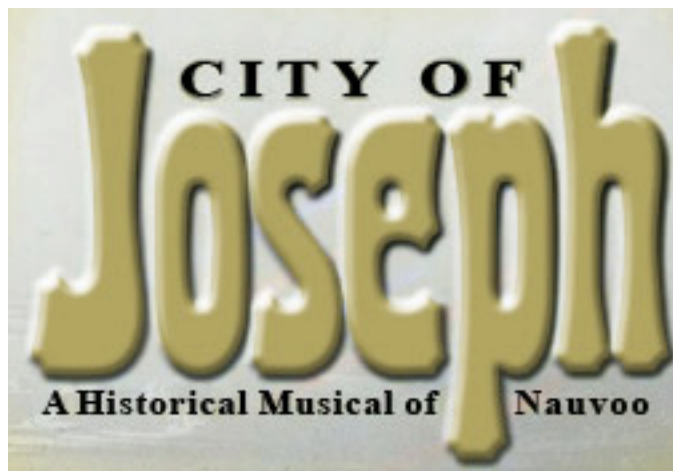


CONCERT -- PERUSAL SCRIPT



1839 to 1846

Book and Lyrics

R. Don Oscarson

Music

Maughan W. McMurdie

Orchestration

John Phillips

Original 1976 Nauvoo Production Staged and Directed

F. Gerald Bench 1976-1995

Director 1996-2004

Lynn Bodily



Newport, Maine

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CITY OF JOSEPH

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CITY OF JOSEPH

The establishment, growth, development, and history of Nauvoo, Illinois under the direction and influence of the Prophet Joseph Smith is unique in the history of the Church of Jesus Christ of Latter-day Saints and in America.

From the city's beginning as a marshy swamp in 1839 to its rise as one of the major cities in the United States (larger than Chicago in 1846), the story is told by Walt and his friends using journals, histories, songs, and stories from those who actually lived there for that brief seven years.

From the First Vision to the Exodus, the emphasis is on the positive aspects of living daily under a Prophet's influence. Whether portraying major historical events or the challenges faced by everyday citizens, *City of Joseph* is the story of this special time and place.

City of Joseph was first produced in Nauvoo, Illinois as part of the nation's Bicentennial celebration in the summer of 1976. The following year it became an official pageant of the Church of Jesus Christ of Latter-day Saints, which continued for 27 years. It was presented on a 300-foot, 5-level stage that overlooked historic Nauvoo and the bend of the Mississippi River that inspired the production's opening song.

The original cast and crew numbered 116 members. By 2004, the last year of production, the cast and crew reached 678 selected from more than 2,500 applicants.

In 2001, the Sandy Crescent Stake in Utah presented an indoor production in the Conference Center in Salt Lake City. It was the first stake production in the new facility.

With the second highest attendance in the nation--as ranked by the Institute of Outdoor Drama--perhaps the show's greatest accomplishment was its contribution to the spiritual lives and experiences of the thousands of individuals and families who participated in the productions over the years. In addition, nearly three-quarters of a million people viewed the show and felt the spirit of that very special place and those who lived there so long ago.

CONCERT VERSION

- This script is a Concert Version of the musical *City of Joseph*. It is designed to be produced on a small stage with a minimum cast of twenty, and a production staff of four.
- There is no scenery (unless of course you want some) The only items on stage are several racks that hold the costume accessories which the cast will use to represent the various characters.
- Where possible, a scrim or screen should be provided to show slides of the restored city of Nauvoo, the temple, and fireworks.
- Music will be provided by a minus track that contains a full orchestra and a 90 voice chorus. Speaking parts and songs will be live (except for ONE song).
- Indoor fireworks may not be used in many locations; in their place, slides of fireworks may be used.

CHARACTERS

5M 4W 3TB 3TG 3B 3G

WALT -- Narrator (Actor 1)
BOY JOSEPH 14 Year Old Joseph -- (TeenBoy 1)
MARTIN -- Teen Boy 2 (18-19)
RACHEL IVINS -- Convert (Actress 1)
AMY -- (17-18) (Teen Girl 1)
WILLIAM -- Early 30's (Actor 3)
EMILY -- William's Wife (Actress 2)
SARA KIMBALL Citizen of Nauvoo (Actress 1)
EMMA SMITH -- Joseph's Wife (Actress 3)
PARLEY -- Parley P. Pratt (Actor 4)
PAUL -- Young Boy (Boy 1)
JOHN -- Young Boy (Boy 2)
WALT'S WIFE (The MOTHER of his children) (Actress 4)
MINISTER #1 -- Older Gentleman (Actor 2)
MINISTER #2 -- Older Gentleman (Actor 2)
DIGNITARY -- Older Gentleman (Actor 2)
CITIZENS and SAINTS -- Townspeople, Families, Dignitaries, Visitors, Children, etc. (including Actor 5, Teen Boy 3, Teen Girl 2 & 3, Boy 3, Girl 1-3 -- plus any other ensemble that is wished.)

One of the cast will need to play the banjo, acoustic guitar, violin/fiddle, etc., as a solo instrument playing "Turkey in the Straw" as an accompaniment to Scene 4, "Parley in Ohio", as well as for Interlude #4 for Walt's speech at beginning of Scene 14. This should be done live onstage.

SPECIAL EFFECTS

- Slides of Nauvoo cannot be provided, as they have been lost.
- For *Come to the Temple* scene, a night scene slide of the temple could appear on stage.
- During final *Bend of the River*, Walt moves down stage, the scrim drops and a slide of Nauvoo at sunset comes up and then fades, *or* slide appears upstage.
- Slides may appear upstage during the show where appropriate but as bits of sites, not overpowering visuals.
- Use indoor fireworks where possible or slides of fireworks.

NOTE

A music CD minus Track will be provided.

SCENES AND SONGS

#1 -- Overture	Track 1	<i>Orchestra</i>
<u>Scene 1</u>		
#2 -- Bend of the River	Track 2	<i>Walt and Friends</i>
#3 -- City of Joseph	Track 3	<i>Walt and Citizens of Nauvoo</i>
<u>Scene 2</u>		
#4 -- All Hail	Track 4	<i>New England Camp Meetings</i>
#5 -- Interlude #1	Track 4	<i>Boy Joseph (recorded)</i>
<u>Scene 3</u>		
#6 -- Have You Heard	Track 5	<i>Walt and Missionaries</i>
<u>Scene 4</u>		
#7 -- Parley in Ohio (Interlude #2)	Live Accompaniment	<i>Walt and Parley P. Pratt</i>
#8 -- Turkey in the Straw	Live Accompaniment	
<u>Scene 5</u>		
#8a -- Pop Goes The Weasel	Live Accompaniment	
#9 -- How Do You Build a City w/Dance	Track 6	<i>Walt and Citizens</i>
<u>Scene 6</u>		
#10 -- Long-Time Friends	Track 7	<i>Martin and Amy</i>
<u>Scene 7</u>		
#11 -- Interlude #3	Live Accompaniment	
#12 -- Somethin' To Do	Track 8	<i>Children of Nauvoo</i>
<u>Scene 8</u>		
#13 -- I'll Think of You	Track 9	<i>William, Emily, and Children</i>
<u>Scene 9</u>		
#14 -- The Spirit of God	Track 10	<i>Walt and the Converts</i>
<u>Scene 10</u>		
#15 -- Unto the Least of These	Track 11	<i>Emma and the Women of Nauvoo</i>
<u>Scene 11</u>		
#16 -- Pennies From Our Pockets	Track 12	
#17 -- Come To The Temple	Track 12	<i>Walt and the Entire Cast</i>
<u>Scene 12</u>		
#18 -- O, My Father	Track 13	<i>Walt, Mother and Children</i>
<u>Scene 13</u>		
#19 -- We Believe	Track 14	<i>Walt, Citizens of Nauvoo, Dignitaries</i>
<u>Scene 14</u>		
#20 -- Interlude 4	Live Accompaniment	<i>Narrator</i>
#21 -- Bend of the River	Track 15	<i>Walt and Friends</i>
<u>Curtain Call</u>		
#22 -- City of Joseph	Track 16	<i>Walt and Friends</i>

R. DON OSCARSON was involved in Marketing and Sales Promotion for most of his working life. He is currently Director and Secretary of the Board of Directors of Kohl's Illinois, President at Discovery LLC and Donsco, Inc. He is on the Public Relations Board for the Philadelphia Orchestra, A Board Member of the Milwaukee Music Conservatory, Chairman of the St. Louis National Alliance of Businessmen, an Honorary Vice-Consul to Sweden and a former Air Intelligence Officer with the USAF. He even has the time and energy to devote to mentoring and sponsoring others in the Arts, especially theatre. He wrote the Book and Lyrics to the following musicals: *Sand In Their Shoes* and *A New Land Called Home* with Crawford Gates, *City of Joseph* and *Christopher* with Maughan McMurdie, *My San Diego* with Robert Brunner, and *Six Sent South* with Ken Perry. He created "Evening of Grand Moral Entertainment" in Nauvoo, along with writing the book "Traveler's Guide to Historic Mormon America" now in its 26th printing.

He was involved in the Seminary videos *Last Day At Carthage* and *For Us*. He has served as Executive Producer for *Hancock County*, a play by Tim Slover, *Take The Mountain Down*, A musical with Marvin Payne and Steven Kapp Perry, and *The Voice of a Prophet* (about David O. McKay). He served as associate producer for *Sonrisas*, a children's TV series, and the audio CDs: *Lullabies of Jesus*, *Stories of Jesus*, along with the musical *Berlin* (in a off-Broadway production) One of his current passions is developing and producing national and international programming for cable and satellite TV.

He has also spent much of his time serving the Church of Jesus Christ of Latter-day Saints as a bishop, stake president, regional representative, and patriarch, and counselor in the St. Louis Temple Presidency. He is a member of BYU Alumni Board, the Co-Chair of College Volunteer Leadership Council, College of Fine Arts and Communications, BYU; Co-Chair of Jesse and Amanda Knight Society, BYU; and a member of President's Leadership Council, BYU. He is married to Shirley Calder Oscarson and they have three children.

DR. MAUGHAN W. MCMURDIE, an operatic baritone and bass, taught in the music department at Western Illinois University as a full Professor, Director of Opera Theater, Choir Director and Voice Teacher and also performed throughout the region from 1969 until his retirement in 1992. He was an accomplished singer, pianist, performer and composer who often performed with his wife, Dorothy, also a talented musician, who died in 1996.

McMurdie received his bachelor's degree from Utah State University in 1954. He served in the United States Air Force as a military-commissioned officer from 1954-57. He received his master's degree from Brigham Young University in 1959, and worked on his doctoral degree at the University of Washington in Seattle from 1966-69.

An active member of The Church of Jesus Christ of Latter-day Saints, he was well known for his work as composer and musical director of "City of Joseph," an outdoor historical musical performed in Nauvoo for 29 years. He also composed "Christopher: A Musical of Discovery," commemorating the 500th anniversary of Columbus' voyage to the new world. After the initial performance run it continued to be performed for 5 years on the riverfront on the full scale replica of the Santa Maria.

McMurdie began directing the Macomb Community Chorus in 1970, a leadership role he continued for 11 years, and he was the driving force behind the development of Western Illinois University's Summer Music Theatre. In 20 seasons, he and his students produced 60 musicals. He was an active member of Rotary International, and a faithful member of the Macomb Noon Club, which he joined in 1970 and where he led members in song for many years.

He last visited Macomb in Spring 2005, when he was the guest of honor at Western Illinois' College of Fine Arts and Communication gala benefit concert and reception that launched the Maughan and Dorothy McMurdie Musical Theatre Scholarship. Macomb Mayor Mick Wisslead also proclaimed March 26, 2005 "Maughan McMurdie Day" in the city.

Maughan passed on July 20, 2007 and is survived by 5 children and 14 grandchildren.

CITY OF JOSEPH *Book and Lyrics by R. Don Oscarson. Music by Maughan W. McMurdie.* A powerful stage version of the original Nauvoo Pageant, *City of Joseph* portrays life during the establishment and growth of Nauvoo, Illinois, under the direction of the Prophet Joseph Smith. Scaled to fit an indoor stage, it features all the music from the original pageant as it tells the story through the eyes of those who lived there from 1839-1846. A CD with orchestral accompaniment (and choir) is available for the production. **Order #2042CONCERT**

City Of Joseph

ACT ONE

MUSICAL #1 -- OVERTURE (TRACK 1)

Pre-show music is the eight minute Overture. During this time slides of Nauvoo are projected on a very large scrim. As the music comes to an end, the lights begin to dim. The final slide is of a sunset over the city and the river. As the Overture ends and the final slide remains on the scrim, Walt enters in front of the scrim and addresses the audience.

WALT: Lovely isn't it. How many of you have been to Nauvoo?

(Proper response to the number)

And for those who haven't we hope you make it someday, it is a very special place. What you are going to see tonight was adapted from the original Nauvoo pageant that ran every summer for 27 years. Are there any here tonight that have seen it in Nauvoo?

(Proper response to the number.)

Now there are a couple of things we need to mention before we begin. First, the show in Nauvoo took place at sunset, on sloping hillside overlooking the city and the Mississippi River, on five stages and with a cast of nearly 700. The music was by a full orchestra with a 90 voice chorus. Each night an audience of 5 to 10 thousand sat on blankets, benches and lawn chairs as the light faded and our story began. Tonight we have made some adjustments.

Slides fade and scrim rises. The cast begins to enter and start putting on pieces of their costumes for the opening number. The stage is bare except for racks that contain costume pieces, hats, aprons, scarves, bonnets, etc. and props.

I think you will be surprised how twenty talented folks can fill the evening with song and story. We do have that full orchestra to back us up. And, oh yes, when we sing as a chorus we will be joined by those 90 voices. So, don't be surprised if our little group sounds like the Tabernacle Choir. It is the blessing of having the original musical tape.

(Move right into the next paragraph without a break.)

Scene 1: Bend of the River

WALT: Thank you all for coming. We would like to begin with an opening prayer.

PRAYER: *(live by prearranged invitation)*

WALT: I'd like to tell you about a place, a city, this city. And the way we're going to do it is by using songs and stories from the histories and journals of those who actually lived here from 1839 to 1846. Now we have to confess to adding a few original musical numbers of our own, but we hope that they, too, will help convey the spirit of our city. We call it our city because some of us who are going to help tell the story this evening are the direct descendants of those early saints who settled here, and all of us have a very special feeling about this place, a peaceful feeling, that comes from walking these roads in the early morning, or late at

night. A feeling that comes as we sit and look over that magnificent river

MUSICAL # 2 -- Bend of the River (TRACK 2)

and marvel at the strength and beauty of this place. It's these feelings that we'd like to share with you this evening.

WALT:

HAVE YOU EVER SEEN SUCH AN EVENING?
HAVE YOU EVER SEEN SUCH A SKY?
HAVE YOU EVER FELT SO PEACEFUL INSIDE?
NEITHER HAVE I.

HAVE YOU NOTICED THAT OLD RIVER,
SO QUIETLY SLIDING BY?
HAVE YOU EVER SEEN THE GRASS SO GREEN?
NEITHER HAVE I.

(Chorus hums Under)

CAN'T THINK OF A PLACE I'D RATHER BE
THAN THE ONE ON WHICH I STAND.
I'M HAPPY WITH MY PEOPLE
HAPPY WITH MY HOME
HAPPY WITH MY LAND.

WALT & CHORUS:

DON'T KNOW HOW TO EXPLAIN IT,
DON'T EVEN THINK I'LL TRY,
BUT I COULD SPEND TIL MY DAYS' END,
HERE WITH THE RIVER GOING BY.

WALT:

COME ON NOW AND JOIN US.
TELL YOUR CARES AND WORRIES GOODBYE.
'CAUSE HEARTS CAN MEND
WITH FAMILY AND FRIEND

WALT & CHORUS:

ON THIS BEND
WITH THE RIVER
GOIN' BY.

WALT & CHORUS:

DON'T KNOW HOW TO EXPLAIN IT,
DON'T EVEN THINK I'LL TRY.
BUT I'M CONTENT TO SPEND
TIL MY DAYS' END

PERUSAL SCRIPT -- City of Joseph CONCERT VERSION by R. Don Oscarson & Maughan W. McMurdie

HERE ON THE BEND
WITH THE RIVER
GOIN' BY.
(MUSIC OUT)

WALT: Officially it was called Nauvoo, a Hebrew word meaning beautiful place. But to those who lived here and to those who loved it, it was the reflection of one man. And so tonight we call it, affectionately, the City of Joseph.

MUSICAL #3 -- City of Joseph (TRACK 3)

WALT & CHORUS:

(Clapping/chanting)
City of Joseph, city beautiful
City of Joseph, Nauvoo
City of Joseph, city beautiful
City of Joseph, Nauvoo

WALT & CHORUS:

CITY OF JOSEPH, CITY BEAUTIFUL
CITY OF JOSEPH, NAUVOO
CITY OF JOSEPH, CITY BEAUTIFUL
CITY OF JOSEPH, NAUVOO.

WALT: (*Speaking*) In the year '39 on a horseshoe bend Of the Mississippi we found a friend.

WALT & CHORUS:

Stopped our flight,
Found a site
With widow's mite,
Bought the right to Commerce,

ALL:

COMMERCE, ILLINOIS.

WALT: (*Speaking*) A swampy land of bush and trees, Mosquitoes, disease.

WE DRAINED IT--

CHORUS:

WE DRAINED IT,

WALT:

RECLAIMED IT--

CHORUS:

RECLAIMED IT,

WALT:

MAINTAINED IT--

CHORUS:

MAINTAINED IT,

WALT:

RENAMED IT--

CHORUS:

RENAMED IT TOO...

WALT & CHORUS:

CITY OF JOSEPH, CITY BEAUTIFUL

CITY OF JOSEPH, NAUVOO

CITY OF JOSEPH, CITY BEAUTIFUL

CITY OF JOSEPH, NAUVOO.

WALT: (*Speaking*) By the year '41 population grew, 11,000 by the year '42

THE SCOTS CAME!--

CHORUS:

THE SCOTS CAME.

WALT:

THE DANES CAME!--

CHORUS:

THE DANES CAME.

WALT:

THE WELSH CAME!--

CHORUS:

THE WELSH CAME.

WALT:

THE SAINTS CAME!--

CHORUS:

THE SAINTS CAME TO...

WALT & CHORUS

CITY OF JOSEPH, CITY BEAUTIFUL

CITY OF JOSEPH, NAUVOO

CITY OF JOSEPH, CITY BEAUTIFUL

CITY OF JOSEPH, NAUVOO.

WALT: (*Speaking*) Our city charter far exceeded
Those other cities that had been dedeed.

We represent a body politic

That could change an election,

And change it quick!

Nauvoo Legion, courts our own,

Civic power never known.

University chartered, paper started

More land tilled, started to build

A TEMPLE--

CHORUS:

A TEMPLE--

WALT:

A TEMPLE--

CHORUS:

A TEMPLE IN.....

WALT & CHORUS:

CITY OF JOSEPH, CITY BEAUTIFUL

CITY OF JOSEPH, NAUVOO

CITY OF JOSEPH, CITY BEAUTIFUL

CITY OF JOSEPH, NAUVOO.

WALT: (*Speaking*) Temples, halls, homes, school,
Peace-n-order, laws-n-rules
Business, commerce, everything booming,
Nauvoo house for travelers rooming.
Relief society, widows' row
Nauvoo band a steamer to go!
Fetch our friends, me and you, to...

WALT & CHORUS:

CITY OF JOSEPH, CITY BEAUTIFUL

CITY OF JOSEPH, NAUVOO

CITY OF JOSEPH, CITY BEAUTIFUL

CITY OF JOSEPH, NAUVOO.

WOMEN:

WELCOME TO THE CITY OF JOSEPH

MEN:

WELCOME TO THE CITY BEAUTIFUL

WOMEN:

WELCOME TO THE CITY OF JOSEPH

MEN:

WELCOME TO THE CITY BEAUTIFUL

ALL:

WELCOME, WELCOME, WELCOME, WELCOME TO.....

NAUVOO--NAUVOO--NAUVOO--NAUVOO

NAUVOO!

(MUSIC OUT)

End of Scene

Scene 2: All Hail

WALT: Of course, it wasn't always like this. Not at all. To really understand what happened you ought to know something of the city's founder, and the people who followed him here. I guess you'd say it really started

PERUSAL SCRIPT -- City of Joseph CONCERT VERSION by *R. Don Oscarson & Maughan W. McMurdie*

way back in upstate New York, in the spring of 1820. It was then that a young 14 year old boy named Joseph Smith got caught up in the great revival movement that was sweeping his part of the country. The different churches were holding revival meetings all over the Palmyra area, and while some members of his family joined different churches young Joseph wasn't sure.

MUSICAL #4 -- All Hail (TRACK 4)

MINISTER #1:

ALL HAIL THE POWER OF JESUS NAME,

CONGREGATION #1:

ALL HAIL THE POWER OF JESUS NAME,

MINISTER #1:

LET ANGEL TRUMPETS CALL.

CONGREGATION #1:

LET ANGEL TRUMPETS CALL.

MINISTER #1:

BRING FORTH THE ROYAL DIADEM
AND CROWN HIM LORD OF ALL.

CONGREGATION #1:

BRING FORTH THE ROYAL DIADEM
AND CROWN HIM LORD OF ALL.

ALL:

BRING FORTH THE ROYAL DIADEM
AND CROWN HIM LORD OF ALL.

MINISTER #2:

YE SEED OF ISRAEL'S CHOSEN RACE,

CONGREGATION #2:

YE SEED OF ISRAEL'S CHOSEN RACE,

MINISTER #2:

YE RANSOMED OF THE FALL.

CONGREGATION #2:

YE RANSOMED OF THE FALL.

MINISTER #2:

HAIL HIM WHO SAVES YOU BY HIS GRACE
AND CROWN HIM LORD OF ALL.

CONGREGATION #2:

HAIL HIM WHO SAVES YOU BY HIS GRACE
AND CROWN HIM LORD OF ALL.

ALL:

HAIL HIM WHO SAVES YOU BY HIS GRACE
AND CROWN HIM LORD OF ALL.

(If you use a live actor for this sequence, turn down the recorded track and voice so he may

Speak over it.)

YOUNG JOSEPH: During this time, my mind was called up in serious reflection and great uneasiness. For so great were the confusion and strife among the different denominations that it was impossible for one as young as I to come to any certain conclusion, who was right and who was wrong.

(MUSIC OUT)

I was one day reading in the Bible, the Epistle of James, the first chapter and fifth verse:

MUSICAL #5 -- Interlude #1 (TRACK 4 continued)(or PLAYED LIVE)

(If you use the following as recorded, it is suggested that all the audience sees is a tableau of the First Vision, with shifting lights and action but no speech from the actor as it would not match the recording. If you want to have your YOUNG JOSEPH speak it live, then use the music in the score with a Guitar and Violin to accompany the live monolog.)

“If any of you lack wisdom, let him ask of God that giveth to all men liberally, and upbraideth not, and it shall be given him.” I reflected on it again and again, and at length came to the determination to ask of God. It was on the morning of a beautiful clear day, early in the spring of eighteen hundred and twenty. I retired to the woods near my father’s farm. After I had reached the place where I had previously designed to go, I kneeled down and began to offer up the desires of my heart.

(There should be a shift in the intensity of the accompaniment, if it is live.)

I had scarcely done so, when immediately I was seized upon by some power which entirely overcame me and had such an astonishing influence over me as to bind my tongue so that I could not speak. Exerting all my power to call upon God to deliver me out of the power of this enemy, and just at this moment of great alarm, I saw a pillar of light, exactly over my head, above the brightness of the sun. When the light rested upon me I saw two personages whose brightness and glory defy all description, standing above me in the air. One of them spake unto me, calling me by name, and said, pointing to the other, “This is my beloved Son, hear Him.”

(MUSIC OUT)

End of Scene

Scene 3: Have You Heard

WALT: Young Joseph was told many sacred things that day and in the years to follow. Told he would be the one to bring about the restoration of the gospel of Jesus Christ in these latter-days. Told about ancient gold plates that he would translate into the Book of Mormon. Told to spread this message to all the world. Joseph had his answer.

MUSICAL #6 -- Have You Heard? (TRACK 5) (Speaking parts are on the tape – please lip sync)

During those early years many listened and came to help. Hearty young men of frontier America, those early missionaries who, two by two, spread across the land with the message given to him in the grove.

ALL MISSIONARIES:

Have you heard, have you heard,
Have you heard, have you heard?

MISSIONARY #1:

Have you heard, God speaks again?

WOMAN #1:

He does? When?

MISSIONARY #2:

Have you heard, the priesthood's restored.

MAN #2:

By man, or by the Lord?

MISSIONARY #1:

Have you heard God's word we bear?

MAN #3:

Nope. And I don't care.

ALL MISSIONARIES:

Have you heard? Have you heard?
Have you heard? Have you heard?

MISSIONARY #1:

Have you heard of the golden plates?

WOMAN #4:

Y'all from the southern states?

MISSIONARY #2:

Have you heard no drinkin', no smokin'?

MAN #5: (Spitting) You're jokin'!

MISSIONARY #1:

Have you heard the kingdom's here?

WOMAN #2:

It is? Where?

ALL MISSIONARIES:

HAVE YOU HEARD? HAVE YOU HEARD?
HAVE YOU HEARD? HAVE YOU HEARD?
HAVE YOU HEARD? HAVE YOU HEARD?
HAVE YOU HEARD? HAVE YOU HEARD?

MISSIONARY #1:

Have you heard the voice of warning?

MAN #7:

Busy now, but in the morning.

MISSIONARY #2:

Have you heard, man is inspired?

WOMAN #8:

Yeah, but I'm tired.

MISSIONARY #1:

Have you heard Joseph's story?

MAN #9:

Tell us. Tell us in its glory.

ALL MISSIONARIES:

HAVE YOU HEARD? HAVE YOU HEARD?

HAVE YOU HEARD? HAVE YOU HEARD?

HAVE YOU HEARD? HAVE YOU HEARD?

HAVE YOU HEARD? HAVE YOU HEARD?

MISSIONARY #1:

HAVE YOU HEARD?

MISSIONARY #2:

HAVE YOU HEARD?

MISSIONARY #1:

HAVE YOU HEARD?

MISSIONARY #2:

HAVE YOU HEARD?

MISSIONARY #1:

HAVE YOU HEARD?

MISSIONARY #2:

HAVE YOU HEARD GOD'S MESSAGE TOO?

MISSIONARY #1:

HAVE YOU HEARD?

MISSIONARY #2:

HAVE YOU HEARD?

WOMAN #10:

Are you asking us?

MISSIONARY #1:

Yes, yes, you!

WALT & CHORUS:

REDEEMER OF ISRAEL, OUR ONLY DELIGHT,
ON WHOM FOR A BLESSING WE CALL,
OUR SHADOW BY DAY AND OUR PILLAR BY NIGHT,
OUR KING, OUR DELIVERER, OUR ALL!

REDEEMER OF ISRAEL, OUR ONLY DELIGHT
OUR ONLY DELIGHT
ON WHOM FOR A BLESSING
WE CALL
OUR SHADOW BY DAY

MISSIONARIES:

(OOOOH...)

OH HAVE YOU HEARD GOD SPEAKS AGAIN?
HIS MESSAGE WE PROCLAIM
TO ALL CORNERS OF THE EARTH.
SING PRAISES TO HIS NAME.
OH HAVE YOU HEARD GOD'S WORD WE BEAR?

AND OUR PILLAR BY NIGHT
OUR KING, OUR DELIVERER
OUR ALL.

THE PRIESTHOOD'S BEEN RESTORED.
THE HEAVENS ARE OPEN UP AGAIN.
SING PRAISES TO THE LORD.

ALL:

HAVE YOU HEARD? HAVE YOU HEARD?
HAVE YOU HEARD? HAVE YOU HEARD?
SING PRAISES TO HIS NAME.
HAVE YOU HEARD? HAVE YOU HEARD?
HAVE YOU HEARD? HAVE YOU HEARD?
SING PRAISES TO HIS NAME--
TO HIS NAME--TO HIS NAME.

(MUSIC OUT)
End of Scene

Scene 4: Parley In Ohio

MUSICAL #7 -- PARLEY IN OHIO (INTERLUDE #2) (PLAYED LIVE)

WALT: They worked. They talked. They prayed and they preached. Some listened. Most did not. Yet, in the fortitude and conviction of those early missionaries, the Church of Jesus Christ of Latter-day Saints was being established. Faithful? Devoted? Tenacious? Yes! But sometimes it was a quick wit, a sense of humor, or a fast pair of legs that helped the most, like the time Parley P. Pratt was in Ohio.

MUSICAL #8A -- Turkey In The Straw (PLAYED LIVE)

PARLEY P. PRATT: We had stopped for the night at the house of Simeon Carter, and were in the act of reading to him, and explaining the Book of Mormon, when there came a knock at the door, and an officer entered with a warrant to arrest us on very frivolous charges. We went with him. We arrived at the place of the trial late in the evening, found false witnesses in attendance, and a judge who boasted of his intention to thrust me into prison. I listened, but concluded to make no defense. This greatly exhausted his patience. The hour grew late. I still made no reply. Finally I stood up and called upon Brother Peterson to sing a hymn to the court. I then suggested we all kneel down together and pray to God, that He might forgive them in these matters. Needless to say, the court adjourned, and I was conducted to a public house, and locked in till morning, the prison being some miles distant. In the morning, after standing by the fire, I requested to step out. I walked out into the public square, accompanied by the officer. Said I, "Mr. Peabody, are you good at a race?" "No," he said, "but my big bull dog is, and he has been trained to assist me in my office these several years. He will take down any man at my bidding." "Well, Mr. Peabody, you compelled me to go a mile. I have gone with you two miles. You've given me opportunity to preach, sing, and have entertained me with lodging and breakfast. I must now go on my journey. If you are good at a race, you can accompany me. Thank you for your kindness, good day, sir." I then started on my journey while he stood amazed, and not

able to step one foot before the other. Seeing this, I halted, turned to him and again invited him to a race. He still stood amazed. I then renewed my exertion, and soon increased my speed to something like that of a deer. He now came halloo-ing after me, shouting to his dog to seize me. The dog, being one of the largest I ever saw, came close on my footsteps with all his fury, the officer behind still in pursuit, clapping his hands and halloo-ing, “Stew boy, take him, watch, lay hold of him, I say down with him!” and pointing his finger in the direction I was running. The dog was fast overtaking me, and in the act of leaping upon me, when quick as lightning, the thought struck me. I pointed my finger ahead, clapped my hands and shouted in imitation of the officer, “Stew boy, take him, down with him!” The dog hastened past me with redoubled speed and disappeared into the woods. I proceeded on my journey. But that is not all. Mr. Peabody read the Book of Mormon I dropped at the house of Simeon Carter. It wrought deeply upon his mind, and he walked 50 miles to the Church in Kirtland, was baptized and ordained an Elder. He commenced to preach and baptize. A church of about 60 members was soon organized. And the dog? He was last seen in Kentucky.

(MUSIC OUT)

End of Scene

Scene 5: How Do You Build a City?

MUSICAL # 8B -- POP GOES THE WEASEL (PLAYED LIVE)

WALT: All across America went the Parley P. Pratts, the Samuel Smiths, the missionaries of the infant church. And people came. They came to Kirtland, Ohio. They came to Independence and Far West Missouri, but as the church grew, misunderstanding and persecution followed, driving us from city to city. So, by 1839 we were to find a refuge, a new city, a new city we would build just above the Des Moines rapids on the Mississippi in Illinois. And it was from here the call went out: “Come”, and thousands and thousands, like Rachel Ivins, came.

RACHEL IVINS: The first time I saw the Prophet Joseph Smith was in New Jersey, before I joined the Church. He preached there that night. I just went to hear him out of curiosity. After that, I went several times to hear the missionaries. My Minister and everyone warned me about going to hear them. He said if I did not stop going, I must give up my place in his church. I commenced to read the Book of Mormon. I read nearly all night and felt that it was true. Then, I got the spirit of gathering, and came to Nauvoo.

WALT: From an article in the city newspaper, the Times and Seasons, Thursday, April 1st, 1841: “Notwithstanding the discouraging circumstances under which the Saints were thrown, shipwrecked as it were, upon this shore, they have indeed wrought wonders. Habitations are reared for miles in every direction, and others are springing up, and ere we are aware of their existence, are filled with happy occupants. It would do the heart of the truly patriotic and philanthropic good, to witness the industry and enterprise which are already manifest in our beautiful city. Though immigrants are flocking in in multitudes, and have their homes and their wants to be supplied, yet all things move on in their accustomed order and with accelerating force. Hundreds of houses, shops, mills, etc. are expected to go up in the course of the summer, when our city will present a scene of industry, beauty, and comfort hardly equaled in any place, in any country. Everywhere we see men of industry, with countenances beaming with cheerful content,

hurrying to their several occupations and scenes of labor. The sound of the ax, the hammer, and the saw, greet your ear in every direction.”

MUSICAL #9 How Do You Build a City? (TRACK 6)

And hardly equaled it was, but it took a lot to build a city like Nauvoo. A lot of head for planning. A lot of heart for giving. And an awful lot of hands for the doing.

MAN #1:

HOW DO YOU BUILD A CITY?

MEN:

WITH YOUR HEAD

WOMEN:

WITH YOUR HEART

ALL:

WITH YOUR HANDS

WOMAN #1: (*Speaking*) Plans for houses, plans for streets

MAN #1: (*Speaking*) Plans for livestock, plans for wheat

WOMAN #1: (*Speaking*) Plans for shops and plans for halls

MAN #1: (*Speaking*) Plans for ditches, plans for walls

WOMAN #1: (*Speaking*) Plans for churches, plans for schools

MAN #1: (*Speaking*) Plans for factories, plans for tools

WOMAN #1: (*Speaking*) Plans for now and plans for then

MAN #1: (*Speaking*) Plans for if and plans for when

MEN:

HOW DO YOU BUILD A CITY, OR HAMLET OR VILLAGE INSTEAD?

ALL:

HOW DO YOU BUILD A CITY?

HOW DO YOU BUILD A CITY?

YOU BUILD IT WITH YOUR HEAD.

WOMEN:

HOW DO YOU BUILD A CITY,

HOW DO YOU BUILD A CITY?

WITH NOTHING FOR A START,

WITH NOTHING FOR A START?

HOW DO YOU BUILD A CITY,

HOW DO YOU BUILD A CITY?

YOU BUILD IT WITH YOUR HEART,

YOU BUILD IT WITH YOUR HEART.

WOMAN # 2:

(Speaking)

Give your talent, give your time
Give your song, give your rhyme
Give your sweat, give your tears
Give your youth, give your years
Give your daughters, give your sons
Give your muscles, give your funds
Give your husband, give your wife
Give your all, give your life.

(DANCE)

MEN:

HOW DO YOU BUILD A CITY, WITH NOTHING FOR A START?

WOMEN:

HOW DO YOU BUILD A CITY? YOU BUILD IT WITH YOUR HEART.

ALL:

HOW DO YOU BUILD A CITY, ON RIVER SILT AND SANDS?

HOW DO YOU BUILD A CITY? YOU BUILD IT WITH YOUR HANDS!

MAN #2:

HANDS WITH HAMMERS, HANDS WITH SAWS,
HANDS WITH TROWELS, HANDS WITH AWLS.

WOMAN #2:

HANDS WITH NEEDLES, HANDS WITH THREAD,
HANDS WITH CANNING, HANDS WITH BREAD.

MAN #2:

HANDS WITH CLAY, HANDS WITH CEMENT,
HANDS WITH GLASS, HANDS WITH PAINT,
HANDS WITH HOES, HANDS WITH WEEDS,
HANDS WITH PLOWS, HANDS WITH SEEDS.

ALL:

HOW DO YOU BUILD A CITY, ON RIVER SILT AND SANDS?

HOW DO YOU BUILD A CITY? YOU BUILD IT WITH YOUR HANDS.

WOMEN:

WITH YOUR HEAD,

MEN:

WITH YOUR HANDS

WOMEN:

WITH YOUR HEARTS,

MEN:

WITH YOUR HANDS

WOMEN:

WITH YOUR FRIENDS,

MEN:

WITH YOUR HANDS

WOMEN:

WITH YOUR FAMILY,

MEN:

WITH YOUR HANDS.

WOMEN:

WITH THE LORD,

MEN:

WITH THE LORD,

WOMEN:

WITH THE LORD,

MEN:

WITH THE LORD,

WOMEN:

WITH THE LORD,

MEN:

YES....

ALL:

OH, WITH THE LORD

AND WITH YOUR HANDS!!!

(MUSIC OUT)

End of Scene

Scene 6: Long-Time Friends

WALT: Nauvoo was a happy city. Unique in a lot of ways and again not so different. A city full of everyday folks....facing and struggling with the everyday problems that are the same in all ages. Some things never change with time or place....especially among the young.

AMY: Hello, Martin.

MARTIN: Oh, hi, Amy.

AMY: Beautiful day, isn't it?

MARTIN: Yes, yes, it is but I'm very busy just now.

AMY: Oh, with the sun so high in the sky, the breeze so warm and soft. What does it make you think of?

MARTIN: It must be about lunch time.

AMY: Oh, Martin, it's Spring. The flowers are blooming, the birds, in pairs, singing in the fields. Doesn't it make you feel something, deep inside?

MARTIN: Yeah, yeah, I'm hungry!

AMY: You have no normal feelings at all!

MARTIN: Why, hunger's a normal....

AMY: I mean other normal, boy and girl feelings.

MARTIN: Now Amy, we're just friends, remember?

AMY: Close friends?

MARTIN: Well, let's say "long-time friends."

AMY: But, normal-acting long-time friends. Now what would be the thing to do, with a long-time friend?

MUSICAL #10 -- Long-Time Friends (TRACK 7)

MARTIN:

NORMALLY, I'D SIT A LITTLE CLOSER TO YOU.

AMY:

NORMALLY, I THINK YOU SHOULD.

MARTIN:

NATURALLY, I MIGHT JUST HOLD YOUR HAND FOR A WHILE.

AMY:

NATURALLY, I HOPE YOU WOULD.

MARTIN:

THESE ARE THE THINGS I'D NORMALLY DO,
BUT THAT WOULD BE THE END, 'CAUSE,
YOU JUST CAN'T GET ROMANTIC WITH
A PAL, A LONG-TIME FRIEND.

AMY:

NORMALLY, I'D SAY YOU'RE SHY AND SLIGHTLY AFRAID.

MARTIN:

ACTUALLY, THAT ISN'T SO.

AMY:

THEN WHY DON'T YOU PUT YOUR ARM AROUND ME JUST ONCE?

MARTIN:

I JUST MIGHT, YOU NEVER KNOW.

AMY:

NOW WASN'T THAT QUITE EASY AND FUN, LIKE PART OF NATURE'S TREND?

MARTIN:

YES, I THINK I'LL TRY IT ON THAT LARSEN GIRL!

AMY:

GEE, THANKS, MY LONG-TIME FRIEND.

MARTIN:

OF COURSE IF WE WERE STRANGERS,
MEETING ONE DAY BY CHANCE,
I COULD SEE A POSSIBILITY
OF A BEAUTIFUL, BUDDING, FLOWERING ROMANCE.
POWDER WOULD HIDE YOUR FRECKLES,
YOUR HAIR WOULD SMELL OF ROSE,
AND YOU'D BE STRAPPED AND BOUND AND TIED
IN LAYERS AND LAYERS OF FEMININE CLOTHES.

THEN OF COURSE I'D BE OBLIGED TO ASK YOU YOUR NAME.

AMY:

TELL YOU, SIR, I THINK I WOULD.

MARTIN:

I WOULD PROBABLY ASK IF I COULD WALK YOU BACK HOME.

AMY:

AS A GENTLEMAN YOU SHOULD.

MARTIN:

SO MIGHT WE BOTH AS STRANGERS
LIVE HAPPILY TO THE END, BUT
I'VE KNOWN YOU TOO WELL, TOO LONG TO BE MORE
THAN JUST A LONG-TIME FRIEND.

AMY: (*Speaking*) Oh, Martin!

MARTIN: I'm just kidding, I like your freckles.

AMY: You can't even see them!

MARTIN: Sure I can.

AMY: I grew out of them, but you never knew it, old friend, old pal....

MARTIN: Now, don't get angry....

AMY: Who's angry?

MARTIN: You are, I can see it in your eyes.

I REALLY NEVER NOTICED THAT YOUR EYES ARE SO BLUE.

AMY:

REALLY, NOW, WHAT DID YOU SAY?

MARTIN:

YOUR LOSS OF FRECKLES REALLY DOESN'T MATTER A BIT.

AMY:

ISN'T IT A LOVELY DAY?

MARTIN:

SO THIS IS ACTING NORMALLY NOW.
I HOPE THE TIME WON'T END, 'CAUSE,
YOU'RE SPENDING IT NORMALLY, NATURALLY WITH,
A SPECIAL LONG-TIME FRIEND.

MARTIN & AMY:

CAUSE, WE'RE SPENDING IT NORMALLY, NATURALLY WITH
A SPECIAL LONG-TIME FRIEND.

(MUSIC OUT)

13 more pages in the script to the end