

THE SOUND OF EASTER

A musical

Script by Stanley Yung & Joshua Lai

Lyrics by Joshua Lai, Joey Fung & Christine Gabrielse Lin

Prologue – Maria’s Song

Backdrop (fade in): No light

The instrumental introduction from “Sound of Music” plays softly and slowly swells.

A spotlight hits the bare stage. MARIA, an independent woman dressed in casual business attire, steps into the light to sing her testimony.

Backdrop (fade in): Fade in main spotlights

Song: The Sound of Easter (F major)

Updated 3/27/10

Alive Orchestra Instrumental Solo – 19 bars

Maria + Chorus: My / heart comes alive / with the sound of / Easter
My / life surely changed / forever / more
My / heart yearns for love / from the Holy / Father
My / soul becomes happy and / filled with / joy

Maria: My life isn’t / what I had thought and ex / pected so
many / arguments / with my / George
My / husband does not / put his / family first
Always / tries / his own / ways

I / thank God I’m / blessed with my / children
I do / cherish them / so
And / they need a / father who has / faith and believes in my God

Maria + Chorus: My / heart come alive / with the sound of / Easter
My / life surely changed / forever / more
My / heart yearns for love... / from the Holy / Father
And I’m / filled / with / joy

Backdrop (fade in): An image of Maria's home is projected onto the back wall.

As she finishes, the rest of the lights come up, we see that Maria is holding a duster in her outstretched right hand. Two of Maria's children join her onstage. LISA is a spunky but mature 16 year-old. BRIDGET is a precocious and talkative 12 year-old.

Bridget: Mom? Mom? Mom!
Lisa: Huh?
Bridget: That was kinda cheesy, Mom. Sweet but cheesy.
Lisa: Be quiet, Bridget!
Bridget: Hmmph! (sticks her tongue out at Lisa)

Maria tousles Bridget's hair playfully.

Maria: (with a big smile) Oh how I love spending time with my two most favorite girls in the whole wide world
Bridget: Me too!
Lisa: Same here..... (ponders) Mom, how do you know that God is really out there? I mean we've been going to church and Sunday school forever, but I don't think I've ever felt God's presence.
Maria: When you're ready, God will speak to your heart. It's like a strong and steady voice coming from inside you. (puts hands around Lisa's neck)
Lisa: I miss dad and Fred (with a sad voice)
Maria: Oh honey..... ..we all do. It's a tough time for me and your father right now, but I have my two sweet darlings. What is your brother Fred up to nowadays?
Lisa: Probably hanging out with his loser friends as always. I think he's even dating some girl.
Maria: Girlfriend? Fred, your brother has a girlfriend? Really... (Surprised). Well he is 18 now.
Lisa: He won't admit it, but I always see him with that girl Teri at school. I don't like her.. she's kinda mean.
Bridget: Are we seeing Dad and Fred at the church performance tonight?
Maria: There's supposed to be there.
Bridget: Why does daddy and Fred have to live somewhere else? Are you and daddy gonna get a divorce?
Lisa: Bridget!
Maria: No, your father and I are just going through a tough time right now. But everything's going to work out. You'll get to see him after your performance tonight
Lisa: If he ever shows.
Maria: He promised to be there.
(Steps and turns toward the audience)
George, please make it this time

Lights out.

Scene One – George’s Office (office or conference room)

Sound Cue: In darkness, we hear the sounds of a busy office environment.

Backdrop (fade in): Nice day-time Image of LA Downtown office buildings

GEORGE (all business) sits at his desk going over some paperwork as TONY, a 40 year old janitor, empties the trash.

Tony: How is your family doing, Mr. Trapp?
George: They’re fine, Tony. How about you?
Tony: Couldn’t be better. We’re celebrating our 20th wedding anniversary this weekend.
George: That’s great.

As Tony leaves, George’s secretary, CHLOE, enters. CHLOE is a sarcastic and sassy woman.

Chloe: *Yoo-hoo (melodic)...*You called for me? I was on my latte break.
George: Yes, Chloe. Please messenger four copies of this contract agreement to the client for countersigns.
Chloe: Ohh.... This looks kind of heavy (*dramatic*). Can’t we have Max do this?
George: Chloe, you’re the secretary. This is your job.
Chloe: I was just worried about my nails. They just got done and I really like the colors....
George: Chloe, please.
Chloe: Alright alright....Mr. Trapp. (*sarcastic*) I’ll take care of it. (*stays in office doesn’t leave*)
George: Take a minute to proof-read this document as well.

Max knocks, walks in with energy, MAX is George’s co-worker and he’s a slick fast-talking guy.

Max: Hi George....
(crosses behind George and stands next to Chloe)
Hello, sweetness. (*with drama*). If beauty were time, you’d be eternity....
Chloe: What do you want Max? (*in a monotone*)
Max: When are you ever going to go out with me Chloe? I got some floor tickets to the Clippers....
Chloe: In your dreams. I’d rather stick needles underneath my fingernails. (*sarcastically*)

Chloe exits with attitude.

Max: Hahaha...She can’t get enough of me. She likes me...I think deep down inside, sheeee has a thing for me. (*laughs*)

George: Well, if she does, it's pretty deep down there. I don't think you want to get mixed up with that one. She gives me enough attitude at work.

Max: I like the sassy ones. (high five each other). What are you up to?

George: *(big sigh)* Just a lot on my plate as usual. The work never seems to get finished around here. You workin' late tonight? I'm going to have take out from Mr. Noodle delivered here.

Suddenly, George's boss MS. O'BRIEN barges in with her crony JACK in tow. MS. O'BRIEN is a tough high-pressure demanding boss, while JACK, her assistant and crony, follows his boss around but seems to lack his own opinions.

Jack: Ge—ge---gentlemen, Ms. O'Brien has something to announce.
[George stands up]

Max: Hi, Ms. O'Brien. [*Cross behind George, backing away from Ms. O'Brien.*]

George: Is there something I can do for you?

O'Brien: Sorry to bother you, but we've got a problem, gentlemen. The quarterly reports are due in 2 weeks, and we're not showing as much of a profit as the Wall Street analysts have forecast. I don't need to remind you how critical this time of year is for our company.

Jack: That's right. This is a cri – cri – critical time of year for our company! If we're not going to meet the analysts' forecast, our sh-sh-share price is sure to take a hit... and you know what that means. The shareholders and the board of directors won't be pleased!
Definitely not good.

George: Definitely NOT good.

Max: Definitely NOT good... (mockingly)

Jack: Were you just ec---ec---echoing me? (shakes his head) Are-are you listening to me?
I'm not kidding! If we don't solve this problem (raises index finger to Max and George), Ms. O'Brien will NOT-NOT-NOT be happy!
(Max is mimicking Jack's head and mouth movement)

O'Brien: Oh, put a sock in it Jack. Any ideas? We need to come up with a solution. Everyone's bonus, including mine (with a big smile) is dependent on this. Are we going to cook the books again?

Jack: Yeah, are we going to cook the books again?

George: Hmmm... what do you think Max?

Max: Tough problem. Well, let's put our heads together. I'm sure we can figure something out. We're a team!

The tune of "My Favorite Things" starts to play.

Song: Our Favorite Things (E minor)

Waltz

George: Quarterly / profits we / must hit our / targets
Our stock price / needs to in / crease every / moment
Mortgage se / curities / we buy and / sell
These are a / few of our / favorite / things

Jazz

Max: Corp'rate mal / feasance, price / manipu / lations
We have to / do what it / takes to make / money
Slush funds for / funding po / litical / groups
These are a / few of our / favorite / things

Chloe: *(sarcastically)* Ten minute lunch breaks.....
(spoken) and working the weekends

Jack: Positive / cash flow that's / what we care / about

Both: E-ver-y / day and / e-ver-y / night
Our working / constantly / never cea / ses

O'Brien: # When Wall / Street # calls
And pro / fit's down
I start / feeling / sad / # #
I / simply re / member our / favorite / things
And / then I don't / feel / # # # / so / bad

[Music interlude continues]

George: I got it!

Jack: Got what?

George: I know what we can do.

Jack: (excitedly) Well..... what is it? Don't keep us in suspense.

George: Maybe we can collateralize the debt! We can re-package the debt and pass it along to someone else. But maybe it's wrong....

Max: And maybe it's BRILLIANT! I wish I thought of that. Easy money baby!

Everyone: Great idea! Genius! Fantastic!

High fives all around.

Tony: I don't know much, but is that a good idea? Sounds like you're just passing a ticking time-bomb to someone else.

Jack: Tony, this is sophisticated business and above your pay grade...something you can't understand. Go sweep the floors or something!

[Beginning of song resumes]

George: Quarterly / profits we / WILL hit our / targets (*everyone claps*)
Max: Luxury / box seats, we'll / bring in more / clients
George + Max: Options are / set now we're / gonna be / rich!
These are a / few of our / favorite / things

Chloe+Jack: Big bonus / es and # / corp'rate re / treats
In / exotic / places like / Turkey
Chloe: Or Tahiti!
Chloe+Jack: We love our / work, and we / love our great / boss!
(*Thumbs up to Ms. O'Brien!*)
These are a / few of our / favorite / things

O'Brien: Shareholders / love us we'll / get more in / vestors!
Chloe: (*sarcastic*) More hours / oh my! I / need more va / cation
O'Brien: Let's / all get to / work there's # / no time for / play
ALL: These are a / few of our / favorite / things

Everyone: # When Wall / Street # calls
And pro / fit's down
I start / feeling / sad / # #
I / simply re / member our / favorite / things
And / then I don't / feel / # # # / so / bad

The music ends.

Chloe: Mr. Trapp, it's 7 o'clock! Your daughter's performance is starting
George: Oh, NO! Bridget's performing tonight at church ,and I promised her I'd be there. I'm going to be late!

He scrambles and grabs his coat and Chloe hands him his briefcase as he runs off.

Office workers turn their back while Tony comes to the front with this broom.

Music re-starts in minor key.

Song: Our Favorite Things (Reprise)

Tony: I may not / be astute/ but something's / fishy
I am a / cleaner but / I can see / trouble
Tony+Chorus: Can we make / money when / numbers don't / add
These are a / few of our / favorite / things?

Fade out.

Scene Two – “Awana Show “ (church)

Backdrop (fade in): Image of UPC or a contemporary church. Image should include a cross.
The church youth LEADER huddles up with a group of Sunday School kids, including Bridget and Lisa.
Maria is off stage right and enters and waves to her children.

Maria: Hi, Lisa. *(to Bridget)* Hi, my sweet apple strudel.
Kids: *(laughing)* Sweet apple strudel... strudel head... apple head!
Bridget: Mom! I told you not to call me that in front of everyone.
Maria: Oh, okay... Honey bun!

Maria blows a kiss to Bridget and then exits. Bridget crosses her arms as the kids laugh again.

Leader: All right, everyone. You've been working hard on this song. This is your big moment.
Your families are all out there. Are you ready?
Kids: *(unenthused)* I guess so... Not really... I don't know...
Boy #1: Do we really have to go on Ms. Jess?
Leader: Come on, where's your spirit?
Girl #1: I have stage fright.
Bridget: Hey, guys! Get hyped! We can do it!
Leader: Let's try it again. Are you ready?!
Kids: Yeah...
Leader: I can't hear you!
Kids: *(excited)* Yeah! Yay! Let's do it!

They all run off stage.

Leader: Wait! It's not our turn yet! *(shaking her head)* Kids...

Lisa goes to follow the kids. Bridget pulls Lisa aside.

Bridget: Lisa, do you think Daddy is really going to show up tonight?
Lisa: I don't know. I'm sure he'll get here eventually, but I give him a 50/50 chance he'll be on time.
Bridget: Is our family um... dysfunctional?
Lisa: You mean dysfunctional, hahaha... No, of course not, silly. *(sweetly)* Why would you say that?
Bridget: My friend Louise said that divorced families are like that. Dad doesn't even live with us anymore, and Fred is always getting into trouble.

Lisa: No family is perfect, Bridget. But we should definitely pray for ours, especially Dad and Fred.
Bridget: Okay.
Lisa: Come on, it's time for us to go on.

The stage immediately clears out. The stage darkens, and a spotlight finds the Leader.

Leader: Thank you for coming tonight. We hope you enjoy the performance.

The song for "Do-Re-Mi" starts to play. Kids with instruments are playing with the Alive Orchestra.

Song: 1 – 2 – 3 (C major)

INTRO

Leader: Let's start at the very beginning
A very good place to start
When you read you begin with
Kids: A-B-C
Leader: When you count you begin with 1-2-3
Kids: 1-2-3
Leader: 1-2-3

Leader: The first three numbers just happen to be...1-2-3
Kids: 1-2-3
Leader: 1-2-3-4-5-6-7

VERSE 1

Kids: Once upon a time on earth
Two thousand years ago
Three wise men, came bearing gifts
For the birth of Jesus Christ
Kids: Five loaves of bread to feed
Six miracles on Calv'ry
Sabbath, a time to rest and play
That's the story of God's love!

VERSE 2

Boys: Once	Girls: upon a time on earth
Boys: 2	Girls: thousand years ago
Boys: 3	Girls: wise men, came bearing gifts
Boys: For	Girls: the birth of Jesus Christ
Boys: 5 (hold)	Girls: loaves of bread to feed
Boys: 6 (hold)	Girls: miracles on Calv'ry
Boys: Sabbath	Girls: a time to rest and play
Boys & Girls:	That's the story of God's love!

VERSE 3 - Instrumental Solo (no singing)

Trumpet	Once upon a time on earth
Trumpet	Two thousand years ago
French Horn	Three wise men, came bearing gifts
French Horn	For the birth of Jesus Christ
Flute	Five bread loaves He fed the crowd
Violin	Six miracles on Calv'ry
Cello	Seven he will reign in heaven
ALL INSTRUMENTS	That's the story of God's love!

Verse 4

Kids: Once upon a time on earth
Two thousand years ago
Three wise men, came bearing gifts
For the birth of Jesus Christ

Kids: Five loaves of bread to feed
Six miracles on Calv'ry
Sabbath, a time to rest and play
That's the story of God's love!

Kids: That's the sto — ry -- of – God's – love (hold)

Everyone applauds. Lights change to signal the end of the show. Kids exit. Bridget and Lisa remain.

Lisa's boyfriend RALPH enters stage right and approaches her, putting his arm around her. RALPH's middle name is trouble. He's cocky and is always looking to cause trouble.

Ralph: Hey, baby, that was great!
Lisa: Ralph, what are you doing here?
Ralph: To support my girl.
Bridget: Who's this?
Ralph: Hey, shorty. I'm Ralph, your sister's main squeeze.
Bridget: (*intrigued*) Ooh! Does that mean you kiss each other?
Lisa: Bridget!

FRED, Lisa and Bridget's 18 year-old brother, approaches them. Bridget hugs him.

Bridget: Freddy!
Lisa: I'm surprised you made it.
Fred: Yeah, yeah. I listened to that lame song.
(then looks at Ralph with a mean face) What the hell are you doing here, Ralph?
Ralph: Chill out, Freddy. I'm just here for some culture.
Fred: I told you to stay away from my sister.

Fred gets in Ralph's face.

Ralph: (cocky laugh) Hahaha. Take it easy, man. (turning away) if you need know what's good for you.

Fred: What was that?? (pushes Ralph)

Ralph pushes Fred's hands and puts him in a choke hold

Ralph: What'cha gonna do about it, sissy?

Lisa: Hey, stop it you two!

Ralph: You're lucky we're in a church and not somewhere else, buddy. (lets Fred go)

Lisa: That's enough. Go home, Ralphie. I'll text you later.

Ralph leaves....staring back at Fred.

Fred: (chuckling) "Ralphie"?

Lisa: Why do you always have to start something, "Freddy"?

Fred: I'm just looking out for my little sister. You can do better than that loser.

Lisa: I'm not your baby sister anymore. I'm almost an adult, and I can take care of myself.

Fred: You're 16! (shakes his head). That's the thanks I get?

George walks onstage, still carrying his briefcase. He doesn't feel bad for being late. Bridget hugs him.

Bridget: Daddy!

George: Hey, kids!

Lisa: Hi Daddy! Which part did you like best?

George: Ummm...(bumbling) It's so hard to pick a part, you know.

Lisa: You missed the whole thing, didn't you?

George: (embarrassed) I'm sorry, Bridget. I'm sorry Lisa. There was an emergency at work. But I promise to make it up to you guys. Would you like me to buy you ...(pause a little) a new doll, Bridget?

Bridget: I dunno..... I guess so... (sadly)

George looks at Fred.

George: Good to see you, Fred. Did you come home last night? I didn't see you.....

Maria enters, fuming. She drags him aside to center stage, while the kids drift stage right to eavesdrop on their conversation. Maria is mad, almost screaming.

Maria: Can I talk to you, George?

George: Hi, Honey.

Maria: Don't "Honey" me. How many times are you going to keep disappointing your kids? I'm tired of you making promises to them that you can't keep.

George: I'm sorry, okay? Is that what you want to hear?

Maria: Try stepping up and being a real father instead of constantly apologizing for your shortcomings. Your Blackberry gets more attention than your own family.

George: Why do you think I work so hard? To provide for you and the kids, so you won't have anything to worry about, but no one appreciates it. You forced me to get my own place, and I'm still supporting the family. In case you hadn't noticed, there's a recession going on.

Maria: Do you even know what's going on with your kids? Can you even see that Fred is drifting away from us? I hear he's getting into fights at school. You need to pay more attention to him.

George: He's just a normal teenager. He'll be all right.

Maria: [*very angry now*] How much is enough, George? Your career is your life. It's always been. We're just stuck with the leftovers.

George: You just resent the fact that you gave up your career to be a housewife. Admit it.

Maria: I've had it. I'm meeting with my divorce attorney tomorrow.

She storms off, leaving George and the kids a little shaken.

[music interlude]

Scene Three – “Home Sad Home” (Maria’s Home/George’s Apartment)

Backdrop (fade in): Two images (split screen) of a house (stage left is Maria’s house) and a sparse apartment (stage right is George’s place)

Maria sits alone at home weeping. Bridget plays with a doll by herself off to the side and doesn’t hear them. Lisa walks over and comforts Maria.

Lisa: Are you okay, Mom?

Maria: How did we come to this point? We used to be a happy family. I don’t know what God wants from me anymore.

Lisa: It’s going to be all right, Mom. What’s that Bible verse you always tell me when I’m feeling down? “Consider it pure joy, my brothers, whenever you face trials of many kinds, because you know that the testing of your faith develops perseverance.”

Maria: I know, but this time I feel like I’m running a marathon. I know I need to trust God to make things right and help us through it all. Will you pray with me?

Lisa: Sure.

The lights dim on their side of the stage as they pray. On the other side of the stage, George storms into his apartment feeling frustrated and drops his briefcase.

George: I don’t deserve to be treated like this. Damn it, I have too many important things to think of. *(Checks his Blackberry)* 78 e-mails! Don’t you people sleep? Okay, okay. Settle down, George. Get a hold of yourself. You can’t give in to the pressure. Be true to yourself and remember what’s important. Fred?! Are you home? Of course not.....

Immediately, the music from “Climb Every Mountain” duet begins.

Maria: I give up God. Please help me. (1st two measures)

George: How did we come to this? (spoken sadly) - (2nd two measures)

Song: Love’s Broken Hearted (C major)

Maria: Love’s broken / hearted
He wounds my / heart
Selfish and for / getful... *(hold this word through)*
how he treats his / wife

George: Love’s cruel and / heartless
Why can’t she / see

Everyday I / work hard (*hold this word through*)
For my fami / ly

Maria & George: The / pain deep inside
Is this love at its / end (count 7 beats)
Every / day of my life
Will my heart trust a / gain

George: Dreams lost for / ever
Maria: I pray to / God
George: Dreaming of a / new day
Both: Where she-he learns to / love

Maria & George: A love we will need
To be one once again (count 7 beats)
Every / day of our lives
Will our hearts trust a / gain

Both: Love's broken / hearted
Lord heal the / hearts
Dreaming of a / new day
When we / nev-er / part

Lights fade out on Maria's home.

There's a knock at George's door. George answers and is surprised to see Max.

George: Max...
Max: [*Pushing George into the room*] George, we've gotta talk.
George: What are you doing here so late?
Max: We are in trouble, man.
George: What are you talking about?
Max: The SEC raided the office tonight.
George: Does Ms. O'Brien know about this?
Max: I've been calling her, but no one knows where she is. Maybe she skipped town. We didn't even get a chance to hide our second accounting book and shred the evidence.
George: What are we going to do?
Max: I don't know. This is serious. Know any good lawyers? I don't want to go to jail.

George is devastated. Fade to black.

Scene Four – Nightclub Fever (Dance Club)

Backdrop (fade in): Image of an inside of a night club. Flashing or moving objects in the background would be good.

Tech Notes: Lighting will be a little dimmer. Need a disco ball and fog machine.

Fred enters a bustling nightclub with loud music playing. His girlfriend TERI and friend NINA are with him. Across the room, Fred's nemesis Ralph is hanging out with Lisa and his buddy MILO. Extras in the back of the scene face away from the audience. Fred enters stage right and scans the audience for Ralph.

Teri: Fred, why are we coming here to the [name of nightclub] tonight again?
Fred: Just chill out, Teri. I told you I'm looking for someone.
Nina: Yo, Fred. Isn't that your sister over there?
Fred: Yep, that's her.
Teri: What's she doing with that punk Ralph?
Nina: Looks like Ralph is with his buddy Milo too. I heard he's a good dancer.
Fred: Whatever...

Fred approaches Lisa and grabs her by the arm.

Fred: (to Lisa) Does Mom know you're here?
Lisa: No. Does Dad know yooooou're here?
Ralph: Freddy, what brings you to my neighborhood? Aren't you far from home?
Fred: Get out of my face, Ralph, if you know what's good for you.
Lisa: Can you two act like adults for a change?

The club music fades out as the music for "Sixteen Going on 17" begins.

Song: Sixteen Going on 17 (F major)

The song continues, leading up to a dance battle between Fred and Ralph.

Ralph: What do you say we battle this out on the dance floor?
Fred: I wouldn't want to embarrass you!
Ralph: Worry about your own self, friend (sarcastically)
Fred: Step off. You're about to get schooled.

Fred and Ralph are locked into one another, and clearly tension is building up very fast.

[Kevin's Choreography]

No speech, just actions.

Ralph responds with his own dance to N'Sync's "Pop" and revs up the audience.

Nina and Teri join Fred in a more elaborate group number.

*Ralph, Lisa, and Milo outdo them by doing their own number. The **crowd (recruit crowd members)** goes crazy for them. Realizing that he's lost, Fred loses his temper and pushes Ralph. A fight ensues.*

Lights out. There are shouts and screams in the darkness and sounds of a scuffle.

Lisa: Stop it, you guys! Stop!
Teri: Get him, Fred!
Nina: Yeah, you show him!
Milo: You got him Ralph! Put him down!

Sound Cue: *The sound of breaking glass and Fred grunting in pain.*

Lisa: (crying) Freddy! Freddy!

Sound Cue: *An ambulance siren is heard in the distance, and there are blinking red lights.*

Somber music leads into the next scene.

Scene Five – “Crisis” (hospital)

Sound Cue: Heart rate monitor beeping slowly

Backdrop (fade in): Image of a hospital patient room. Use somber color...not so warm. (will use warmer colors at the end of Scene 6 when George returns to the hospital)

Fred lies unconscious on a hospital bed in center stage with Maria and Lisa by his side. He’s hooked up to several IV’s and a respirator. The mood is somber as a DOCTOR looks over his chart.

Maria: How is he, doctor.?

Doctor: Your son took a severe blow to the head, which caused a lot of bleeding and swelling of the brain. The surgery relieved the pressure, but he’s not out of the woods yet. He’s in stable but critical condition.

Maria: When will he wake up?

Doctor: I can’t say for sure. With a traumatic brain injury of this kind, it’s difficult to say.

Maria: Oh, God.

Doctor: I’m sorry. I wish I had better news. I’ll check in on him later.

The doctor leaves. Lisa starts to cry.

Lisa: It’s my fault, Mom.

Maria: No, it’s not.

Lisa: I should have stopped it. Ralph and his stupid friend hurt Freddy. I did this.

Maria: Shhh, it’s all right. Don’t blame yourself.

George walks in holding Bridget by the hand. Bridget runs to Fred’s side.

Bridget: Freddy! It’s me. Why won’t he wake up?

She starts to cry. Lisa hugs her.

Maria: *(to George)* Where were you?

George: I came as soon as I heard.

Maria: I meant last night. He was supposed to be with you.

George: He wanted to go out with his friends. How was I supposed to know this would happen?

Maria: You’re his father. You’re supposed to look out for him.

George: You’re right. I’m sorry.

Maria: Our poor Fred.... *(crying)*

George: I’ve been so focused on my work, but look what it’s gotten me. I have no idea what’s going on with my own son. I’m sorry, Freddy. It’s my fault. How could I let this happen?

The music for "Edelweiss" begins to play.

Song: Far and Lost (G minor)

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Verse 1

George: Far and / lost, / I have / been
How # this / tragedy / finds / you
Motion / less / oh my / son
My / soul is / grieving so / greatly

Chorus

E-ver-y/ day I did / try my / best
It / pains # my / heart my / hope # is / gone
As your / father / please for / give
I just / need one more / chance

Verse 2

George: How did / I / go so / wrong
Maria: You tried too hard
George: Why did I / not see this / coming
George: I've / lost my wife / now my son
Maria: It's not too late
George: My / soul is / grieving so / greatly

Chorus (with Maria's harmony)

Both: E-ver-y/ day I did / try my / best
It / pains # my / heart my / hope # is / gone
George: As your / father / please for / give
I will make / ev'ry - thing / right
Both: We will make / ev'ry - thing / right

George: I can't take this. I need to get out of here and get some air.

Lights dim, actors roll Fred off stage.

Scene Six – Limbo

Backdrop (fade in): Still in hospital, but dimmer background. George sits alone at center stage, despondent.

George: God, if you're really out there, talk to me. I've never prayed to you before, but I can't do this alone. I've lost my family, my job. **Now Freddy.... (pause).** I have nothing left. What do I have to live for?

AD LIB HERE

A disembodied VOICE emanates from all around him. The Voice is comprised of three different voices representing the Trinity – a stern, mature man; a comforting woman; and an innocent child. They alternately speak by trading lines or in various combinations.

Voice: You have me.

George: Who are you?

An ANGEL follows George around onstage and circles around him as the physical manifestation of the Voice.

Voice: I'm the strong clear voice inside of you.

George: I've never heard you before.

Voice: That's because you haven't been listening. But I was here before you were born. And I'll be here a thousand years from now.

George: What do you want from me?

Voice: I want you.

George: Oh, is that all?

Voice: And I have much to offer you in return.

George: Like what?

Voice: Life. Love. Your children. Your family.

George: But I already have these things.

Voice: Because I gave them to you. Because I loved you before you even knew the meaning of the word. And I have so much more to give you.

George: Are you God?

Voice: I am the way and the truth and the life. No one comes to the Father except through me.

George: Will you help me? Will you help my son Fred? I promise to be a better person. I'll do anything you ask.

Voice: This is not a business transaction but an invitation.

George: Then I accept.

Voice: First you must empty yourself. You've filled your life with too many things that stand in the way. Confess your mistakes and accept my gift of grace.
George: Teach me how.
Voice: Just open your heart and let it sing. I'll be there waiting for you.

George gets on his knees as the music starts and the Angel starts her solo dance.

Song: Climb Ev'ry Mountain (C major)

Updated 3/5/10

The chorus quietly sings "Oohs" and "Aahs" to the tune of "Climb Ev'ry Mountain."

Climb Every Mountain (reprise)

Chorus sings acapella with only ooh's. 2 part (at least) harmony.

Instruments: Acoustic guitar, and then crescendo with piano and full band coming on Chorus

Climb ev'ry mountain (ooh's) - Verse 1
Search high and low (ooh's)
Follow ev'ry by-way (ooh's)
Every path you know (ooh's)

Climb ev'ry mountain (ooh's) - Verse 2
Search high and low (ooh's)
Follow ev'ry by-way (ooh's)
Every path you know (ooh's)

(crescendo)

A dream that will need (ooh's) - Transition
All the love you can give (ooh's)
Everyday of your life (ooh's)
For as long as you live (ooh's)

Climb ev'ry mountain (ooh's) - Verse 3
Search high and low (ooh's)
Follow ev'ry by-way (ooh's)
Every path you know (ooh's)

Her movements build and crescendo, representing George's heart as it comes to accept Christ. George suddenly jumps to his feet.

George: Thank you, God. I was blind, but now I can see.
Voice: Welcome. Now go forth and spread the news.

George off stage left. Backdrop (fade out)

[Musical interlude]

Backdrop (fade in): Image of hospital again (warmer colors), with Fred center stage on bed. George enters stage left and runs to Maria, Lisa, and Bridget at the hospital and hugs them.

Bridget: What's going on, Dad?

George: Something wonderful has happened.

Lisa: What is it?

George: God spoke to me. He touched me. I've accepted Jesus as my Lord and Savior.

Maria: That's wonderful.

George: I'm so sorry. I should have listened to you before. I should have been a better husband and father. But it's your prayers that made this possible. And I promise – everything is going to be different from now on.

Bridget: What about Freddy?

George: We have to pray and trust that God will bring him back to us. Just like he brought me back to you.

"The Sound of Music" begins and keeps playing until Epilogue scene is transitioned. Then immediately go to Epilogue. George steps forward toward the front of the stage.

ORCHESTRA NOTE: Start introduction on 2nd inversion of C major.

Backdrop and lights both fade out for several seconds. Immediately goes into Scene 6

Start immediately from end of Scene 6

Epilogue

Spotlight on George, who goes to front of the stage

Backdrop (fade in): *Superimposed images of the beach, downtown, church; use creative discretion to symbolize that Easter and God are everywhere*

The Sound of Music (reprise) plays.

Song: The Sound of Easter (Reprise) (F major)

Updated 3/5/10

George: **My / heart comes alive with the / sound of Easter
My / life quickly changed forever / more
My / heart yearns for love from the / holy Father
My / soul becomes / happy and / filled with joy
(Chorus sings on "joy")**

Full Cast (Cast and Chorus walks out)
(slowly with harmony)

ALL: **My / heart come alive / with the sound of / Easter
My / life surely changed / forever / more
My / heart yearns for love... / from the Holy / Father
And I'm / filled / with / joy**

Lights fade out slowly.

THE END

Curtain Call / Encore (OPTIONAL)

During the applause, the cast returns to the stage for a curtain call.

Transition to "So Long, Farewell." The lyrics are projected onto the backdrop for the audience to join in.

So Long, Farewell (Sing-along with Audience)

Chorus: So long, farewell, auf Wiedersehen, good night

Bridget: I hate to go and leave this pretty sight

Everyone goes through the original choreography and hand gestures from the movie.

Chorus: So long, farewell, auf Wiedersehen, adieu

Fred: Adieu, adieu, to yieu and yieu and yieu

Chorus: So long, farewell, au revoir, auf wiedersehen

Lisa: I'd like to stay and taste my first champagne (sings to George, and George says "no")

Chorus: So long, farewell, auf Wiedersehen, goodbye

George: I leave and heave a sigh and say goodbye -- Goodbye!

Maria: The sun has gone to bed and so must I

Chorus: So long, farewell, auf Wiedersehen, goodbye

Goodbye, goodbye, goodbye

Everyone: Goodbye!