

HORIZONS OF GOLD



Horizons  
of GOLD  
A NEW MUSICAL

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

September 1, 2018

[www.horizonsofgold.com](http://www.horizonsofgold.com)  
[horizonsthemusical@yahoo.com](mailto:horizonsthemusical@yahoo.com)

## HORIZONS OF GOLD

### Cast of Characters

Rose	A Mexican migrant: a survivor, loyal; early 20's. Vocal range: mezzo soprano with belt; (A3-E5)
Margaret Thomas	A farm wife: steadfast, determined; late 40's Vocal Range: alto/mezzo soprano; (A3-E5)
John Bollen	A prosperous farmer: thoughtful, heroic; around 40 Vocal Range: high baritone (B2-F4)
**Edward Thomas	Margaret's husband; early 50's; no solo singing
**William Thomas	Margaret's older son; early 20's; any voice type
**Charlie Thomas	Margaret's younger son; 20; any voice type
**Opal	Charlie's girl: sweet, sincere; any voice type
Lawrence Thomas	Margaret's brother-in-law: mid 40's; no solo singing
Pearl	Nettie's sister: motherly, caring; 19-23; alto
Nettie	Pearl's sister: talkative, overly dramatic; 14-18; any voice type
Alice	Farm girl; self-focused, catty; 20's; no solo singing
Hank	A farm hand; 30's; part singing
Otis & Clarence	Comedic farmhands; 20-30's; part singing
Cameo Roles:	Mama/Papa, Store Manager, Foreman, Gospel Quartet, Ethel & Edith etc.

\* A separate 'young Rose' may be cast if the actress playing Rose won't be made to look 13-16 yrs old in the prologue. This role should NOT appear to be a young child.

\*\*Possible Doubling: Edward, William, Charlie may play Lawrence, Hank, Otis or Clarence  
Opal may play Pearl, Nettie or Alice

## HORIZONS OF GOLD

### Musical Numbers

Pro	01/02	Overture / Deportation.....	Rose (Ensemble)
I-1	03	Dust to Dust / Hold On.....	Margaret, Ensemble
I-2	04	Farther On .....	Ensemble Quartet
I-2	05	A Place to Stand.....	Rose
I-3	06	In the Shadow.....	Margaret, Rose, Opal, Brothers, Foreman
I-3	07	Farther On Reprise.....	Ensemble Quartet, Ensemble
I-4	08	Horizons of Gold.....	Ensemble
I-4	09	Go Where You Go.....	Margaret, Rose
I-5	10	Goodland!.....	Ensemble
I-5	11	Hold On Reprise.....	Margaret
I-6	12	Dusty Road.....	Rose, (Ensemble)
I-8	13	Farmers' Serenade.....	Hank, Otis, Clarence, Rose
I-9	14	House of Memories.....	Margaret
I-10	15	Count it All Joy.....	Nettie, Pearl, Rose, Ensemble
I-10	16	A Place to Stand Reprise.....	Rose, Ensemble
II-1	17	The Life That We All Love.....	Ensemble
II-1	18	Bo's Prayer.....	Bo
II-2	20	House of Memories Reprise.....	Margaret, Rose
II-3	21	Don't We All.....	Nettie, Pearl, Rose
II-3	22	Don't We All Tag.....	Rose
II-4	23	Black Sunday.....	Bo
II-4	24	What's Not Meant to Be.....	Bo, Rose
II-4	25	What's Not Meant to Be Tag.....	Bo
II-5	26	Every Time I'm Near Him.....	Rose, Margaret
II-7	27	Farmer's Lullaby.....	Hank, Otis, Clarence
II-7	28	Under the Stars.....	Bo, Rose
II-8	29	Don't We All Reprise.....	Rose
II-8	30	Finally Home.....	Bo, Rose
II-8	31	Horizons of Gold Finale.....	Bo, Rose, Margaret, Ensemble

## Prologue

### 1: OVERTURE

*(In blackout or before curtain, the following text may appear on the scrim, wall or screen)*

*Text: Two women. Worlds apart.*

*Each caught in the grip of the Great Depression.*

*Rose. Modesto, California -- 1932.*

*Tensions over jobs heat to the boiling point.*

*Mexican immigrants are rounded up in police raids to be deported back to Mexico.*

*Margaret. Goodland, Kansas -- 1934.*

*Years of deadly drought and dust storms*

*turn the breadbasket of America into a dust bowl.*

### 2: DEPORTATION

*Text: California -1932-*

*(Lights up on a chaotic scene of Mexican migrant workers being forced across the stage by POLICE. People are panicked, confused; some yelling in Spanish. IMMIGRATION OFFICERS are checking for papers proving citizenship or moving people to exit. MAMA and PAPA enter looking desperately for ROSE. ROSE pushes her way out of the crowd and a frenetic scene ensues.)*

**ROSE**

Mama?!...Papa?!! Mama!

**MAMA**

Rosa!! Gracias a Dios!

*(They embrace; MAMA puts a paper into ROSE's hands)*

We found your papers!

**PAPA**

You show them and they cannot force you out!

**ROSE**

What about *your* papers?

*(MAMA shakes her head hopelessly; crying; OFFICER takes Rose's paper, verifies her; OFFICER calls over the POLICEMAN)*

HORIZONS OF GOLD

**POLICEMAN**

Back in line!

*(POLICEMAN begins to push Mama/Papa into the group;  
ROSE clings to them)*

**ROSE**

I'm coming with you!

**PAPA**

You stay here Rosa. It's safer in America!

**MAMA**

We come back for you! Just a little while!

*(POLICEMAN forcefully separates them, pushing ROSE to  
the ground. Her parents are lost in the crowd being forced  
off stage; ROSE stands and tries to get one last look at  
them)*

**ROSE**

No, Mama! *Papa!*...please don't leave me!

**POLICEMAN**

Move along, girl.

*(ROSE, weeping, stumbles through passersby)*

**ROSE**

WHAT DO I DO NOW WHERE CAN I GO  
SIR, CAN YOU HELP ME I'M ALL ALONE  
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 PLACE THAT'S DARKER THAN EVER  
AM I ALONE HERE FOREVER

**ROSE**

Help me...somebody, please help me.

*(BLACKOUT)*

HORIZONS OF GOLD

Act I Scene 1

3: DUST TO DUST

*Text: Goodland, Kansas -1933-*

*(Lights slowly come up on MARGARET in a barren field crossing DS; ENSEMBLE MEN solemnly fill the stage; MARGARET prays)*

**MARGARET**

Help me...God, please, help me.

**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

**ALL**

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

*(<<SFX Wind>> EDWARD enters; ENSEMBLE freezes)*

**EDWARD**

Ain't nothin' I can do but watch it slippin' right through my fingers. A whole week a' plantin'...blown right outta the ground in an hour's time.

**MARGARET**

Once the wind stops you can plant again. You can. And the rain'll come. I been prayin'.

**EDWARD**

Forgit your prayin'. It don't do nothin' but get your hopes up.

**MARGARET**

Edward don't. Remember, we both saw those rain clouds last week!

**EDWARD**

Yeah. Then what? Them big rain clouds...they rolled right on by.

**MARGARET**

It could've been a sign!...tellin' us to *hold on* a little longer.

## HORIZONS OF GOLD

### EDWARD

Or it could've been a sign...tellin'us that...that God was passin' us by. Look at it, Margaret. It's nothin' but a wasteland out there.

*(EDWARD walks off sadly; MARGARET follows. During the singing, the Thomas Kitchen comes into view)*

### ENSEMBLE

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

*(ENSEMBLE may exit or remain on stage)*

*Text appears: -1935-*

*(MARGARET sets the table; EDWARD enters exhausted)*

### 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)*

Now...I know you haven't been on speakin' terms with your brother...but maybe, just this one time, you could ask--

### 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! You can't ask John! Promise me you won't. That poor man will never want to see me again after what I did.

*(WILLIAM has entered with bottle of milk in hand)*

### WILLIAM

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

*(MARGARET takes the milk as if it's gold. CHARLIE stumbles in and goes to the table)*

## HORIZONS OF GOLD

**CHARLIE**

Boiled wheat and beans...*again*.

**WILLIAM**

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

**CHARLIE**

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 can't go on half starvin' another year.

**WILLIAM**

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

**EDWARD**

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

**MARGARET**

But, Edward... you *can't* anymore. You're doin' all you can do.

**EDWARD**

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

**MARGARET**

*(signaling the boys to leave)*

Boys.

*(WILLIAM and CHARLIE exit)*

**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



## HORIZONS OF GOLD

### 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 seeing the coming storm; ENSEMBLE clings to each other, covering their mouths as lights fade)*

### WOMAN

Oh, no! Billy! Sam! A black blizzard's comin'! Worse than I ever seen before.  
Boys...git outta that field right now!

*Text appears at key change: -1937-*

*(Lights come up slowly; ENSEMBLE appears exhausted. During the following verse, a WIFE staggers in looking lost and deranged; her HUSBAND seeks her; she cries out as he gathers her and they retreat into the ensemble)*

### 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 FOR THE RACE OF MAN  
ALL OF OUR LABOR MUST COME TO AN END  
ASHES TO ASHES DAY TO DAY  
ALL OF OUR HOPES ARE BLOWN AWAY

## HORIZONS OF GOLD

*(During the following: a frantic FATHER enters holding a CHILD limp in his arms; a NURSE arrives, checks pulse, shakes her head; FATHER falls to his knees crying out on the final "dust")*

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

*(The grieving FATHER is swallowed up by the angry ENSEMBLE coming forward, addressing the audience)*

### 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 won't just...pack up and leave like the rest of 'em. No. You were born to be 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

*(crying)*

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

*(EDWARD moves away from her not wanting to listen)*

## HORIZONS OF GOLD

### MARGARET cont.

Edward, please. The *boys*. This farm is everything to them...and you're gonna pass it on to them some day.

### EDWARD

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

*(EDWARD starts coughing and struggles to breathe;*

*MARGARET comforts him)*

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

*(looking around the kitchen remorsefully)*

Start packin' up.

*(EDWARD exits)*

### 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

*(SUGGESTION: final chorus is full of movement as  
ENSEMBLE dismantles the kitchen; Shanty is set;  
EDWARD, WILLIAM, CHARLIE carry crates or chairs to  
Shanty; ENSEMBLE may become migrant workers in the  
Orchard and the Store is in view; by the last note, the scene  
is transitioned without a blackout)*

### ENSEMBLE WOMEN

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  
DUST TO DUST

### ENSEMBLE MEN

FOR IT'S DUST TO DUST  
FOR THE RACE OF MAN  
ALL OF OUR LABOR  
MUST COME TO AN END  
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-*

HORIZONS OF GOLD

**Act I Scene 2**

*(Three locations: a Shanty, an Orchard where several ENSEMBLE members, OPAL, CHARLIE, and MARGARET pick walnuts, and a Grocery Store where ROSE arranges shelves. WILLIAM and EDWARD approach the counter with their purchase, ROSE turns to them sizing them up; Unlit areas are frozen; Lights up at Store)*

**ROSE**

*(dryly)*

Can I help you?

*(EDWARD has a coughing fit, WILLIAM consoles him)*

Why don't you step outside.

**WILLIAM**

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

**ROSE**

*Dust huh? I know your kind. Maybe you didn't see the sign. It says, "Okie's keep moving."*

**WILLIAM**

We're from *Kansas*, ma'am.

**ROSE**

You're all the same to me.

**3a: CHARLIE MEETS OPAL**

*(Action in the Store freezes as Orchard comes to life; CHARLIE flirtatiously 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 we're the number one producer of winter wheat in the *state*. Maybe even the *country*!

**OPAL**

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

**CHARLIE**

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

## HORIZONS OF GOLD

### OPAL

You sure don't know a stranger, do you?

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

I'm Opal.

### CHARLIE

Never met an *opal* before! Now it's my turn to ask...what's a *gem* like you doin' out here pickin' walnuts?

*(MUSIC ENDS; Orchard freezes as Store comes to life)*

### ROSE

One dollar and thirty-one cents.

### WILLIAM

*(pulling money out of his pocket)*

Uh...we don't got quite that much.

*(contritely, trying to make eye contact)*

Don't suppose I could pay the rest next week?

### ROSE

We don't give hand-outs... 'specially not to you Okies.

### EDWARD

*(labored breathing)*

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

### ROSE

Maybe you could buy groceries on credit back where you came from... but not here.

### WILLIAM

*(making light of the situation for his dad)*

Dad... I've a feeling we're not in Kansas anymore.

*(WILLIAM and EDWARD exit. Lights up at the Shanty as MARGARET and CHARLIE cross from the orchard; OPAL crosses to the Store)*

### 3b: A TURN FOR THE WORSE

### CHARLIE

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

*(OPAL is in mid-conversation with Rose who is stocking shelves, amused with Opal's story)*

## HORIZONS OF GOLD

### OPAL

Of course, I was minding my own business, like you told me to. But...he was so awful charming...even if he was from Kansas.

*(Lights fade in the Store)*

### CHARLIE

She's just the kind a' girl I know you'd like, Ma.

### MARGARET

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

### CHARLIE

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

*(WILLIAM enters at the Shanty, supporting EDWARD who is now visibly ill)*

### MARGARET

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

### WILLIAM

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

### MARGARET

Charles, fetch your father some water. William, find a blanket. You're alright... breathe slow Edward.

*(MARGARET tends to Edward. WILLIAM and CHARLIE assist Margaret)*

#### 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

### ENSEMBLE

AT MY GRAVE OH STILL BE SINGIN'  
THOUGH YOU WEEP FOR ONE THAT'S GONE

## HORIZONS OF GOLD

*(WILLIAM, CHARLIE and MARGARET cross to a grave)*

### ENSEMBLE

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

*(MARGARET kneels, placing daisies at the grave. OPAL steps into the funeral scene and goes to Charlie's side; ROSE follows her, watching from a distance)*

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

*(CHARLIE/WILLIAM usher MARGARET off as QUARTET sings the final lines, watching them; ROSE and OPAL exit as lights fade)*

*(Lights come up at the shanty where MARGARET is slaving at the wash board. WILLIAM comes to her; CHARLIE is seen in the doorway of the Shanty with a plate full of food)*

### 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 all come from anyway?

### MARGARET

That Mexican girl who works at the store brought it. She was real sweet and so sorry for our loss.

### WILLIAM

Well... I'll be.

*(Lights fade in the Shanty and come up in Store as ROSE and STORE MANAGER are in the middle of a tense conversation)*

### ROSE

Sir, like I said, I'll do *anything* to keep this job. *Please.*

## HORIZONS OF GOLD

### STORE MANAGER

Truth is, I don't think I can afford to keep you.

### ROSE

I'll-- I'll do all the extra cleaning after work...without pay. *Please* sir...I need this job.

### STORE MANAGER

*(sighs reluctantly)*

Alright. For *now*.

### ROSE

Thank you, sir.

### STORE MANAGER

Remember-- I can't make any promises.

*(STORE MANAGER picks up clip board and turns away to begin inventory; ROSE breathes a sigh of relief)*

### ROSE

Gracias a Dios.

*(ROSE turns to see WILLIAM approaching)*

## 4a NEW BEGINNINGS

### WILLIAM

That was a real nice thing you did for my family. Maybe...maybe we should start over.

### ROSE

I'd like that. I'm Rose.

*(ROSE extends her hand)*

### WILLIAM

William. Say, it's lunch time. Would they let ya off?

*(hopefully to Store Manager who is now looking on impatiently)*

...just to take a walk?

### STORE MANAGER

Fifteen minutes.

*(ROSE nods submissively and hangs up her apron. As they walk, lights fade in the Store which may be struck now or at the end of the scene)*



## HORIZONS OF GOLD

**ROSE**

I'm so sorry about your father. I wish--  
*(sadly shaking her head)*  
I'm ashamed of my behavior last week.

**WILLIAM**

It's not like Kansas out here. Seems everyone hates us. I don't get it.

**ROSE**

Don't you? Every Okie that moves in... means less chance for the rest of us to survive.  
*(beat)*  
They hate me too, if that helps.  
*(sarcastically; dramatically)*  
Soy mexicana. Voy a robar tu trabajo! *(I am Mexican. I will steal your job!)*

**WILLIAM**

What's that mean?

**ROSE**

Means...I understand how you feel. And...I also know what it feels like to lose someone you love.  
*(WILLIAM looks at her, concerned)*  
Six years ago...my parents were deported. They promised they'd come back once the borders opened up again.  
*(fresh pain rising to the surface, ROSE is silent, working to suppress her emotions)*

They never did.

**WILLIAM**

Oh, man. Do you have anyone here?

**ROSE**

I was staying with a family. 'Til there were too many mouths to feed. I'm surviving.

### 5: A PLACE TO STAND

**ROSE cont.**

You know, I like to believe... out there somewhere...there's something real good waiting for me.

*(turning back to WILLIAM)*

How about you? You must like to dream too.

*(WILLIAM shrugs off the idea and shakes his head)*

Come on. What do you think about all day while you're picking walnuts?

**WILLIAM**

Home. Just to be workin' them wheat fields back home.

## HORIZONS OF GOLD

### ROSE

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

### ROSE

I NEVER HAD A HOME LOOKIN' FOR A PLACE LIKE THAT SOME DAY  
SOME GROUND WHERE I CAN PLANT MY FEET 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 yet grateful to have a friend)*

### WILLIAM

I hope you find that place, Rose.

### ROSE

What am I doing day dreaming? We both gotta get back to work.

### WILLIAM

Yeah. Say...could I come by tomorrow at lunch? And...the next day too?

*(ROSE nods. WILLIAM smiles at her, exiting. ROSE turns away and becomes serious again)*

### 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

HORIZONS OF GOLD

**ROSE Continued**

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

*(BLACKOUT)*

HORIZONS OF GOLD

**Act I Scene 3**

*(CHARLIE and OPAL enter on a bare stage)*

**OPAL**

You've made me wait all day! *So...* what's the big news? You finally gonna ask me out on a proper date?

**CHARLIE**

Shucks, Opal, I should...shouldn't I? Someday I'll have enough to. Someday, 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 just 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! Yes, I will!

*(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 laughing; WILLIAM and ROSE enter)*

## HORIZONS OF GOLD

**WILLIAM**

Rose, FDR's givin' us *real work*. Work a man can be proud of. And 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 can put some money in the bank...and we'll have the rest of our lives together.

**ROSE**

What are you saying?

**WILLIAM**

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

**ROSE**

Alright. I guess I will.

*(They embrace as lights fade on them; WOMEN enter singing; OPAL/CHARLIE ROSE/WILLIAM enter, 'in love', make their way to the Shanty where MARGARET is packing bags)*

**ENSEMBLE WOMEN and MARGARET**

MAY YOU BE BLESSED MAY YOUR LIVES BE FULL  
LIVING TOGETHER IN LOVE

*(MEN enter upstage assembling for the work camp with tools etc; WILLIAM and CHARLIE are seen saying goodbye to MARGARET, ROSE, OPAL)*

MAY YOU SEEK REFUGE UNDER THE WINGS OF HIM  
WHO WATCHES FROM ABOVE

*(WILLIAM/CHARLIE step away from the Shanty waving as they go and join the men for roll call)*

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

**MARGARET**

*(spoken on the word 'love')*

Don't forget to write every week!

*(lights fade to black; and come up on MEN working upstage; ROSE, OPAL and MARGARET are seen at the Shanty having just received a letter; ROSE reads excitedly)*

## HORIZONS OF GOLD

### 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  
HE'S GETTIN' STRONGER AND DOIN' JUST FINE

### OPAL

What does Charlie say!?

*(ROSE and OPAL hover over the letter, reading;  
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 would have thought my farm boys'd be buildin' bridges.

### ROSE

And they're eatin' *meat* every day?! Imagine that!

*(Interlude: lights fade at Shanty; OPAL exits. Lights come  
back up in Shanty, OPAL enters waving another letter)*

### OPAL

The letter came!

### OPAL

MAY THE THIRD, NINETEEN THIRTY-NINE

### 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

HORIZONS OF GOLD

**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. ENSEMBLE 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

*(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

*(ENSEMBLE mournfully enters upstage; MARGARET is  
lead by ROSE and OPAL to the grave site, downstage)*

HORIZONS OF GOLD

**7: FARTHER ON REPRISE**

**SOLO**

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

**QUARTET or ENSEMBLE**

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

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

*(BLACKOUT)*



## HORIZONS OF GOLD

### Act I Scene 4

*(Outside the Thomas' shanty. OPAL is folding laundry; ROSE enters, newspaper in hand)*

**ROSE**

I have something Margaret'll want to see.

*(ROSE hands the paper to OPAL who reads as MARGARET enters with more laundry; ROSE goes to her)*

**ROSE cont.**

It's a *good* day today, Margaret.

**OPAL**

Come, look at this.

**MARGARET**

*(sitting, reading)*

June 3, 1940... a whole year passed... since my 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."

*(MARGARET reacts; fully awake now)*

**MARGARET**

Keep going.

**OPAL**

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

*(soft lights come up on ENSEMBLE who appear in another area pantomiming in slow motion, joyfully experiencing rain for the first time in a decade; then they turn out looking proudly at the fields; MARGARET/OPAL/ROSE do not see them but continue to read the paper)*

## HORIZONS OF GOLD

### ENSEMBLE

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

*(During the Ooos, ROSE speaks)*

### ROSE

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

### OPAL

I'm sure it's beautiful.

### MARGARET

I'm goin' home. I need to be back in my *own* house...on Edward's land.

*(ROSE offers an affirming nod; OPAL is startled)*

### OPAL

But...I'm sure it's not...*your* land anymore.

### MARGARET

Oh, yes, 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?

*(beat)*

Edward would want this. I'll be leavin' soon. Soon as I can get packed up.

*(MARGARET steps inside the shanty)*

### OPAL

She won't have anyone to take care of her! Talk to her.

### ROSE

If I had a home... 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.

### MARGARET

Believe me, there's nothin' for you in Kansas.

### OPAL

Rose, what are you thinking?

## HORIZONS OF GOLD

**ROSE**

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

**OPAL**

Well, I...I don't know. Maybe a fresh start... at least we'd be together...

**MARGARET**

Now, you two listen! Your lives are just beginning. You don't need to be tied down takin' care of me.

**OPAL**

Margaret, no...please...

**MARGARET**

*(breaking down, grabbing Opal contritely)*

I'm sorry! I'm so sorry...things turned out the way they have. Opal, honey...you can go back to your family. And Rose...

*(realizing what she just said)*

Oh, darlin'. Your parents...they'll come searchin' for you and you gotta be *here*.

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

Might as well say our goodbyes sooner than later.

*(the girls don't move)*

Come on.

**OPAL**

Already? I can't do it.

### **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. You remember this: Charlie died while he was workin' for *you*. You were his gem. Don't you forget that.

**OPAL**

I won't. Not ever. Maybe once we get some money in the bank after this horrible Depression is over... 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. MARGARET turns to ROSE, slow and pained; Music Ends)*

HORIZONS OF GOLD

**MARGARET**

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

*(MARGARET opens her arms, stepping towards ROSE)*

**9: GO WHERE YOU GO << track 9 >>**

**ROSE**

No.

*(MARGARET stares at ROSE for a moment, then turns away in frustration to resume packing)*

**MARGARET**

Stubborn.

**ROSE**

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

**MARGARET**

Maybe I'm not. Why should I? I don't... *live* anymore.

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

**MARGARET**

Let's not make this harder for me! It's best if you just-- go now.

**ROSE**

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

**ROSE**

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 THROUGH THIS LONELY NIGHT

**MARGARET**

I CAN'T SEE MY WAY

**ROSE**

WE DON'T WALK BY SIGHT

## HORIZONS OF GOLD

### MARGARET

I'LL 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  
IN SPITE OF THE LOSS  
AND THE PAIN WE'VE GONE THROUGH  
WE'LL WEATHER THE STORM  
AND SOME DAY, SOME DAY I BELIEVE  
YOU WILL FIND PEACE  
AND I'LL FIND A HOME  
I SEE THE DAY  
AND UNTIL THAT DAY  
YOU ARE NEVER ALONE

*(MARGARET nods, affirming her decision)*

*(BLACKOUT)*

### 9a BACK TO GOODLAND TRANSITION

HORIZONS OF GOLD

**Act I Scene 5**

*(Downtown Goodland. ENSEMBLE enters, warmly greeting each other)*

**10: GOODLAND! << track 10 >>**

**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, then, folks! After eight long dry years... Let's hear it for the harvest of 1940!  
*(Joyful shouting and applause erupt)*  
And here's to the 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!

*(After the dance, MARGARET and ROSE enter as lights soften on the ENSEMBLE)*

**10a AFTER GOODLAND**

**ROSE**

Good to be back?

**MARGARET**

It's... not the same now.

**ROSE**

You're not alone. I'm right here.

HORIZONS OF GOLD

*(Neighbors, EDITH and ETHEL approach MARGARET)*

**EDITH**

Margaret Thomas?! Oh! Is that *you*?

*(EDITH hugs MARGARET then pulls away gasping)*

We were so...so horrified to hear about the -- Well.

**ETHEL**

It's good you're back home now. I see you brought some... *help* with you.

**ROSE**

I'll...go get us some drinks.

*(MARGARET nods apologetically to ROSE who exits;  
MUSIC gradually fades)*

**MARGARET**

She's not my *help*. She's my daughter-in-law.

**EDITH**

You don't mean one of your boys married a Mex-- Land sakes.

**ETHEL**

Oh! Does she speak English?

**EDITH**

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

**MARGARET**

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

**ETHEL**

Oh, dear. Then, you don't know.

**MARGARET**

What?

**11: HOLD ON REPRISE << track 11 >>**

**ETHEL**

Homer read it in the paper last week. Margaret-- Your farm's been foreclosed.

**EDITH**

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.

HORIZONS OF GOLD

**EDITH**

Yes. I sure hope you do.

**ETHEL**

It's unthinkable...after all you've been through to lose that house as well.

**EDITH**

Well. We better run along.

*(EDITH and ETHEL leave uncomfortably; MARGARET, stunned, sits on nearby bench)*

**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

**11a: HOLD ON PLAYOFF**

*(BLACKOUT)*



HORIZONS OF GOLD

**Act I Scene 6**

*(The Thomas house exterior. ROSE, sullen, enters with a bag of groceries; she yells to Margaret who is inside)*

**ROSE**

I'm back!

*(MARGARET steps out)*

**MARGARET**

Well?

*(seeing the groceries)*

Oh! There's enough here to eat for a few *days*. Oh, praise be! You found work.

**ROSE**

No. I didn't. No help needed anywhere... specially not by foreigners.

**MARGARET**

I'm sorry darlin'

*(beat; referring to the groceries)*

Then where'd you get all this?

**ROSE**

*(defensively; ready to break)*

I got it! That's all that matters.

**MARGARET**

Rose.

**ROSE**

It's *nothing*.

**MARGARET**

It's not nothin'. Now you tell me.

*(MARGARET touches her shoulder; ROSE stifling a sob)*

**ROSE**

Anillo de mi Abuela.

**MARGARET**

*(taking her hand looking for the ring)*

Rose, you didn't sell your ring.

*(ROSE cries softly; MARGARET wraps her in an embrace)*

## HORIZONS OF GOLD

**ROSE**

It was all I had left of my family.

**MARGARET**

What have I done to you? Bringin' you so far from your home.

**ROSE**

*(wiping tears, reassuring Margaret)*

No. I want to be here with you. This is my home now.

**MARGARET**

Rose, sweetie. About the house. Don't know how to say this. You know we had trouble with the bank--

**ROSE**

*(pulling bills from her pocket)*

Oh, that reminds me, I got some left over from the ring. Take it to the bank.

*(MARGARET shakes her head painfully)*

Take it.

*(MARGARET reluctantly takes the money)*

It's not much... but you can tell them we intend to pay more each week because I *will* find work. If not in town, then... in the fields.

**MARGARET**

*(frustrated with Rose's stubbornness)*

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

**ROSE**

Just go to the bank today.

**MARGARET**

Rose...don't. It's gotta be a hundred degrees today. Come and rest for a bit first.

**ROSE**

I'll be back for supper.

**12: DUSTY ROAD** << track 12 >>

**ROSE continued**

Don't worry... promise me.

**MARGARET**

*(calling after her)*

You should eat something before you go!

## HORIZONS OF GOLD

*(Scene transitions to a barren road; NOTE: this represents ROSE's 'life struggle' and may be theatrically staged, lighting/choreography may reflect this; ROSE is at first alone, then encounters unwelcoming ENSEMBLE members)*

### ROSE

WHERE ARE YOU LEADING ME, YOU DUSTY ROAD  
I WALK YOUR LONELY PATH, I BEAR THIS LOAD  
WHAT LIES UP AHEAD?  
A BARREN HORIZON  
I'M WANDERING LOST  
DON'T KNOW WHERE I'M BOUND  
WHEN WILL I BE FOUND

*(ROSE encounters FARMER and his WIFE working. ROSE pantomimes asking for work)*

### FARMER

Move along, girl. There's no work here.

### WIFE

Especially not for your kind.

### ROSE

UNWELCOMED HERE IN YOUR AMBER WAVES OF GRAIN  
I'M TOSSED ABOUT IN A SEA OF SILENT PAIN  
THAT'S DRIVING ME TOWARD  
AN EMPTY HORIZON  
I'M AN OUTSIDER AGAIN  
WHERE DO I BELONG?  
I HAVE TO STAY STRONG

*(Rose's struggle intensifies; OPTIONAL: ROSE may have a flashback of the deportation scene as her MAMA and PAPA reappear in the crowd and the officers again take them from her pushing her down just as in the opening scene)*

I'LL KEEP ON RUNNING I'LL FINISH THIS RACE  
I WILL NOT BE MOVED BY EACH MOUNTAIN I FACE  
I'LL CURSE EVERY WEAKNESS THE HUNGER AND HEAT  
I'LL NEVER ADMIT DEFEAT  
I'VE GOT TO STAND FIRM AND STAY TRUE TO THAT VOW  
I PROMISED I'D MAKE A NEW LIFE FOR US NOW  
A LIFE I'M NOT SURE I CAN FIND HERE

## HORIZONS OF GOLD

OH GOD, WOULD YOU SHOW ME THAT YOU'RE NEAR

*(ROSE falls to her knees in prayer)*

I SEND A CRY UP TO YOUR THRONE  
I KNOW YOU SEE ME SCARED ALONE  
I PUT ALL MY TRUST NOW IN YOU  
TAKE MY LIFE AND MAKE IT NEW

*(ROSE tries to get up, but weakness overtakes her and she faints just as BO is crossing upstage. As Music Changes: BO notices and rushes to her. He lifts her head and wipes her forehead with his handkerchief. ROSE starts to come to as BO slowly lifts her to her feet; taking a step, she collapses in his arms; BO picks her up and carries ROSE off as lights slowly fade)*

*(BLACKOUT)*

HORIZONS OF GOLD

Act I Scene 7

<<SFX: 1940 radio drama>>

*(Lights come up in a farmhouse 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! It's almost over... I gotta find out what happens!

**PEARL**

You need to quit dreamin' the day away at that radio, while there's work to do.

*(PEARL turns off the radio; ROSE is waking, disoriented)*

**NETTIE**

Looks like you're the one gonna wake 'er up with all yer endless fussin'!

**ROSE**

'Scuse me. Where am I??

*(NETTIE and PEARL turn surprised)*

**NETTIE**

See.

*(ALICE enters with a plate of cheese and bread and a glass of water, and hands it to PEARL with some annoyance)*

**ALICE**

Here.

**PEARL**

You must be hungry.

*(PEARL sits at Rose's side; ROSE, still confused, takes the food and water eagerly eating and drinking)*

We were told to let you sleep.

*(ALICE stares at Rose critically, arms crossed; ROSE is unable to get a word in during the following lines)*

**ALICE**

You slept *three hours*.

## HORIZONS OF GOLD

**PEARL**

It's alright. She just needed a good rest outta that blisterin' sun.

**NETTIE**

*(grimly)*

Yeah, looked like you was half dead.

**PEARL**

Manners.

**NETTIE**

Sorry. What's your name?

**ROSE**

Rose. But could someone tell me how I –

**NETTIE**

*Rose!* Oh, that's so romantic. I always wished I was named after a flower. I'm *Nettie*. This is my sister Pearl.

**PEARL**

We help out here at the Bollen farm every summer, making meals for the men during harvest.

**NETTIE**

Mother says it's the least we can do for him, seeing's how Mr. Bollen just about saved *our* family during the dry years. Now, if you asked me, I'd say it's about time Mr. Bollen found himself a new--

*(ALICE clears her throat obnoxiously, stopping Nettie)*

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.

**NETTIE**

*Anyway, Rose...you're the most exciting thing that's happened all summer!*

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

"Destitute beauty from a foreign land, languishes on a dusty road! Will she ever find safety?"

**ROSE**

Actually, I need to be going.

## HORIZONS OF GOLD

### ROSE continued

I need to find work. But thank you...and if you hadn't found me on the road, I don't know--

### PEARL

Oh, it wasn't *us*.

### NETTIE

*(as if its juicy gossip)*

It was *Mr. Bollen* himself.

*(ROSE looks at them questioningly and a bit shocked)*

Don't look so embarrassed, Rose. *I* always wished I'da got rescued from dyin' in some ditch, by a man like that.

### ROSE

And... he's the one who owns all of this?

### NETTIE

Uh huh! Those are *his* pillows you were droolin' on.

### PEARL

*Nettie.*

### ALICE

Everyone around here's heard of John Bollen. He's done very well for himself, as you can see.

### PEARL

Everyone's heard of him because of his upstanding character and generosity, Alice.

### NETTIE

He might be rich but he's not high about it. Farmers just call him Bo.

### ALICE

Wouldn't mind calling him *my* beau.

### ROSE

Well. Like I said, I really need to find some work so--

### NETTIE

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

### PEARL

Paid work is still hard to find...

## HORIZONS OF GOLD

**ALICE**

*(patronizingly)*

But Mr. Bollen is very charitable...he lets *poor* people take the grain the combines leave behind. You could join them out in the field.

*(ALICE shrugs exits)*

**NETTIE**

Then you could stay!

**PEARL**

That's not what she has in mind.

**ROSE**

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

*(NETTIE gleefully links arms with Rose)*

**NETTIE**

*I'll show Rose to the east field.*

**PEARL**

Come right back, then. Dinner won't make itself.

*(touches ROSE's arm, warmly)*

Take care, Rose.

*(PEARL exits; NETTIE turns on the radio then pulls ROSE over to sit with her on the couch)*

<<*SFX Radio Tag*>>

### 12a RADIO TAG

**NETTIE**

*So...Just how did you come to be lyin' on the road out there? Tell me your whole story...not that I'm nosey or nothing.*

*(NETTIE interviews Rose; the singing continues through the scene change)*

*(BLACKOUT)*



HORIZONS OF GOLD

Act I Scene 8

<<SFX Rooster crow>>

*(Lights up at the Bollen Barn. NETTIE and BO enter)*

**NETTIE**

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

**BO**

You never do, Nettie.

*(NETTIE becomes serious and wistful; BO throughout the following is more affected and turns away)*

**NETTIE**

And to think, William was her husband. You know... Pearl and I used to walk to school every day with Will and Charlie. I remember Charlie was always makin' us girls laugh. And Will... 'course he was the responsible one... wasn't he?

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

Mr. Bollen?

**BO**

Yes, Nettie, I know. He was my nephew.

**NETTIE**

I'm sorry.

**BO**

They were... fine young men.

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

Now Nettie, let's not tell Rose that I'm related to the family. Margaret-- Well... she hasn't wanted to speak to me for a long time. Seems there's something I can't fix between us. Now that she's home, I'll let *her* decide if...

**NETTIE**

Would *I* say anything??

*(BO gives her a look)*

I'll try my very best.

*(NETTIE pantomimes zipping her lips)*

**BO**

Good girl. You be sure to keep an eye on Rose. I don't want that young lady getting overworked again.

HORIZONS OF GOLD

**NETTIE**

You can count on me, Mr. Bollen.

**12b: GOOD MORNING**

*(NETTIE exits, BO begins exiting the other way; HANK enters)*

**HANK**

Mornin' Boss!

**BO**

Hank. I see you finished the east field yesterday. Nice work.

**HANK**

Well, I tell you, that new combine you got is somethin'...

*(CLARENCE and OTIS oblivious of Bo or Hank)*

**OTIS**

Hey, I been out in that old Ford all week. It's my turn with the John Deere...you said I could.

**BO**

You clowns got that tractor fixed yet?

**CLARENCE**

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

*(CLARENCE slaps OTIS in the chest)*

**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.

HORIZONS OF GOLD

**ALICE**

Alice.

**HANK**

Well, *good* morning, Alice!

*(Ignoring him, ALICE continues exiting the stage)*

**ALICE**

Morning, Hank.

*(CLARENCE and OTIS have been arguing for a moment while ROSE has entered upstage of the action. She approaching the pump with a cup, dips it into the bucket and drinks)*

**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 and takes another drink)*

**CLARENCE**

Are you deaf?!?

*(ROSE is startled, almost chokes; Amused, she crosses her arms, listening to the following)*

**HANK**

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

**OTIS**

Clarence! Speak some a' yer Spanish to 'er!

**CLARENCE**

Stand back!