONE

[PEARL and NETTIE enter; ROSE feigns happiness]

**PEARL**

Why, Rose! Still lookin' pretty as a picture.

**NETTIE**

You know, last night...I saw *Mr. Bollen* lookin' your way a whole bunch. If you asked *me*—

**PEARL**

Nettie. We didn't.

**ROSE**

So...did you meet prince charming last night?

**NETTIE**

I think I did! He just swept me right off a' my feet. I can introduce you to him!

**PEARL**

Yeah, there's a dance in the square. Should be fun. Come with us.

**ROSE**

I'm not sure I'll be able to. You've been true friends to me.

**NETTIE**

Oh! There he is! I have to go!

[NETTIE dashes to meet him, PEARL turns to Rose]

**PEARL**

I think *I* have to go.

**NETTIE**

Pearl! I don't need a chaperone!

[ROSE watches them leave wistfully]

**ROSE**

WE SHOULD ALL MAKE A WISH  
AND WE'LL MEET OUR OWN PRINCE  
STRONG AND GENTLE "GENTLEMAN,  
WILL YOU HAVE ME, I AM WAITING"

[BO enters, sees Rose, but keeps a distance]

**BO**

Rose.

**ROSE**

Oh. You came. I-- I wasn't sure if you would--

**BO**

I found that...I had some urgent business to tend to with my cousin Lawrence. I was at the bank.

**ROSE**

*(still so tense she can hardly breathe)*

I don't understand.

**BO**

Rose, I-- I'm sorry. If I'da known the trouble you and Margaret were facing.  
[touching her shoulder, to get her to look at him]  
But, it's over now. I think I ran Lawrence right outta town.

**ROSE**

You did?

[BO takes the deed from his coat pocket; ROSE looks at it, then to him]

**ROSE**

The deed to the Thomas farm. You bought it...from Mr. Thomas?

**BO**

*(nods)*

See there. I... put it in Margaret's name. The farm is all hers now.

**ROSE**

*(a moment of unbelief)*

This is real?

**BO**

Sure as I'm standing here.

[ROSE is so overcome with relief, she becomes emotional]

Hey. You alright?

### **30: FINALLY HOME**

**ROSE**

Margaret and I...we both... lost everything we had back in California. I...I made a vow to take care of her. I tried to hide how hard it was...then that day on the road... I've never known kindness like you've shown. And now *this*. Margaret will finally have peace. I feel like I can breathe...

**BO**

You gotta know...I'd do just about anything for you.

[ROSE looks at Bo surprised; BO nods, affirming, then wrapping her in arms; ROSE closes her eyes-- feeling 'finally home']

**ROSE**

AM I FINALLY HOME, OR AM I IN A DREAM  
ARE YOU SURE YOU WANT TO HAVE SOMEONE LIKE ME

**BO**

ROSE YOU STILL DON'T SEE  
I GUESS I'LL HAVE TO SAY IT PLAIN...I LOVE YOU  
*(seeing ROSE's reaction, BO extends his hand)*  
PLEASE TAKE MY HAND, YOU'RE WHERE YOU BELONG  
IN A PLACE WHERE YOUR HEART CAN RUN FREE  
YOU'VE FINALLY COME HOME, AND I MUST PROFESS  
*(kneeling, taking off his hat)*  
ROSE WILL YOU MARRY ME...PLEASE JUST SAY YES

[ROSE nods astonished; BO stands, may kiss ROSE; NETTIE interrupts.  
ALICE rushes in and stops in her tracks]

**NETTIE**

Oh my! Rose!?! What secrets you been keepin'!

**HANK**

Keepin' that one from us all, I'd say!

**PEARL**

We couldn't be happier!

**ALICE**

What?

**NETTIE**

Alice! Looks like *you* need to find a new dance partner.

**ALICE**

Fine, Hank, I'll dance with you.

**HANK**

Sorry Alice. I found myself a perfect partner already.

**30a: FARMERS' WALTZ**

**OTIS**

Well, I'll dance with her!

**CLARENCE**

Everybody knows you can't dance. Hey there, Alice!

**ALICE**

Oh, Clarence.

---

## HORIZONS OF GOLD

---

[ENSEMBLE fills the stage dancing around BO and ROSE who are lost in a private moment. Dance ends; ENSEMBLE applauds and congratulates them. MARGARET enters, stops short seeing Bo; ROSE rushes to her with the deed; MARGARET looks to BO; He opens his arms to her]

**BO**

Welcome home, Margaret.

### **31: FINALE**

[MARGARET goes to him; they embrace]

#### **ENSEMBLE WOMEN**

WITH GRATEFUL HEARTS WE SING  
THOSE DARK DAYS HAVE NOW BEEN REDEEMED

#### **ROSE/BO/MARGARET**

AND WE SEE IT BEFORE US, A NEW DAY IS DAWNING  
IT'S MORE THAN OUR HEARTS DARED TO DREAM

#### **ENSEMBLE**

THE DREAM THAT NEVER DIES  
HOLDS ON THROUGH THE DARKEST OF NIGHTS  
FOR WE CLING TO THE PROMISE  
WE WAIT FOR THE SUNRISE  
AND SEE BY MORNING'S LIGHT  
HORIZONS OF GOLD...HORIZONS OF GOLD

[BLACKOUT]

### **31a: CURTAIN CALL**

### **32: ENCORE**

JOY MAKES THE LOSER TO FEEL LIKE HE'S WINNIN'  
THE OLD MAN TO FEEL LIKE HIS LIFE'S JUST BEGINNIN'  
WHEN HOPE'S ALL BUT GONE AND LIFE AIN'T WORTH LIVING  
I'VE MADE UP MY MIND TO COUNT IT ALL JOY...OH

COUNT IT ALL JOY MY BROTHER COUNT IT ALL JOY  
THESE DAYS ARE LONG BUT MAKE US STRONG  
SO COUNT IT ALL JOY

COUNT IT ALL JOY MY SISTER COUNT IT ALL JOY  
IN SUN AND RAIN IT'S MY REFRAIN TO COUNT IT ALL JOY  
IN SUN AND RAIN IT'S MY REFRAIN TO COUNT IT ALL JOY