

## **Bakersfield the Musical - DRAFT**

-Hughes-  
Synopsis

The musical follows the adventures of a family that has moved to Bakersfield. Family members each have their challenges.

The Dad gets a promotion and moves with his family, wife and two daughters, to Bakersfield only to find out that the company owners are dishonest and are planning to raid the company assets.

One of the daughters who moves to Bakersfield with her family is determined that she hates it. She does a school report on Bakersfield history to prove how bad it is, but changes her mind as she learns more. She learns that Bakersfield has a Wild West history, as wild as the mighty river that once flowed through it. As the river is tamed, so is the town of Bakersfield. The story starts with naming the river, draining the swamp, Baker fencing the field and culminates with the shootout with Jim McKinney. As McKinney dies, so do the wild ways of Bakersfield.

The second daughter tries to make friends but runs into a jealous adversary who tries to ruin her chances to make friends. The family matters are resolved with help from learning of events from past history. As their knowledge grows, so does their appreciation and love for Bakersfield.

### Cast

Carver = Father

Linda = Mother

Jan = Daughter one

Sue = Daughter two

Ms. Rose = Teacher

Narcy = Jealous girlfriend

Bob = Friend of Narcy

Bill = LA boy friend of Sue

Hall = Security boy friend of Jan

Mr. Johns and Mr. Richard = Bad Bosses

Femme Fetal Trio = Three female cast members/singers

History Travelers = Cast members in various roles: Thomas and Ellen Baker, McKinney, Ms. Key and others

## **BAKERSFIELD THE MUSICAL**

### **ACT 1, SCENE 1 –**

#### **Music - Overture**

*Dual setting:*

*Office scene stage left with desks and chairs*

*Home setting stage right with dining room table and chairs*

*Scene opens in the office with the office bosses entering stage left talking.*

Mr. Richard – If we don't do something quick the business is finished. What are we going to do?

Mr. Johns – Well, here's an idea. If we were to sell off the assets in the Bakersfield office we would have plenty of money to fund our current obligations here in LA and produce what we need to grow.

Mr. Richard – A little drastic...

Mr. Johns – The timing is a one-time window. They are between Bakersfield managers right now. Just need to find the right unsuspecting person to transfer to go there to lose their job.

Mr. Richard – Maybe that's a good idea. Who would we get to do that?

Mr. Johns – Someone who is smart, capable, but gullible. Know anyone like that?

*(Carver enters)*

Carver – Good morning gentlemen. *(Walks to his desk)*

*(Mr. Johns and Mr. Jones smile at each other and shake hands as if congratulating themselves.)*

Mr. Richard – Hey there Carver, you got a minute. *(Walks to Ned)*

Carver – Sure, not very often I get a chance to chat with the higher-ups here.

Mr. Johns - Well, sure Carver. We're always here for you. *(Winks at Mr. Richard)*

Mr. Richard – Carver, how long have you been with us?

Carver – It's been about...

Mr. Johns – That's great, quite a while.

Mr. Richard – Certainly long enough.

Carver – Long enough?

Mr. Johns – What we're saying is that maybe it's time for you to have a real opportunity to offer us the full potential of your abilities.

Mr. Richard – Like a promotion.

Carver – Really? Like a promotion? This soon?

Mr. Richard – Yes, just like a promotion.

Mr. Johns – A real special opportunity.

Carver – Kind a sudden, and I really haven't...

Mr. Richard – We've been watching you.

Mr. Johns – Yes, been watching you. And you're ready.

Carver – I am?

Mr. Richard – Sure.

Carver – Do I change desks? (*Looks around the office*)

Mr. Richard – Better than that.

Mr. Johns – You are going to a wonderful place to manage a whole office - in Bakersfield.

Carver – In Bakersfield? Is that in California?

Mr. Richard – Of course, just outside San Francisco.

Mr. Johns – It is? Oh, I mean of course it is. Anything north of Los Angeles is almost to San Francisco, right?  
(*Looks at Mr. Richard*)

Mr. Richard – Close enough.

Mr. Johns – You will love it there, and a promotion to go with it.

Carver – Sounds good. The answer is yes. Let's go. I can't wait to tell my family. They've always wanted to live near San Francisco. When do I go?

Mr. Richard and Mr. Johns – Right away.

Carver – Wow! What a great good morning this is.

**Music starts for production number - Song: "Moving On"**

(*As the song is performed a moveable prop car is brought on stage and the family loads the car and sings as they make the trip to Bakersfield.*)

**Boss to Dad -**

Good morning, good morning,  
How are you today, I just got to say, "Congratulations",  
You got a promotion,  
You are on your way.  
You're moving on.

**Bosses to each other -**

We are closing that office and we are cashing in,  
Selling off the assets so we can win,  
The increase in the profits and we needed a pawn.  
So guess what, he is moving on.

**Bosses to Dad -**

You are going to Bakersfield and you will love it there.  
With rafting on the river and breathe the pristine air,  
See the snow-capped mountains, you will love it, I'm sure,  
It's all right there on the cover of their brochure. *(Shows a brochure)*

*(Carver crosses to stage right to interact with his family.)*

**Bosses to each other -**

What a sucker he is. As he will learn,  
His only choice is to crash and burn,  
Our profits will rise,  
With his demise,  
His career gone – he is moving on.

**Dad to family -**

Hey family dearest, guess what, I got the promotion  
And that will set our family in motion,  
New challenges ahead, a new life to dawn.  
We are moving on.

**Bosses to each other -**

In order for our business profits to continue to grow,  
Some of our employees just need to go,  
So, they're moving on.

**Dad to family -**

I got the promotion and  
It puts our life in motion.  
A reward for my devotion  
And we are moving on.

**Family –**

*(Begins packing boxes)*  
Packing up is such a chore,  
But lots of stuff we need here,  
We don't need any more.  
I could use these sweaters if we stay, *(shows sweaters)*  
But it is so hot where we are going,  
I can just throw these away.

**Boss**

What a sucker he is, he just doesn't know,  
 That moving on to failure is the only way he will go.  
 He doesn't get the con,  
 He is moving on.

**Music continues to vamp**

*(While music vamps, Mom is loading two boxes. The following is spoken)*

Carver – What are these?

Linda – My sewing machines.

Carver – You have two?

Sue – Dad, one is a free arm.

Carver – A free what?

Linda – For sleeves, silly.

Carver – So much stuff, too much. Why do we need all this stuff?

*(End speaking with vamp) – Song continues*

**Dad to family -**

So we can take the hardship and the pains  
 Like our ancestors did in the wagon trains.  
 The mighty early settlers crossed the plains,  
 They needed to go west and so here they came.

**Daughters to dad -**

Daddy how could you?  
 Daddy who put you up to it?  
 Daddy how could you do it?  
 Life was good here and you knew it.  
 Through what distorted lens do you view it?  
 I got stuff to do here, I got a boyfriend dear and near.

*(The boyfriend briefly appears and waves mournfully as the car begins to move.)*

That will all be gone  
 The last thing we want is to be moving on.

*(As the car moves, the living room set is re-arranged for Bakersfield)*

**Family -**

Moving on. Moving On.  
 Early to rise to face the new dawn,  
 Like the pioneers of historic time  
 We can make it 2 hrs up the 99.  
 On our way to begin.  
 We came away from where we have been.  
 And now for us that's gone.  
 Bakersfield here we come, we are moving on.

**End of Song**

*(The stage is reset to the living room in Bakersfield. Scene is dark.)*

Radio – This is radio KICU in Bakersfield with the fog closures for this morning. All districts are in a two hour delay. So sleep in a bit more.

Sue – *(Running into the room, lights up)* Mom, dad. Did you hear that? We don't go to school.

Carver – What do you mean no school?

Jan – The radio says you go later. But because of fog?

Linda – Well, I guess then it's no school.

Sue and Jan – Yay.

Carver – How could a little fog delay school? Just because of fog? We got fog in LA all the time but we went to school. *(Goes to the window)*

Carver – Let's just see that fog. *(Opens the window and volumes of fog pour in)*

Carver – cough, cough.

Sue and Jan – Yay, fog, yay!!

Linda – Oh my.

Carver – Well, I guess we'll wait a bit before you go to school.

Jan – *(Excited)* It's a sign! It's a sign! It's the fog ship to take us back to our old home.  
*(She moves like a dance, moving her arms as if to fly, add some supporting keyboard music)*

Sue – You and your crazy imagination. Always in the clouds.

Jan - Fog along with all the other reasons to not move here. You know what people say; Bakersfield, yuck.

Sue – Not true, there are many people who love it here, they move here and stay.

Jan – Just like you to research it all, Miss Academic. Tell me again how you skipped a grade, so now we're in the same grade at school.

Sue – I never hold that over you.

Jan – No, I hold it over myself.

Linda – Girls, stop it.

Carver – It is kind of a crazy place. What was that street we went round and around? Jerk-us Circle?

Sue – Dad how could you? It's pronounced "Garces". Be respectful, he was a great man.

Jan – Said by Miss Research. She rides again.

Sue – (*Scolding*) Get over it. OK. So my job is to get you to see how this is home now. Where we are is home.

Jan – And my job is to get you all to see how we don't want to live here.

Linda – Enough. We are taking a chance. We continually make choices that effect the direction of our lives. This is one of those times we stand at a fork in the road. We can stand still or take that step.

So – we step.

Jan – I might complain but I am with you. What we do, we do together.

*(Song - Trio with Linda, Jan & Sue)*

*(As the song is sung they move down stage right to allow for the stage to be reset into the classroom)*

**Song: "Fork in the Road"**

**Linda -**

You stand at the fork in the road. Tales yet to be written or told,  
Lord, please show you which way to go.  
You stand at a fork in the road.

**Sue -**

I stand at the fork in the road, course yet to be charted or told.  
So stand by me now, it's my soul that You hold as I stand at the fork in the road.

**Jan -**

To know the way to go, but not to sow is not to grow,  
To stand at the crossroad where others have strode.

**Linda -**

Dear Lord, draw near my side, a future calls, I cannot hide.  
I take my next step at the fork in the road.

**Sue -**

We stand at the fork in the road, tales yet to be written or told.

**Jan -**

Lord give me Your wisdom to hold, I stand at the fork in the road.

**Trio, with Linda, Sue and Jan -**

I stand at the fork in the road, course yet to be charted or yet to be told.  
 Lord stand by me now, it's my soul that You hold as I stand at the fork in the road.  
 I hear a darkness call, with courage near I cannot fall.  
 The Lord is my shepherd; my faith is my guide, to walk into the light,  
 The fear to smite, to choose the right,  
 I take my next step at the fork in the road.

I stand at the fork in the road, course yet to be charted or yet to be told.  
 Lord stand by me now, it's my soul that You hold as I stand at the fork in the road.  
 I stand at the fork in the road, course yet to be charted or told, to walk in to the light,  
 The fear to smite, to choose the right,  
 The Lord is my shepherd, I stand at the crossroad.  
 I take my next step at the fork in the road.

**End of song**

*(Stage is set for two scenes. Stage right is a classroom and stage left is open for historic action. As the historic action is acted it will take almost all the stage so it requires a flexible set up. Ms. Rose is standing in front of the class while the students are seated at desks.)*

Ms. Rose – All right class we are going to discuss our history term paper.  
*(Jan walks in and hands a paper to Ms Rose. Ms. Rose reads the note)*

Ms. Rose – *(Speaks to the class)* We have a new student.

Jan – I'm Jan and we just moved here from LA.

Ms. Rose – Welcome. Please find a seat.

*(Jan goes to an empty desk and sits down)*

Ms. Rose – We're preparing for our term paper. Everyone is to select a city and write about its history. Everyone needs to select a different city other than Bakersfield. For class tomorrow bring several choices you might like and I will assign a city based on your preferences.

*(Bell rings, class exits, but Jan remains)*

Jan – *(Approaches Ms. Rose)* Do you have a minute. I have a question.

Ms. Rose – Sure, we have several minutes. This is a break time.

Jan – Why not Bakersfield? For the paper?

Ms. Rose – We live here and we already know some things about the history.

Jan – But I’m new. Can I choose Bakersfield?

Ms. Rose – Why do you want Bakersfield?

Jan – Please don’t get upset at me. But I want to move back to our old home. If I write about Bakersfield history maybe I can find reasons to convince my parents to move back.

Ms. Rose – Oh really now. You’re saying that Bakersfield history is so uninteresting.

*(Thinks)*

Hmmm, what can we learn about Bakersfield that can help you? Sure maybe I can help.

*(Thinks again with face and body language that provides the understanding that she will pretend to help Jan find reasons to leave Bakersfield, but the audience understands the real intention to help find good reasons to stay)*

I would love to help with that. I have just the books to get you started on your research.

Jan – Oh, thank you so much.

*(Ms. Rose takes a book off a shelf near her desk and hands it to Jan)*

Ms. Rose – Here you go, let’s look at this.

Jan – *(Takes the book and opens it, starts to read)* This goes back quite a way. I guess the Indians were here first.

Ms. Rose – That’s right. They settled near the river.

Jan – The Kern River, right?

Ms. Rose - It wasn’t named the Kern River then. It was named Rio de San Felipe by Francisco Garces.

*(The stage lights up on the historic activity. The Indian is in place center stage. The river is represented by stage hands with blue ribbons. Other props to give the appearance of open fields with a river.)*

Jan – Is that the river?

Ms. Rose – Well yes, in a way. That is your imagination of the story. It’s what you see in your mind as you read.

Jan – Can I go talk to them?

Ms. Rose – Sure, I guess if you want. It’s your story in your head. It can be anything you want in your imagination.

Jan – Anything I want? *(Big smile)* In my imagination? *(Excited)*

Ms. Rose – It becomes your story. But just so you understand – you can’t really change history.

*(Jan has already moved away and approaches the Indian. The Indian is standing very straight and tall. Arms are crossed, serious expression. Jan walks around the Indian slowly, inspecting. She finally strikes a pose, one*

*arm crossed across her chest and the other arm up, bent elbow, hand open, fingers together, and facing forward.)*

Jan – *(Deep growly voice)* HOW!

Ms. Rose – Oh really, Jan. Don't be disrespectful. They didn't talk that way.

Indian - *(Slowly raises his hand, hand open, fingers together, facing forward. Speaks in a deep growly voice)*  
HOW!

Ms. Rose – *(To the Indian)* What are you doing? Don't encourage her.

Indian – Mmmm, her story – remember?

*(Ms. Rose shows disgust in her face, she walks away a few feet, turns and crosses her arms and watches.)*

*(Another Indian appears with a drum, begins a soft continuing drum beat.)*

Ms. Rose – *(Noticing the drum)* Oh, perfect.

Indian – How, what?

Jan – How are you going to live here after all the settlers come? This tells about your story. *(Holds up the book)* There is going to be someone to come and discover this place. He will name the river and lots of people will follow.

Indian – Mmmm, we need to move.

Jan – Where will you go?

Indian – Mmmm, move far away. Move to – mmm, Rosedale. *(Pause)* Have a drum circle each week, mmm, Thursday night. *(Looks over at the drummer, they both smile and nod approval)*

Jan – His name is father Garces and he is going to save you. He will tell you about the great Savior who can make fish and wine. And walk on water.

Indian – Mmmm, great Savior, - walk on water?

*(Spotlights up stage left as Father Garces and two other travelers appear)*

Jan – He's here. *(Looks at the book and turns to Ms. Rose)* It says he didn't know how to swim, how is he going to get across the river?

Ms. Rose – Read on, they carry him.

*(Garces is picked up by his fellow travelers. The volume of the drum increases. Garces struggles to stay up. They move into the river. The stage hands with the blue ribbons raise the blue ribbons to make it appear that the water is deeper. Garces straightens his back to appear regal but his feet and hands get in the face of his carriers. They grunt and groan and continue to make it across the river.  
Note= this is a humorous moment, creativity encouraged.)*

Ms. Rose – *(Covers her eyes)* I can't watch, so bad.

Jan – Here they come.

Indian – *(Gets on his knees, bows up and down)* Oh great Savior, can walk on water.

Jan – Oh no, not him. Someone else.

Indian – *(Points)* Oh, see, see? He is here, walks on water.

*(Drum beat volume is louder and faster. Garces and fellow travelers continue to struggle as they exit the river. Garces is set down. Drum beats stop, drummer exits)*

Indian – *(To Garces)* Mmmm, so where fish?

Garces – *(Looks puzzled, looks back at the water)* What? Fish?

Jan – So here you are. And you're going to name the river.

Garces – Sure, OK. I hereby name the river, Rio de San Felipe.

Jan – *(Gives a little hop and claps her hands)* Oh how exciting. And then, after you came John Fremont. *(Looks over to stage left)* He should be here any minute.

Ms. Rose – Jan! *(Scolding)* What are you doing? That is not for another 70 years. And there were others. You can't just jump around and distort history like that. They were not here at the same time.

*(Kern appears stage left.)*

Kern – Hey Fremont, over here. *(Motions for Fremont to come. Fremont enters)*

Ms. Rose – *(Sarcastic, throws up her arms)* Perfect.

Jan – *(Waves)* Hi, we are over here.

*(Fremont and Kern walk across the river)*

Fremont – Well, that was easy.

Jan – So what are you doing here?

Fremont – We just follow the river.

*(Kern opens his carry bag and takes out paints and begins a painting)*

Garces – Funny you should say that.

*(Song - trio and dance with the Indian, Fremont and Garces, music includes a soft shoe dance, verses sung separately, then as a round together)*

**Song: "Follow the River"****Garces -**

Follow the river see where it goes, Follow the river, just point your nose.

**Fremont -**

Don't know where it begins or ends, just follow the river, it's just around the bend.

**Indian -**

No, not this river, follow another, find somewhere else to discover.

Go follow a different trail, so we don't have to move to Rosedale.

**Garces -**

Follow the river see where it goes, Follow the river, just point your nose.

**Fremont -**

Don't know where it begins or ends, just follow the river, it's just around the bend.

**Indian -**

No, not this river, follow another, find somewhere else to discover.

Go follow a different trail, so we don't have to move to Rosedale.

**End Song**

Garces – Well gotta go. Follow the river.

*(Garces and fellow travelers exit)*Jan – *(To Ms. Rose)* Where does he go?

Ms. Rose – He gets killed by Indians.

*(All turn and look at the Indian)*Indian – *(Embarrassed)* No, oh no, not us, different tribe. *(Then mutters under his breath)* I hope.*(Indian exits)*Kern – *(Shows his painting)* Take a look at this.

Fremont – Wow, great painting of the river. So let's name the river after you. It will be known as the Kern River.

Kern – I'm honored. But, don't you want to name it in your name?

Fremont – No, I named that tree, remember?

Kern – Oh yeah.

Fremont - Make a sign for it.

Kern – I just happen to have done that.

*(Kern pulls down a cover that has been there, but to the side to be less noticed. The sign reads in big letters: "The Kern River")*

Jan – Wow, so that is how the Kern River got its name.

Ms. Rose – Somewhat.

Fremont – And something else. *(He takes out a little sign from his pack)* We need to hang this with the sign. The Kern River, a great and safe river. *(He hangs the little sign from a hook on the big sign. The little sign reads – 0 DROWNING AS OF 1840.)*

*(Bell rings)*

Ms. Rose – Oh, that's the bell, we gotta go. You have class and so do I.

Jan – I learned so much. But I still want to move back to our old home.

Ms. Rose – *(With a bit of knowing tone)* Oh sure, but you know, there is much more. You might find some things differently than you expect. The more you learn about the past the more you learn about yourself.

Jan – I want to learn how to go home.

Ms. Rose – There is the possibility you may learn how to solve your problems here. But you will need to discover that for yourself. Are you ready for whatever you find?

Jan – Yes, and I'll be back. *(Runs off stage)*

Ms. Rose – *(Turns and looks at Fremont and Kern. They look back. She makes a go-away motion with her hands.)* Well we're done. Go. Shoo.

*(Kern and Fremont exit)*

Ms. Rose – *(Puts her hand on her forehead and nods her head)* Oh no, now she has me doing it. *(Exits)*

**End Scene**

**BAKERSFIELD THE MUSICAL****ACT 1, SCENE 2 -**

*(Curtain remains closed. In front of the curtain is a table stage right. Ms. Key, the accountant, is seated at the table. Carver enters stage left)*

Carver – Hello and good morning. How’s our lead accountant today?

Ms. Key – I wish I could say better.

Carver – Really? *(As he crosses to stage right)* What’s wrong?

Ms. Key – I have some answers about those questions we had.

Carver – *(Looking at her computer screen)* I still just don’t understand these numbers.

Ms. Key – I had the same reaction. So I did some checking.

*(Ms. Key is seated at her desk, Carver standing, as they talk)*

Carver – And what did you find?

Ms. Key – The central office is just taking our funds. It’s all electronic. And they have the authority and the control of the accounts.

Carver – But these funds belong to our office, this is our budget.

Ms. Key – Not to them, I called them to ask about it.

Carver – And?

Ms. Key – They explained that it’s their money and they need it.

Carver – For what?

Ms. Key – For the LA operation.

Carver – Why do they need our funds?

Ms. Key – Because they’ve lost profits and will need to close if they can’t come up with additional funds.

Carver – So we may need to close?

Ms. Key – That’s about it. But there’s more.

Carver – More?

Ms. Key - There's something just not right. The math doesn't add up. I need to keep working at it, but I suspect there might be something dishonest. Look here (*Types*) I enter the correct numbers, and it just changes, like magic. It looks correct on the screen, but I know it's not.

Carver – I see it. There it is, and there it's not.

Ms. Key - When I questioned it they said, well, “Just let it go”.

Carver – (*Angry*) Just let it go!

Ms. Key – You have to decide something. At some point there's an official report, and you sign it as accurate.

Carver – I am not going to sign a report I know is wrong.

Ms. Key – Then you will need to show proof it's not correct. That's impossible as it reads here.

Carver – So what could I do?

Ms. Key – You would need an outside audit. Meaning you need to openly accuse them of dishonesty. Probably embezzlement.

Carver – Oh no! What a mess.

Ms. Key – What a mess.

*(Carver and Ms. Key exit. Table is removed. Curtain opens showing the school hallway.)*

Several girls are lined up along the hallway leaning against the wall and lockers.)

Narcy – Shhh, here comes one. (*Other girls nod in agreement*)

*(Girls are standing still and quiet as they look at their phones. A boy walks down the hall between the girls. The girls look at the boy and begin to frantically text on their phones. They look at the boy and a couple point at him. They read the texts and laugh and giggle. As the boy continues down the hall he exits, and the girls are still and quiet again.)*

Narcy – Shhh. Here comes one. (*Other girls nod in agreement*)

*(Music starts, vamp intro to “Merry Go March”)*

*(Another couple of boys walk down the hall. Again the girls look at the boys and begin to frantically text on their phones. They read the texts and laugh and giggle. As the boys continue down the hall they exit, and the girls are still and quiet again.)*

*(Song - Girls vocal ensemble, as occasional boy walks down the hall.)*

**Song: “Merry Go March”**

I love to see the marching of the boys going down the hall.

They file in strut procession heads held high so straight and tall.

They strain to flex their muscles, their parade for us to see.

And we watch the glances asking is there one going to smile at me?

So see the prideful circle the parade goes round and round.  
 The carousel is calling, as we hear the organ sound.  
 I'll share a seat together, with the grand calliope,  
 And a hand of one who'll go and ride that merry go round with me.  
 March boys march, right left right, if you want to win the game, you have to get it right.

I love to see the marching of the boys going down the hall.  
 They file in strut procession, heads held high, so straight and tall.  
 I watch with such excitement for the one who'll smile at me.  
 Then with lack of interest, I look down, pretending that I don't see.  
 On the merry go round with me.

**End of song**

*(Girls continue standing in the hall. Another boy, Bob, enters stage right and Sue enters stage left. They meet in the middle)*

Bob – Hi, you're new, aren't you?

Sue – Yes, still finding my way around.

Bob – *(Big flirting smile)* Well, maybe I can help.

Sue – Sure, thanks.

*(Narcy approaches and cuts in between them)*

Narcy – Bob is busy and on his way. Aren't you Bob?

*(Narcy pushes Bob on down the hall. Bob exits.)*

Narcy – *(To Sue)* You stay away from our boys.

Sue – Our boys? We're all just students here, I thought.

Narcy – Yes, and you're new. So stay away.

Sue - So sorry, I didn't mean to upset things.

*(The other girls line up behind Narcy and glare at Sue)*

Narcy – OK girls, let's go.

*(Narcy and her girls begin to exit but hang out at the side. Jan enters, carrying her book, and goes to Sue)*

Sue – Wow, did you see that.

Jan – See what?

Sue – I tried to make some friends, and wow, it was not easy.

Jan – Maybe you tried the wrong friends. *(They look over at Narcy and the girls.)*

Sue – Maybe so, it just seems easier for you some times.

*(Hall, another school boy, enters)*

Hall – Hi ladies. You probably need to be getting to class. *(Glances at Narcy and the girls. Narcy and the girls exit)*

*(Jan and Hall stare at each other. Eyes locked, obvious attraction)*

Sue – *(Noticing the obvious gaze)* Oh really, love at first sight. So easy for you.

Jan – Hi. *(Pause, stare)* I'm new.

Hall – Is that your name?

Sue – *(To Hall)* So, are you some kind of hall monitor?

Hall – No, well, maybe I just want to be helpful. I know you're new.

Jan – Jan. My name is Jan.

Hall – Let me walk you.

Sue – Actually we have a library period this period until they can finalize our class schedule.

*(They walk to exit but stop before they would exit)*

Hall – Well the library is right here. I'm sure I will see you again. *(Spoken mainly to Jan)*

Sue – *(To Jan)* So easy for you.

Jan – *(In locked gaze)* Oh yes. See me again? Sure.

*(Hall exits)*

Sue - *(To Jan)* Down to earth now.

Jan – Oh, Yes. *(Refocus to look to Sue)* Sue, I need your help on something.

Sue – Sure, What?

Jan – I'm writing a paper about Bakersfield and my teacher wants me to be factual.

Sue – Oh, how funny. Jan the researcher? *(A little laugh)*

Jan – Don't laugh, I need this to be good.

Sue – Why so important?

Jan - I want to use it to convince Mom and Dad to move back.

Sue – Oh that’s it. An ulterior motive.

Jan – Something like that.

Sue – Well, trying to control your crazy imagination will be a task.

Jan – I already started with some of it. I will bring you up to speed.

Sue –Let me see that book. (*Takes book*)

Jan – My teacher helped me get started.

Sue – Sure. Easy. (*Flips through the pages*)

Jan – I got some good history about the river. And some fun stories.

Sue – You and your stories.

Jan – My stories are my friends.

(Song – Jan)

**Song: “Just Imagination”**

If your life is dull and slow, in a kind of world of “no go”.

It’s just like the views in the news, it can be whatever I choose.

That’s right; if it’s slow you can make it flow.

If no glory, make up your own story.

If you get the blues, just be like the news, and say, well!

Broadcast special, the story is in, but you can make it better, just give it a spin.

Wrap it up for the TV box, modify it slyly, sly like the fox.

Spin, spin the story is in. Just retell with bright lights and bells.

Spin, spin with imagination, with no fuss and with no worry.

So spin it, spin it, spin it; hurry, hurry, hurry.

If the story is slow to race, just rewrite the allegory with a different pace.

You enlighten and you will steer, when you mix a little story with a little cheer.

Spin, spin the story is in. Just retell with bright lights and bells.

Spin, spin with imagination, with no fuss and with no worry.

So spin it, spin it, spin it; hurry, hurry, hurry.

So if your life is a little spitty, just be like Walter Mitty.

Say what you want, it’s your show, your virtue is who all you owe.

So spin it, spin it, spin it. Make it go. It’s your show.

**End of Song**

Sue – Okay, I’ll help you get some factual history, but I am not going to be encouragement for your made up stories.

Jan – Okay, but you should try it. See the story.

Sue – Try it how?

Jan – Well, just pick a part of the book. Here (*Points in the book*) start here. Just read a little.

Sue – There was a big flood. (*Looking at the book with Jan*) Look here, (*Points*) it was these guys digging a ditch. They caused a big problem. (*Reading the names*) “Tom Barnes and Tony Harris”

Jan – How could a little ditch cause a big problem?

Sue – Sure enough. I guess they just didn’t know what a problem they would cause.

Jan – So Sue, can you see it in your head?

Sue – See what in my head? I see the words on the page. And yes, I can tell you what happened.

Jan – No! Just try to see the guys out there, digging that trench.

Sue – I have no idea what they look like.

Jan – (*Scolding*) Sue! Make it up in your head. You know what people look like. Make up a person. Pick a face.

Sue – I feel so stupid. But okay, I’ll try.

Jan – Look over there. See it?

(*The stage lights up for historical action. Two men appear, Tom Barnes and Tony Harris, just standing.*)

Sue – I can see the two men. Happy?

Jan – What does it say they are doing?

Sue – (*Looking in the book.*) It says they were digging a trench to get water from the river to their field.

(*Tom Barnes and Tony Harris look at each other, then look around. They each grab a big stick off the ground and start dragging it along the ground to dig a trench.*)

Jan – Very good. Can you see it now?

Sue – (*Looks over to the action and Tom Barnes and Tony Harris*) Well, actually yes. I can see it.

Jan – Great. Let’s go talk to them.

Sue – Go talk to them? You can’t do that. It is all just made up.

Jan – Yes, we can talk to them. Look, you know how boring history is?

Sue – *(Interrupting)* No! It is not boring.

Jan – This makes it interesting!

*(Jan moves to go toward Tom Barnes and Tony Harris. She motions, beckoning to Sue to come with her.)*

Sue – I'll play along, but I feel silly.

*(They both approach Tom Barnes and Tony Harris, who are talking.)*

Tom – Great idea about this ditch.

Tony – Yeah, smart way to get water to our field.

Tom – But not easy to dig.

Tony – About how far do you think we've dug?

Tom – My guess is about a mile or so.

Tony – Seems like it should be a lot more with all the effort.

Jan – Hey, you guys are going to dig a ditch. Maybe you shouldn't do that. Don't you think it could cause a problem?

Sue – They are going to dig the ditch! You can't change history.

Tony – Yeah, what she said.

Jan – Yeah, and I have heard that before.

Tom – What problem?

Jan – It's going to change the course of the river.

Sue – *(Looking at Jan)* Really?

Jan – Do the research.

*(Tom Barnes and Tony Harris break out in hysterical laughter)*

Tom Barnes and Tony Harris – Ha, ha, ha,

Sue – Sure, go ahead and laugh. *(Turns to Jan)*

Tom – Well we're done for the day. So, we're heading over to a Christmas party with the Skiles and the Gilbert brothers. We need to be heading out.

*(The other side of the stage lights up showing a family gathering for dinner. Mr. and Mrs. Skiles, the Gilbert brothers, and several others. Sue and Jan, along with Tom Barnes and Tony Harris, walk over to the dinner.)*

Sue – *(As they are walking)* Where are we going?

Jan – To the party.

Sue – We haven't been invited.

Jan – Really? We've been through this. Come on. *(Arriving at the dinner)*

*(Everyone is filling plates of food and eating. Jan and Sue approach Mr. and Mrs. Skiles.)*

Jan – Hello Mr. and Mrs. Skiles. What a lovely dinner. *(Mr. and Mrs. Skiles nod approval at the compliment.)*

Sue – *(Looking at the Gilbert brothers)* Who are they?

Jan – Those are the Gilbert brothers. Go say hello.

*(Jan and Sue go to the Gilbert brothers)*

Jan - Nice to meet you. You're the Gilbert brothers?

Gilbert brothers – *(Nod yes)*

Sue – Did you have to travel far to come tonight?

Gilbert brother 1 – We live by the old race track.

Gilbert brother 2 – It is just a little house of poles and tules in a little thicket of willows.

Jan – Not far from where Tom is digging his new trench.

Gilbert brother 1 – Yes, we have seen them digging the trench.

Gilbert brother 2 – We need to get going. That rain can make it difficult to get to our house.

Gilbert brother 1 - What rain?

*(Loud clap of thunder and rain noises)*

Gilbert brother 2 – Any more questions?

*(Gilbert brothers begin to exit)*

Sue– *(Pointing to the book)* We need to go with them.

Jan – Why? I want to stay at the party.

Sue – Trust me. You want to go with them. You will want to see this.

Jan – You have been reading ahead. Okay, I'll trust you on that.

*(Background music starts "The Flood")*

*(All exit the stage. Lights flash, thunder, rain sounds. The stage is transformed to the flood action. During the flood sequence the following actions take place: The flood sounds and music continue, the Gilbert brothers enter and are trying to make it home, the wind and rain continue.)*

Gilbert brother 1 – The water is rising.

Gilbert brother 2 – It's OK, we've seen high water before.

*(They make it home. The stage now shows two beds and table to show the Gilbert brothers house. They lie down. The stage hands use blue ribbons to show water rising in their house.)*

Gilbert brother 1 – *(Big thunder crash)* Heck of a storm.

Gilbert brother 2 – Hard to sleep. *(Sits up in his bed, as he puts his feet down and discovers the water in the house)* Look at this, get up, get up. We're in the water!

Gilbert brother 1- Grab the babies.

Gilbert brother 2 – Grab some provisions.

*(Two other men rush in.)*

Other man 1 – We were just coming by to see how you were doing.

Other man 2 – So how are you doing?

Gilbert brother 1 – *(Yelling over the flood noise)* How does it look like we're doing?

Gilbert brother 2 – Help us grab stuff!

*(They all grab provisions. Using large dolls as children, they load their arms and make their way across the stage as the music and storm sounds continue. Suddenly there is crashing sounds and loud pig squeals.)*

Other man 1 – *(Turns to look back)* Oh no, there goes your hog pen.

Other man 2 – And the corn crib. *(Pause)* And the house.

*(As they go, the water level continues to show rising water, then it lowers to show they have reached higher ground.)*

Gilbert brother 1 – We made it.

Gilbert brother 2 – Thank goodness we were near this little knoll.

*(The group stands for a pause as the water level lowers, and as music and storm sounds continue)*

Other man 1 – This isn't the worst of it. You know that trench that Barns was digging? Well, that swollen current found that ditch, and dug it deeper and wider and faster than if he had horses and plows.

Other man 2 – That virgin earth, with no roots or vegetation just melted with the torrents of water.

*(The stage hands shake the blue ribbons fiercely, big chunks of earth and debris float by as stage hands walking across hold large cardboard props of debris that shield them from audience view.)*

Other man 1 – Now the larger of the two streams is to the north of your house.

Other man 2 – Instead of to the south? Well, of where it was.

*(They stand and look around. Sue and Jan enter at the edge of the stage, looking at the storm damage as if they had been watching all along. Music and storm sounds begin to conclude)*

Jan – You were right. The river dug a new channel.

Sue – Yes Jan, sometimes a river can change to a new course. So what did you learn from this.

Jan – What is there to learn? It is just what happened.

Sue – Sometimes a river can change course. Just like in your life. Your life changed course. Sometimes for the best. These floods brought some needed change for the better. Just like in our lives, our move can be for the better. Learn from history.

Jan – How was the flooding for the better?

*(Music ends. Flood sounds end.)*

Gilbert brother 1 – This flooding has to end. Someone needs to do something.

Gilbert brother 2 – What can anyone do? Who in their right mind would want to take on a task like that?

*(Other men, Gilbert brothers and stage hands exit. Gilbert brothers nodding their heads as if to say no. Lights down on the flood action. Lights up on Ellen and Thomas Baker at the opposite side of the stage.)*

Ellen - Who in their right mind would want to take on a task like that? Thomas! Thomas Baker, I'm talking to you! And what is the Montgomery Patent?

Thomas – Ellen, my dear wife. We have always been open to adventure and opportunity, haven't we? Well here is another one. The Montgomery Patent is such an opportunity. If we can drain that swamp land, we get to keep some of the land.

Ellen – So we get a little land, is that worth making this move? I like it here in Visalia.

Thomas – It's not just a little land. If we are successful it could be eighty-seven thousand acres for us to keep.

Ellen – That is significant land, I admit. But at what cost? Look at where it is.

Thomas – Yes, there are challenges. Maybe you can stay here.

Ellen - For whither thou goest, I will go; and where thou lodges, I will lodge; thy people shall be my people, and thy God my God: Where thou diest, will I die, and there will I be buried; the Lord do so to me and more also if ought but death part thee and me.

Thomas – What?

Ellen – That was Ruth's answer to Naomi in the Bible story.

Thomas – Oh sure, right? (*Scratching his head, like he is trying to remember*) So I guess that means that you are going with me. (*Pause, she scowls*) Or maybe not?

Ellen – Well, if you are going into that God-forsaken country full of Indians, bandits, and heaven only knows what else, (*Thomas turns away, expecting her to say she is not going*) I am going with you. (*Thomas turns back to her and they hug.*)

Thomas – I knew it. I know you would go. We go where the wind blows. We are the feather in the wind.

(Start song “**A Feather in the Wind**”. During the song Thomas and Ellen get suitcases or travel bags and move across the stage to the Bakersfield/Kern Island street scene. )

(Song – Thomas)

**Song: “A Feather in the Wind”**

Flying, flying, flying, flying, a feather in the wind,

Flying, flying, to where we've never been,

The mind in a spin, up into the stratosphere, here we go again, that's how we ended here.

Flying, flying, flying, flying, always high or low, flying, flying, never status quo.

A pathway to send all our spirits on the mend,

It's just around the bend on the road that never ends.

So off into adventure in the wind, where we can soar.

Why get tied to just one place when there's so many more.

Like a feather in the wind up there dodging drops of rain.

We are flying, we are flying, with that quest in our veins.

Flying, flying, never need to ponder. Flying, flying, always going to wander,

To fly high or low, so into the wind we go.

Today a dive close to the ground, tomorrow flying up yonder,

So off into adventure in the wind where we can soar,

Why get tied to just one place when there's so many more.

Like a feather in the wind, up there dodging drops of rain.

We are flying, we are flying, with that quest in our veins.

Flying, flying, flying, flying, up, up and away,

Flying, flying, up above the fray,

It's our time alone time, just us, you and I,

It's our one on one time, through the clear blue sky.  
 Flying, flying, flying, flying, to go where we've never been,  
 A feather in the wind, we're flying.

### **End of Song**

*(Enter Beale and Truxtun, arriving at the Kern Island street scene.)*

Thomas – Well here we are.

Beale – Hey Thomas. Good to see you. Are you all settled in?

*(Beale approaches Thomas and Ellen)*

Thomas – Yup, all set. We moved in to the Bohna house.

Beale – How is it going controlling the flooding?

Thomas – Going well. I have thirty Indians on the job.

Beale – Going to drain the swamp are you?

Thomas – Drain the swamp. That's a catchy phrase. Yup, going well.

Beale – That's great. You know, sometimes it goes well and sometimes it doesn't. I would like for you to meet my son Truxtun.

Truxtun – Good to meet you. *(Thomas and Truxtun shake hands.)*

Ellen – Yes, nice to meet you Truxtun.

Thomas – Well we need to be getting along. We just purchased an alfalfa field. We are on our way to take a look.

Beale and Truxtun – Bye. *(Beale and Truxtun exit. Ellen and Thomas move down stage.)*

Thomas – *(To Ellen as they walk)* Odd name, Truxtun. Nobody is going to remember that name.

*(Thomas and Ellen arrive down stage to the alfalfa field.)*

Ellen – This field will be a great location for a house.

*(Jan and Sue approach Thomas and Ellen)*

Jan – What a nice open field. Are you going to build a fence?

Thomas – Why would I do that?

Sue – Well, just to make it more secure.

Ellen – From what?

Jan – Bandits, the Mason gang.

Thomas – I think we will be fine without a fence.

*(Thomas and Ellen move stage right, Jan and Sue move stage left. They have audible and mime conversations as lines are presented.)*

Jan – *(Whispering)* They need to build a fence so travelers will stay with them.

Sue – But how do we get them to build a fence?

Jan – Here, let's get out of sight and make dangerous sounds.

*(They kneel down to hide)*

Sue – So now what?

Jan – *(Talking loudly, clicking rocks and shaking some grass)* Well, we are the Mason gang, and we need to rob people. Good thing this field doesn't have a fence.

Sue – *(Yelling)* Yeah, we're bad people. *(Whisper to Jan)* I feel a little silly.

Ellen – What is all that racket?

Thomas – Just those girls trying to cause trouble.

Sue – *(Looking over at Thomas and Ellen)* It's not working.

Jan – Wolves!

Sue – Wolves? What about wolves?

Jan – We need to sound like wolves.

*(Sue and Jan start howling like wolves)*

Jan and Sue – Owheoo, Owheoo

Sue – This is really stupid you know, but so much fun.

Jan and Sue – Owheoo, Owheoo

Ellen – Maybe they are looking for boyfriends.

Thomas – You know a fence is not such a bad idea. Just to protect us from those girls.

Ellen – And make it nice to welcome visitors.

*(Jan and Sue give up. Go to talk to Thomas and Ellen.)*

Thomas – Well girls, you're right. Let's build a fence.

Jan – *(Whisper to Sue)* It worked.

*(Thomas, Ellen, Sue and Jan each grab fence sections and place them to build a fence. Travelers appear stage left and stage right. As the travelers pass each other they comment.)*

Traveler 1 – Hi, fellow travelers. We've been on the road for such a long time. We're looking for a place to stay the night. Do you have any recommendations?

Traveler 2 – Yes, we do. There's a great place at a fenced alfalfa field. It is owned by the Bakers.

Traveler 1 – Oh yeah, I heard about that. It's Baker's alfalfa field.

Traveler 2 – That's the place, Baker's Field.

*(The travelers continue across the stage and exit.)*

Jan – So that's how Bakersfield got its name. I thought it was named because in the summer we bake.

*(Music start "That's How Bakersfield Got Its Name" underscore vamp)*

Sue – *(To Jan)* So, what else have you learned?

Jan – That it was swampy and had an alfalfa field. Still not interested in living here.

Sue – You also learned that people came here, changed the river course, drained the swamp, built homes and made a community. They were strong, determined and had a vision. Just like you have a vision. They saw the possibilities just like you do.

Jan – Well, I'll think about it.

*(Song - Quartet with Thomas, Ellen, Norrie and Jan)*

**Song: "That's how Bakersfield Got Its Name"**

It's all right there in the history book  
Open the cover and take a look.  
He built a fence and the travelers came  
And that's how Bakersfield got its name.

It started at a time so long ago,  
The Indians settled, were all alone,  
On that very wet swamp plateau,  
By that river meander flow.

Indians were there for thousands years,  
When the explorers did appear.  
True those western pioneers,  
Taming the western great frontier.

A wilderness of challenges to be won,  
Of nature's obstacles to overcome,  
So many miles traveled and done,  
So many miles more to come.

It's all right there in the history book,  
Open the cover and take a look,  
He built a fence and the travelers came,  
And that's how Bakersfield got its name.

Follow the river so tough to tame,  
But follow they do to gain their acclaim,  
Garces, Femont, Kern, they came,  
To give that rough river its lasting name.

Then the Bakers came to stop the floods,  
Adventure called, he stilled the mud,  
The torrents he stopped he drained the swamps,  
Planted his field to grow the crops.

It's all right there in the history book,  
Open the cover and take a look,  
He built a fence and the travelers came,  
And that's how Bakersfield got its name.  
And that's how Bakersfield got its name."

**End of Song**

**End Scene**

## **BAKERSFIELD THE MUSICAL**

### **ACT 1, SCENE 3 –**

*(Curtain opens, girls are again in the hall leaning against the lockers looking at their cell phones. A sign says Come to the Happy New Year Dance. Bob enters)*

Bob – Oh, look at this.

Narcy – Look at what?

Bob – Looks like trouble.

Narcy – Really, how is this trouble?

Bob – You need to find something productive to do. You just stand around.

Narcy – And are you the daddy?

Bob – No, just a concerned friend.

*(Music underscore begins – “Suburba Girl”)*

Narcy – You know nothing about what we do. Isn't that right girls?

*(Girls in the hall all nod in agreement)*

Narcy – We're busy. We could not ever get in trouble because we are so busy.

*(Song – All girls sing)*

#### **Song: “Suburba Girl Rap”**

##### **(Verse 1)**

Mom, I'm home.

What's that dear?

I said the Suburba Girl is in the house.

Yeah.

Hey mom, I'm home from school, so let's break out the grub, and I'll hop on a stool.

Let's get with the cookies and milk, let's go! This ain't no time for adagio.

##### **(Chorus)**

Suburba Girl, run in a whirl. You're mom and dad's, their little pearl.

Schedule to go in such a hurl, 'cause life's a swirl, Suburba Girl.

##### **(Verse 2)**

Get to ballet quick, then to aerobics, then after tennis, no time for objection,

It's onward to the piano lesson.

Why the hustle? Double time, double, 'cause it keeps Suburba Girl out of trouble,

Study voice? No choice!

So drama and dance, here's your chance, got to always advance.

**(Repeat chorus)**

Suburba Girl, run in a whirl. You're mom and dad's, their little pearl.  
Schedule to go in such a hurl, 'cause life's a swirl, Suburba Girl.

**(Verse 3)**

For honors in school, got to understand. Then it's off to choir and band.  
On to swimming practice, don't be tardy,  
Got to be on time for student body, where we plan the party.  
Get the dress, is it more or less, you must impress,  
And erase the rings around the eyes; time to moisturize.

**(Repeat chorus)**

Suburba Girl, run in a whirl. You're mom and dad's, their little pearl.  
Schedule to go in such a hurl, 'cause life's a swirl, Suburba Girl.

**(Verse 4)**

Church and scouts at the slumber party, but don't eat hardy.  
French club, mock trial, practice your smile to do your best, so no time to rest.  
So hurry here and there, get the nails and hair for the science fair.  
Then study with a buddy to learn your stuff, but whatever you do, it's never enough.  
For Suburba Girl, life is tough!

**(Repeat chorus 2X)**

Suburba Girl, run in a whirl. You're mom and dad's, their little pearl.  
Schedule to go in such a hurl, 'cause life's a swirl, Suburba Girl.  
Suburba Girl, run in a whirl. You're mom and dad's, their little pearl.  
Schedule to go in such a hurl, 'cause life's a swirl, Suburba Girl.

Whatever you do, it's never enough, 'cause life is tough and in a whirl for Suburba Girl.

**End of Song**

*(Bob and the Girls hang out in the hall texting.)*

*(Jan and Hall enter holding hands. Sue enters opposite side of stage.)*

Sue – So what is this? Really, holding hands? Is this a big romance now?

Jan – We're going to the school New Year dance. How about you? Are you going?

Sue – If I go it will be with my old boyfriend.

Jan – Not going to happen. Too far away, be realistic.

Sue – I miss him. He was my only. We still text, but it's just too far to get together.

*(Jan and Hall let go of hands. Hall goes over to talk to Bob and some of the other students in the hall. Sue and Jan move down stage for a private conversation.)*

Jan – I know just what you mean about having a special someone. I feel the same about Hall.

Sue – You just met him. You can't get to know someone that fast.

Jan – Oh yes you can. He’s not like the other boys.

Sue – Oh, that is original. How many times do we hear that?

Jan – No, really. He’s more mature. He just seems older than high school. Wise, experienced. You need to get to know him.

Sue - Wow, you got it bad. *(Mocking)* Oh so wise and experienced. *(A little laugh)*

Jan – Fine, you laugh. You’ll see when you get to know him.

Sue – OK, I’ll give him a chance. Let’s get to know him.

*(Jan and Sue walk over to Hall. Hall ends his conversation with Bob.)*

Jan – Hey, Hall, I want you to meet my sister Sue.

Hall – *(To Sue)* I’m so pleased to meet you. Jan has told me so many nice things about you.

Sue – Well thanks. Good to know. I don’t get to hear those things from her. *(Laugh)*

Jan – Hey, not true. I tell you nice things sometimes. Well, sometimes.

Hall – Well, I can tell already that you’re a wonderful sister.

Sue - *(To Jan)* Pretty smooth. So maybe he is what you say.

Hall – Oh really so what does she say?

Sue – Oh, I’m pretty sure you can figure that part out.

Jan – *(Puts her arm around his waist to give a hug)* Only that you’re big headed and full of yourself.

Hall – I knew that already. *(Laugh)*

Jan – Well no. Okay, you know you’re wonderful.

*(Jan puts both arms around his waist to embrace. Hall is a little reluctant but goes along with it, but tries to remove her hands from around his waist. Jan is not deterred. Hall is wearing a long shirt that hangs below his waist. Jan’s hands are around Hall’s waist at his belt under his shirt.)*

Sue – Easy girl, save that for private time.

Hall – And we shouldn’t have any public display of affection.

Jan – *(Sarcastic)* Oh you are so wise. And strong. *(She still has her hands around his waist.)*

Hall – Really you need to stop that.

Jan – So what’s the matter with you? And what’s this strange wallet thing on your belt. What a funny way to carry a wallet.

*(Hall grabs for his waist. Jan reveals a police badge that was in a carrier on his belt. The students in the hall gasp.)*

Sue – Mature for sure. Not even in high school.

Jan – What’s this? *(She holds up his badge. Hall takes it from Jan.)* You’re a policeman?

Hall – No. I’m just security undercover. I am in police training. I just do this to help pay bills.

Narcy – Traitor! *(Other students move in with angry faces)*

Hall – I need to get out of here. My cover’s blown and I’m in danger. My instructions are that if my cover is ever compromised I need to leave immediately.

Jan – But what about the dance?

Hall – You’re kidding! I gotta go.

*(Hall exits, fast. Jan tries to hold on but her hands slip off.)*

Jan – No, no, no. *(Falls to her knees and sobs.)*

*(Sue kneels beside her)*

Sue – You were right about him being mature and seeming older than high school. He is.

Jan – You are not helping. You don’t understand. I hadn’t ever felt anything like that about anybody before.

Bob – I have to admit we all felt that he was a little different. Just didn’t quite fit in. Couldn’t quite put my finger on why.

Narcy – It all makes so much sense now.

Sue – There’ll be other friends.

Jan – No there won’t. Not like him. I don’t care if he was an undercover whatever he said he was.

*(Sue helps Jan get up.)*

Bob – It’s time to go.

Sue – Come on Jan. I’ll walk with you.

*(All exit. Carver and Linda appear down stage left corner in front of where the curtain would be if closed. Lights down on stage as if transformed to the New Year party room)*

Linda – Come on, we’re going to be late.

Carver – I'm hurrying. I just really don't feel like a party.

Linda – Well good, because you don't look like a party.

Carver – Very funny, but you're right. Not like a party at all.

Linda – I hope the girls are having fun at their student party.

Carver – I would rather go to their party. Not this one.

Linda – Look! I know you have a lot on your mind. I feel bad too. They did us a dirty.

Carver – And they're going to be here tonight. I just don't want to see them.

Linda – You smile and try to have a fun New Year.

Carver – No! How do you avoid the obvious situation? I won't be able to help myself. I'll say something.

Linda – You need to try. Don't do anything to make it worse. Talk business some other time.

Carver – Okay, let's go to the party.

*(Lights come up on the stage. Room has many people at the New Year party.)*

*(Song - All cast sing. Carver and Linda join in and mingle as everyone sings and dances)*

**Song: "First Night of a New Year"**

When the hands on the clock are moving onward so fast,  
 It's time to say goodbye and farewell to the year past.  
 When the hour hand meets minute hand, a New Year has started.  
 When hands no longer parted come together at last.  
 Count it down, fill the air, a New Year comes that we all share.  
 Almost here, with a song, so all join in and sing along.

First night of the New Year to light the light, ignite the night.  
 First night of the New Year to light the light, ignite the night.  
 Clap your hands; give a cheer, the first night of a brand New Year.  
 Clap your hands; give a cheer, so give a cheer.

When the hands on the clock are moving onward so fast,  
 It's time to say goodbye and farewell to the year past.  
 When the hour hand meets minute hand a New Year has started.  
 When hands no longer parted come together at last.  
 Count it down, fill the air, a New Year comes that we all share.  
 Almost here, with a song, so all join in and sing along.

First night of the New Year to light the light, ignite the night.  
 First night of the New Year to light the light, ignite the night.  
 So count it down, fill the air, a New Year comes that we all share.  
 Almost here, with a song, so all join in and sing along.

Light the night, unite the spirit. Count down now so you can hear it.  
 10, 9, 8, 7, 6, 5, 4, 3, 2, 1! Happy New Year!

Count it down, fill the air, a New Year comes that we all share.  
 Clap your hands; give a cheer, a brand New Year.  
 Clap your hands; give a cheer, the first night of a brand New Year!

### **End of Song**

*(Soft party music underscore continues.)*

*(At the end of the song Carver and Linda have punch cups in their hands. They are talking to each other while watching the others at the party. Jan and Sue run in.)*

Jan – Dad, Dad, it was terrible.

Linda – Jan! Sue! What are you doing here?

Carver – What happened? Was the music bad?

Sue – She just ran out. We came here.

Carver – Why aren't you at the student party? This is a grown up party.

Jan – *(Sarcastic)* Oh, the grown up party. So let's see the grown-ups?  
*(Jan looks around the room. The grown-ups are fairly drunk and acting silly)*

Jan – Well, where are they? Don't see much grown up here. Saw more at the children's party.

Carver – Hey! Now you look here young lady - -

Sue – Dad, please! She's just upset.

Linda – What on earth is wrong? What happened?

Sue – She had a boyfriend. It ended up that he was not a student and had to leave the school.

Carver – That's it? That's all? Well if that's your biggest problem- - -

Jan – I don't expect you to understand

Linda – *(Consoling)* Oh, of course we understand. Love can be hard sometimes.

Carver – *(To Linda)* And we have problems here.

*(Mr. Jones taps a glass to get their attention. Some people turn but are still busy.)*

Carver – *(To Jan and Sue)* This party is for our company business group. You guys need to go.

Linda – Carver, I think it's okay for them to stay, but maybe over to the side.

Carver – Okay, sure. You girls get some punch from the punch bowl and wait over there. *(Points over to the side of the room)*

*(Jan and Sue start to go get some punch.)*

Linda – Oh wait, girls. Not that bowl.

*(Jan and Sue stop, look puzzled.)*

Carver – Oh yeah. Not that punch, it has a funny taste. Use that one over there. *(Points)*

Jan – What? I don't get it.

Sue – *(As a whisper to Jan)* That one is the booze bowl.

Jan – Actually I don't want anything.

*(Jan and Sue go to the side. Mr. Jones taps his glass again. Room gets quiet. Everyone turns to face Mr. Jones. Underscore music stops.)*

Mr. Jones – Thank you all for being here. We just wanted to join with you all tonight to thank you and celebrate our successes. So here is to us. *(Raises his glass, others raise their glasses.)*

Carver – *(To Linda)* What a hypocrite. He's killing us and he knows it. I need to talk to him.

Linda – No Carver. Not tonight.

Carver – So just when is a good time? I never get to talk to him personally. He hides behind his secretary. So now is the time.

Linda – If you say so.

*(Carver walks over to Mr. Jones)*

Carver – *(To Mr. Jones)* A word sir?

Mr. Jones – *(Evasive)* Oh, it's you Carver. Let's enjoy the party.

Carver – Just a word about the bookkeeping.

Mr. Jones – Not a good time, Carver.

Carver – The figures change. Money disappears.

Mr. Jones – Now don't you worry about that. Just let it go.

Carver – Where does it go?

Mr. Jones – Carver. You like your job, don't you?

Carver – Of course, but we can't sustain our operations.

Mr. Jones – If you like your job, then let it go.

Carver – There won't be a job.

Mr. Jones – *(Condescending)* Now, don't worry about anything. *(Gives a little pat to Carver on his shoulder)* You need to be a team player. We all work together. *(More serious and direct)* When my father gave me this business he told me, "Well son, just don't screw it up." My father was a great business man. I admired my father. I loved my father. So, you see this business needs to succeed. At all costs.

Carver – It just leaves a lot of questions.

Mr. Jones – *(Stern)* Questions you don't want to ask. Maybe we need that money at central office. You know. For our team of lawyers. You know. All our lawyers.

Carver - Not sure what you're trying to tell me.

Mr. Jones – Telling you that you don't want to meet our lawyers. *(Louder, argumentative)* So like I say, let it go.

*(Linda, hearing the argument, comes over.)*

Linda – *(To Mr. Jones)* Hello, nice to see you.

Mr. Jones – Oh yes. We were just having a nice chat. But we're done now. Aren't we Carver?

*(Carver starts to speak, but is interrupted by Linda. Linda takes Carver by the arm and pulls him away.)*

Linda – *(To Mr. Jones)* I think I need my husband over here now. *(Pulls Carver over to the side by Jan and Sue)*

Sue – Something is wrong at work. Isn't it Dad?

Carver – It's nothing.

Mr. Jones – *(Addressing everyone)* Thank you all for coming. It was a nice party. Have a safe trip home. *(Gives a wave to the people)*

*(Mr. Jones and the company workers all exit. Carver, Linda, Jan and Sue move down stage and walk along the edge of the stage as if walking home. As they do the stage is transformed to a divided scene with a living room with a table on one side and space for historical action on the other side.)*

Sue – It didn't look like nothing. I was watching.

Linda – Dad is having problems at work. You're right.

Jan – What kind of problems?

Carver – I have to decide. I can stand up to these guys and expose their graft and lose my job. Or just say nothing. And maybe lose my job anyway if the office needs to close.

Sue – Oh, no.

Linda - Dad must decide to blow the whistle or protect the family income and security.

*(They arrive at the living room. Linda and Jan exit together. Carver and Sue remain. Sue has the history book. They sit at the table.)*

Carver – So what’s this?

Sue – Well, Jan is writing a paper on the history of Bakersfield and I’m helping her.

Carver – Really? That’s nice. Let’s see. *(He takes the book. Flips some pages.)*

Sue – It tells about Colonel Thomas Baker and his field. Travelers could stay there.

Carver – *(Reading the book)* Sure enough. Listen to this.

*(Carver reads. As he does the stage setup for historical action lights up. The action takes place as he reads.)*

Carver – *(Reading)* “The Colonel befriended not only the weary traveler who feared to sleep in the open because of some prowling outlaw band, but also the local man, who because of his very permanence in the community was prey to the Mason and Henry gang, feared because of their reputation as a desperado band.”

*(FYI - This is a direct quote, so the sentence is phrased awkwardly)*

*(Six men appear as the Mason gang.)*

Carver - “Thomas A. Baker, son of the Colonel, tells an exciting tale of such an occurrence just after the family had moved in to its new home.”

*(Thomas A. Baker appears as a young child. He is inside a representation of a little house.)*

Thomas A. Baker - “It was shortly before the termination of the Civil War, and the Mason and Henry band of bush whackers was murdering and robbing many people in this part of the country.”

Mason gang – *(All spoken together, waving their guns.)* Good day today. - Murdering and robbing. - Yes, many people. Growl, growl, mumble, mumble. *(They return their guns to their holsters.)*

Thomas A. Baker – “My father was a democrat”. *(Mason gang gives a little growl)*

Carver - Says Baker,

Thomas A. Baker - "but he did not believe in the depredation committed by this gang of desperadoes".

Carver – “Mr. Skyles, another leader in the community, was an ardent union man and lived about one-half mile west of Reeder Hill, which was occupied then by some Indians. Since the Mason and Henry gang wanted to kill Mr. Skyles, but was afraid of him, they came one evening to Colonel Baker’s home.”

Thomas A. Baker - "Six of this gang came to our house to see if they could persuade my father to induce Mr. Skyles exit into the open so they could kill him,"

Carver – “Recalls Tom Baker, an eye witness”.

*(The Mason gang faces the Baker house and makes threatening gestures. Colonel Thomas Baker opens the door and faces the Mason gang. Waves his hand and nods his head as if saying no to the Mason gang.)*

Thomas A. Baker - "My father refused to do so."

Carver – “When peaceful persuasion failed, they tried more desperate means; and the six men drew their pistols and threatened to kill the Colonel if he insisted upon shielding his fellow settler from such treachery. He stepped out of the house to protect his family, and his son recollects watching his father in continued gesticulations and refusals.”

*(The Mason gang draw their guns and wave them threateningly. Colonel Thomas Baker walks out his front door and faces them. Thomas A. Baker remains in the house and looks out the front door.)*

Carver – “At length the angry men either changed their minds or became disgusted, for they sheathed their shooting irons and left.”

*(Colonel Thomas Baker stands his ground. The Mason gang return their guns to their holsters and depart. Colonel Thomas Baker exits. Lights down on the historical action)*

Carver – “The Colonel then went over to the Skyles’ house and warned his neighbor of the danger, but neither was bothered again”.

Sue – Interesting?

Carver – Yes, very. In more ways than you know. Gives me some things to think about. *(Reflective pause)* But tell me why Jan is writing this paper.

Sue – It’s for her class assignment. But really, *(Hesitant)* well, somehow she’s looking for reasons to get you to move back to our old house.

Carver – Wait! All this to get us to move back? Doesn’t she see this can be a better life for us?

Sue – Not to her, no.

Carver – *(Calling)* Jan, Jan, come here please.

*(Jan enters)*

Jan – I'm here. *(Sarcastic)* I do so love being here.

Carver – What's this I hear? All this effort to make an argument.

Jan – *(Argumentative)* It's not an argument. It's just obvious we're miserable here.

Carver – We can solve our problems. We can have a better life here.

Jan – No! You can have a better life here. The rest of us are unhappy.

Carver – *(Angry)* Don't be so selfish. I'm sorry you're unhappy.

Jan – You are not sorry. And you are not happy either. Your job is in trouble. Sue misses her boyfriend. I miss our old house. And mom is sad too. Can't you see it?

Carver – That's enough. You stop all this now. And I need to go talk to Mom.

*(Carver exits)*

Jan – Sure. Just run away. Don't face it.

Sue – That is not going to help. Just try to stop being so angry.

Jan – Maybe I have a reason to be angry.

Sue – This has been rough for you. But sometimes maybe you just need to decide whether to hang on to your anger or try to let go and move on.

*(Song – Sue)*

**Song: "Hang on or Move on". )**

Hold on to your anger don't let it go.  
Don't hold it inside, let everyone know.  
Show no mercy, show only brawn.  
Hang on or move on.

Whatever bothers you, keep it new.  
There is nothing better than overcooked stew.  
Finding compromise is only a con.  
Hang on or move on.

Is only the night, is never the dawn?  
That wonderful red is never gone?  
It's a life choice phenomenon  
Hang on or move on.

Choose the laughter or choose withdrawn.  
Choose your beat, it's your baton.  
Forever that choice, keep it or pawn.  
To: Hang on or move on.

Select the ingredients for your life recipe.  
Adding the sour can be your necessity  
Choose the Limburger or Parmesan  
Hang on or move on.

So what is the choice? It's your only voice.  
What is that flag you will hoist.  
Lesson the grip of your words to your song.  
That other voice speaks that wants to belong.  
Saying: Hang on or move on.

### **End of song**

Jan – (*Yelling*) And I thought you were trying to help. (*Exits stage left in tears*)

Sue – No, wait. (*Gives up, exits stage right*)

### **End Scene**

**BAKERSFIELD, THE MUSICAL**

**ACT 1, SCENE 4 –**

*(Curtain opens. Girls are in the hall texting. Bill enters)*

Narcy – So who are you?

Bill – Hi. I’m Bill. I don’t go here. Just visiting for a day. I’m looking for a girl named Sue.

Narcy – Oh, “Sue”. *(Looks at the other girls)* Don’t know a girl named Sue. Do we?

*(Other girls nod “no”)*

Bill – She just moved here some time ago. She’s my girl friend. I miss her so much. I drove up from LA see her, such a long drive. I drove for days. *(A little laugh)*

Narcy – I think that’s two hours. *(Mimicking little laugh)* And no, she didn’t move here. She moved to the Bakersfield in Missouri, right girls?

*(Other girls nod approval)*

Bill – I’m pretty sure I have the right city.

Other Girl 1 – Maybe she moved to one of the other high schools. It’s easy to get them confused.

Other Girl 2 – They’re all over the place. You know? East, North, South, or West, who can know?

Narcy – Anyway she’s not at this one.

Bill – I’m so disappointed. I only have a few minutes before I need to start back. I guess I’ll just have to try the other schools some other day.

*(Bill exits. Bob enters as they pass each other)*

Bob – Who was that?

Narcy – Just some guy looking for Sue. But we sent him away.

Bob – Why?

Narcy – Because there is no “Sue” here.

Bob – Of course there is! She’s just down the hall. And you know that.

Narcy – Well, no I don’t. *(Other girls nod in agreement)*

Bob – That’s pretty mean Narcy. Why?

Narcy – We don’t like the competition.

Bob – Competition! You’re mean to the boys who do like you.

Narcy – That’s right, just like they are mean to me. We’re trouble. We are double trouble.

(Music starts - “**Double Trouble**”)

*(During the song the boys enter and are taunted and teased by the girls)*

*(Song – Girls Vocal Ensemble)*

**Song: “Double Trouble”**

**Verse 1**

Hey, big boy, want to play a little game  
 And compete for sugar candy so sweet? It is so sweet.  
 You’ll feel grateful winning some for your last meal.  
 You’re the brave lion tamer, I’m so tame, and I’m so tame.  
 Stake your claim, then take hold of my hand, hold of my hand.  
 Like the mighty Custer, you take your last stand.

**Chorus**

Double trouble, our middle name in the loving game.  
 We’re double trouble, ‘cause you will learn  
 That first we steal your heart, then you crash and burn.

**Verse 2**

We don’t try to be so hard to get, so hard to get,  
 If we’re not going to win, then we don’t bet.  
 You can deal us in, but only if we win.

**Repeat chorus**

Double trouble, our middle name in the loving game.  
 We’re double trouble ‘cause you will learn  
 That first we steal your heart, then you crash and burn.

**Verse 3**

Cast the line so we can take the bait, we take the bait,  
 ‘Cause we’re such a willing candidate, a candidate.  
 We fan your flames of love till we check mate.  
 We know that you just can’t wait.  
 Fan your flames till you incinerate.

**Repeat Chorus**

Double trouble, our middle name in the loving game.  
 We’re double trouble ‘cause you will learn  
 That first we steal your heart, then you crash and burn.

**Repeat Verse 3**

Cast the line so we can take the bait, can take the bait,  
 ‘Cause we’re such a willing candidate, a candidate.  
 We fan your flames of love till we check mate.  
 We know that you just can’t wait.  
 Fan your flames till you incinerate.  
 Hey, let’s play, Yeaaaaahh!!!!

**End of Song**

*(Boys and girls exit laughing arm in arm. Carver and Linda enter and sit at a table down stage to allow the stage to be reset. The table has a vase with two flowers. One flower is straight up and the other flower is drooping down. Carver and Linda are both reading)*

*(Stage is set for historical action)*

Linda – So what are you reading?

Carver – It’s about family unity. It says that when your wife gets upset and starts yelling, that if you just tell to get a hold of herself she will immediately see that she is wrong and calm right down.

Linda – Let me see that *(Grabs his book to see it)* Oh really, it’s cross words. *(Gives it back to Carver, Carver continues reading.)* You don’t do crosswords.

Carver – I know, just a temporary distraction. Did you know that the word daughter has the letters to spell “argue”?

Linda – And did you know that the word husband has the letters to spell “bad”. But it doesn’t mean that all husbands are bad.

Carver – This husband is bad. I mean me. In so many ways, I have really messed up.

Linda – How so?

Carver – How so? Really? My job is a mess, the children are unhappy, you’re unhappy.

Linda – Well, that’s all. Not so bad. *(Gives a little laugh)* We’ll get through it.

Carver – The work problem is fairly is easy. All I need is a plan.

Linda – So what’s your plan?

Carver – Don’t know yet. Just need the courage to stand up to them. Do what is right.

Linda – Sounds like a good plan.

Carver – But I just don’t know what to do about Jan. She hates me right now.

Linda – She doesn't hate you. She's just upset at these changes in her life all at once.

Carver – So what do I do?

Linda – I would say to try to be patient and understanding. Be friendly and smile. Tell her you love her.

Carver – I'll try, of course.

*(Jan enters with her history book)*

Jan – Hi Mom. *(Looks only at Linda)*

Carver – Hi Jan *(Gives her a big over exaggerated smile)* I love you.

Jan – *(Turns away)* Humpf.

Carver – Well I tried. *(Throws up his hands and exits)*

Linda – I think that your Dad is trying hard to get along with you.

Jan – *(Sits down at the table in the now unoccupied chair)* Then he should agree to move back.

Linda – Part of me wants to explain why we can't do that. And the other part of me just hurts for you and the difficulties you are having. I know about the paper you're writing.

Jan – Oh, my paper. It was going to be mostly about this guy Colonel Thomas Baker. But really sometimes it's more about his wife Ellen Baker.

Linda – Ellen. So tell me about Ellen.

Jan – Look here. *(Opens the book and shows it to Linda)* Thomas was a lot older.

*(Stage lights up to show historical action. Thomas is in a comfortable chair. Around him are Ellen, Dr. Alverson, Thomas A., Nellie, May and Ferdinand)*

*(Colonel Baker is dying. Linda and Jan watch from a distance as the action unfolds)*

Ellen – This typhoid is terrible. Isn't there anything more you can do?

Dr. Alverson – I'm doing all I know to do.

Colonel Baker – Thank you for coming all the way from Tehachapi.

Dr. Alverson – It's the least I can do for my son-in-law. You rest now.

Colonel Baker – Too much to do to rest. I need to talk to my friend, Ferdinand. *(Calls)* Ferdinand.

*(Ferdinand goes to Colonel Baker. The others move away and mime conversation while Ferdinand and Colonel Baker have a private conversation.)*

Ferdinand – What can I do for you?

Colonel Baker – You have been a good friend.

Ferdinand – And will continue to be. I'm so happy to have a chance to talk to you. There are so many in our community who want to thank you.

Colonel Baker – For what?

Ferdinand - For so many things. But just recently how you contributed to our houses being so much cooler in the summer with all those kiln-dried made bricks. What a great idea.

Colonel Baker – Thanks for that. But we need to talk about my typhoid now. There's something I'm asking you to do.

Ferdinand – Anything you ask.

Colonel – I'm dying and I know it.

Ferdinand – Nonsense, I think you will pull through.

Colonel Baker – Listen to me. Here is what I want you to do. I want you to take care of Ellen.

Ferdinand – Take care of Ellen?

Colonel – Yes, please promise me that you will do that. I don't want her to ever feel lonely.

Ferdinand – Then that is my promise.

Dr. Alverson – He needs to rest now. Could everyone give him a little quiet?

Colonel Baker – Nonsense. We have things to do.

Dr. Alverson – And one of those things is some rest.

*(Everyone moves away from the chair)*

Colonel Baker – *(Calls for Ellen)* Ellen, could you take care of this while I rest? *(Gives Ellen a little box from next to his bed)*

Ellen – What is this?

Colonel – Just a few things from my pockets.

Ellen – *(Looking in the bowl)* Sure OK, some loose change, keys. And, Oh yes, your pocket watch, one of my favorite things of yours. *(Holds it up to her ear)* Such a lovely sound, going tick-tock.

**Begin music sequence. “The Pocket Watch”**

*(A tick-tock sound begins and continues through to the end of the music.)*

*(As the song begins a table is brought on stage as the watchmaker work bench. The watchmaker is working, accompanied by his assistant, his wife. A few measures into the song a large representation of a pocket watch is rolled on the stage. It is positioned to block the audience view of Colonel Baker in his chair. During the song there is an instrumental section for a little dance. Ellen sits in a chair next to Colonel Baker but is still visible. The watchmaker and his wife dance, like a little minuet. Other couples join. As the song ends the tick-tock slows then stops and the song ends. The large representation of the pocket watch is rolled off stage revealing that the chair that had Colonel Baker is now empty. Ellen now sits alone.)*

*(Song – Ellen or any cast member may sing this)*

**Song: “The Pocket Watch”**

The watchmaker made a pocket watch.  
The springs and the gears you can hear tick-tock.  
He wore his pocket watch with pride in a little pocket on his side.  
Then over the years the springs and the gears began to wear with age.  
The last tick-tock stopped on the very same day as the watchmaker passed away.

**End of Song and Dance Sequence**

*(The cast is now positioned as a receiving line at a funeral. Ellen, Thomas A., Nellie and May are in line. Ellen has a handkerchief and occasionally wipes her eyes. Others file by with condolences spoken very softly. Soft organ music plays.)*

Dr. Alverson – So sorry, 1872 will be forever remembered as the sad year of his passing.

Ferdinand – My sympathy.

*(Jan goes over and gets in line. Linda stays, watches from a distance.)*

Jan – *(To Ellen)* You don’t know me, but I want you to know how sad I am at Colonel Baker’s passing. He was a great man. He contributed so much to the community.

Ellen – Yes, and he was a good husband and father.

*(Jan moves on the meet Thomas A. Baker. Others continue to console Ellen)*

Jan – *(Shaking hands with Thomas A.)* Hi, so sorry about your father.

Thomas A. – Hello, thank you. I would like you to meet my sisters, Nellie, and May. *(They nod in greeting.)*

Jan – *(To Nellie and May)* He was your father?

Thomas A. Nellie, and May – *(Nodding yes)* - Yes he was.

Jan – This must be very hard.

Thomas A. – (*Nod yes again*) Yes, very hard, thank you.

Nellie - There was so much I wanted to say to him. I just didn't get around to it. It was always something for later.

May - You just don't think about parents dying. And then he is gone. (*Jan nods and departs*)

(*The receiving line continues as Jan goes back over to Linda*)

Jan – They lost their father.

Linda – Yes. Moms and Dads are not forever.

Jan – So sad to think of that. (*They hug and exit*)

(*The receiving line disassembles and all exit except for Ferdinand and Ellen. They move down stage. Ferdinand approaches Ellen.*)

Ferdinand – I'm glad we have a private moment. I know that this is a difficult time for you.

Ellen. – I just don't know what I am going to do now that he is gone.

Ferdinand – Well there is something that you should know.

Ellen – What is that?

Ferdinand – I will be here for you. I will want to be checking in on you, that you are going to be okay.

Ellen – (*Awkward*) Really? Well, sure, I guess, thanks.

Ferdinand – (*A bit of a smile*) So maybe some explanation is needed. I wasn't going to say anything but maybe it should be said.

Ellen – Explaining what?

Ferdinand – Colonel made me promise to look after you.

Ellen – Why that schemer. Even to the end he is always planning ahead. But no, don't concern yourself with me. Such an imposition, just not needed. I will be okay on my own.

Ferdinand – Well it was my promise, and a very pleasant one to make. He didn't want you lonely. So just maybe I can look forward to preventing you from being lonely. And maybe looking forward to not being lonely myself at the same time.

Ellen – True, I would get lonely at times. No doubt, it would be nice.

Ferdinand – And I do get lonely sometimes, just a bit blue.

Ellen – I know what you mean. I also get a little blue. I guess we have that in common.

Ferdinand - I guess we do.

*Song – Ferdinand and Ellen*

*(As they sing they walk along down stage along the curtain line. They begin the song walking apart. As the song progresses they draw closer together, holding hands at the end. The stage scene is reset. )*

**Song: “You Look So Blue”**

**Ferdinand -**

“You look so blue and I do too,  
Come and take my hand, 'cause I understand.  
You will renew with a friend that is true,  
I'll be there for you when you look so blue.

**Chorus**

Oh you need somebody, we all need somebody,  
Oh, you need somebody who will be among the few, will always be true.

**Ellen –**

Can you be there, for you and for me, slowly and then we will see.

**Duet Chorus –**

Oh I need somebody, we all need somebody,  
Oh, I need somebody who will be among the few, will always be true.  
Oh you need somebody. Oh you need somebody.

**Ferdinand –**

When lovers go and know the care of the pain you bear, so that we will share.

**Duet –**

You will renew with a friend that is true,  
Will revive your hue when you look so blue,  
Revive your hue when you look so blue.  
Revive your hue when you look so blue.”

**End of Song**

*(They arrive at a little white wedding gazebo. A preacher and friends are around the gazebo.)*

Preacher – I now pronounce you man and wife, Mr. and Mrs. Tracy.

*(Friends applaud and cheer.)*

Ferdinand – *(To Ellen)* You have made me very happy, and you will never be lonely.

Ellen – I could say the same to you.

*(The friends/guests are milling around after the ceremony.)*

Friend 1 – This was all such a pleasant surprise. Well, maybe not such a surprise.

Friend 2 - It all worked out so well for you.

Ellen – This has been a long journey and full of surprises. One can never know what is coming. But all I can say is that you just need to follow the river.

**Music starts to “Follow the River”**

**Scene 4 – Finale. All songs to segue with continuous music flow**

*(Song – Ellen)*

**Song: “Follow the River”**

Follow the river see where it goes,  
 Follow the river, just point your nose.  
 Don't know where it begins or ends,  
 Just follow the river, it's just around the bend.  
 Can change course never know when  
 Can't be sure how it might end  
 Cuts a new channel which way to paddle  
 A new life view, you can't always choose  
 A fresh chapter penned just around the bend.  
 A tragedy learned. Follow the river it takes a new turn.  
 Where to point the bow, what do I do now?  
 Every new day is a day of meaning. Every new day is a new beginning.

**End of Song**

*(Carver enters stage right singing “Hold On or Move On”)*

**Song: “Hold On or Move On”**

Hold on or move on  
 So what is the choice? It's your only voice.  
 What is that flag you will hoist.  
 Lesson the grip to the words to your song.  
 That other voice speaks that wants to belong.  
 Saying: Hang on or move on.

To not hang on. Move on with a plan.  
 Must move on, do what you can.  
 Do what you can, have that plan.  
 To hold on or move on.

**End of Song**

*(Jan and Sue enter stage left)*

*(Song – Jan and Sue)*

**Song: “And That’s How Bakersfield Got Its Name”**

Then the Bakers came to stop the floods  
 Adventure called, he stilled the mud.  
 The torrents he stopped, he drained the swamps.  
 Planted his field to grow the crops.

It’s all right there in the history book,  
 Open the cover and take a look.  
 He built a fence and the travelers came,  
 And that’s how Bakersfield got its name

*(All cast enters. All above songs repeat in a mash-up, sung simultaneously)*

*(After the mash up, all cast finish, singing together with the tag to:*

**“And That’s How Bakersfield Got Its Name”**)

**Song: “And That’s How Bakersfield Got Its Name”**

Our story here isn’t done.  
 To know where did we all come from?  
 The journey has now just begun.  
 And Bakersfield here we come

**End of Song**

**End Scene**

**END ACT 1**

## **BAKERSFIELD THE MUSICAL**

### **ACT 2, SCENE 1 -**

*(Stage is set for historical action. It's Bakersfield as the old west town with a country western town square. There's a table and chairs to the side. It's nighttime and townspeople are gathered for a square dance. Music starts as a segue from the Act Two Overture. Music intro is underscore to the opening dialogue. Jan is talking to one of the townspeople.)*

Jan – They're celebrating. What are they celebrating about?

Townsperson – They aren't fighting.

Jan – Who isn't fighting?

Townsperson – When they courted they could only see each other during the night. They got along fine. But then when they got married they fight all day. Such a ruckus. But at night they make up. That part is fun. So we're celebrating making up at night.

*(Song & Dance - The song is sung whole cast, and as a vocal trio with a square dance)*

#### **Song: "Why Do the Stars Shine only at Night?"**

Why, tell me why, the stars up in the sky can only come out at night?  
And then during the day, they seem to hide away, that's when we begin to fight.  
When we met at night was romance at first sight, so gettin' hitched seemed only right. The  
hours whiled away, but never during the day, and only in pale moon light.

We had no clue when the preacher, who that we both knew, said, "Now do you do?"  
And we knew how to say our vow.  
We both said, "Yup!" The sun was up;  
We saw the light...FIGHT.

Dear, tell me true, you know that I love you during twenty-four hours a day.  
But when night is done and up comes the sun, our happiness slides away.  
First time we met before the sun was set was on our wedding day.  
You came down the aisle there with your wedding smile,  
And I with my wedding bouquet.

We had no clue when the preacher, who, that we both knew, said, "Now do you do?" And we  
knew how to say our vow.  
We both said, "Yup!" The sun was up;  
We saw the light...FIGHT.

Why, tell me why, the stars up in the sky can only come out at night?  
And then during the day they seem to hide away, that's when we begin to fight?  
When day is done, and down goes the sun, the stars will be shining so bright.  
We make up again, a new love we begin.  
Let's try it again tonight. Try it again tonight.  
The stars will be shining so bright.  
Let's try it again tonight.

## End of Song and Dance

*(People disperse into conversation groups. Some strangers arrive.)*

Townsperson 1 – Who is that?

Townsperson 2 – I don't know.

*(The strangers are Jim McKinney and outlaw companions. He has a companion named Al Hulse and a woman that is with Mc Kinney.)*

Jim – *(Talking to his companions)* This looks like a good place. We can hang out here for a while.

Al – It has been a long ride. That Arizona sheriff just won't give up.

Jim – Well, we lost him for a while anyway.

Townsperson 1 – I don't believe it. That is Jim McKinney.

Townsperson 2 – Oh no, I heard of him. He's a notorious killer with a trail of dead through Mexico and Arizona.

Townsperson 1 – Must be on the run.

McKinney – *(To Al)* Hey Al, I'm going and get a room.

Al – I'll be along in a while. I'm thirsty.

*(McKinney and woman exit)*

*(Al heads over to the table. Talks in mime to bartender to get a drink as two other men enter, Marshal Jeff Packard and Deputy William Tibbett.)*

Townsperson 1 – Oh, hi sheriff.

Packard – So, who's the stranger at the table?

*(Bartender gives Al a drink)*

Townsperson 2 – We think he's traveling with Jim Mc Kinney.

Tibbett – I thought that might be him. We heard they were traveling this way.

Packard – So where's McKinney?

Townsperson 1 – Don't know. *(Points to Al)* But he might.

Tibbett – He isn't going to tell you. He is loyal to McKinney.

Packard – Yeah, but he's also a drunk. Let's go have a little chat.

*(Packard and Tibbett go over to Al. They pick up a drink on the way and sit down next to Al)*

Packard – *(To Al)* Hi, buddy. You look thirsty. Been riding for a while?

Al – Yeah, hey, go ahead and sit, join me.

Tibbett – So, where are you from?

Al – *(Continues to drink, sounds under the influence.)* All over, we just ride. *(A little laugh)* And get into trouble. Ha, ha.

Packard – You sound like you’ve had some adventures.

Tibbett – You ride alone?

Al – No, I got friends.

Packard – Any chance you’re friends with a guy named Jim McKinney?

Al – Oh sure, he’s my buddy.

Packard – So, where is he?

Al – *(Drunk)* Well, I’m not really going to say. But I can tell you he’s within 300 feet from here.

Tibbett – Pretty close, I guess.

Packard – Good talking to you.

Al – *(Finishing his drink)* Yeah, I gotta go.

*(Al gets up and exits. Tibbett and Packard continue to talk stage right at the table in the town square. As they do, stage left is set up as a hotel room. A sleeping pad on the floor, a little table and a coat rack and a door frame with a door, rolled on stage as part of the hotel room.)*

Tibbett – That’s it. We can get him. We know where he is. He’s probably at the Joss House right down the street, probably getting a room.

Packard – You’re right. Let’s get our men together.

Tibbett – Right.

*(Tibbett starts to exit but Packard stops him)*

Packard – They need to know how dangerous this is. This is a killer. He won’t hesitate to kill us if we corner him.

Tibbett – I’ll tell them. But they know, just like I do, that he needs to be stopped. And we need to stop him.

Packard – Let’s get ready.

*(They both exit)*

*(Lights up stage left on the hotel room McKinney enters with two of his men companions.)*

McKinney – *(Looks around)* This will do, but don't get comfortable. We rest and move on.

Companion 1 – Tough being on the run so much.

McKinney – I suspect someone saw us and they might know we're here. *(Shows his shotgun)* If they come for us I'm ready.

Companion 2 – People love us so much they want to find us.

Companion 1 – Maybe because we're so handsome.

*(Al enters and overhears)*

Al – Handsome? Really? We are the ugliest gun slingers there ever was.

McKinney – Ugly is right. We're as ugly as sin.

*(Song – a quartet with McKinney, Al Hulse and the two companions, sung as a barbershop)*

**Song: “Ugly as Sin”**

**Companion #1**

My friends don't say I'm handsome, my dog and cat agree.  
And when I look in the mirror, this is what I see.

**Companion #2**

My nose is thin and a pointed chin, my lobes are too long for my ear,

**McKinney**

Just can't win with a skinny shin, and I have a mole right here.

**Al**

My priest says I am perfect but I don't see it that way.  
When I see my reflection, this is what I say,

**McKinney, Al Hulse and the two companions**

It's hard being ugly as sin.  
Just blame it on your ugly old kin.  
I cry as I try to figure out why there's some born as ugly as sin.

I go out shopping at night, so I won't give others a fright.  
But still they stare saying look over there. It's someone as ugly as sin.

'Cause it's hard being ugly as sin,  
Just blame it on your ugly old kin.  
I cry as I try to figure out why there's some born as ugly as sin.

I'm tired being ugly as sin. I'm going to the plastic surgeon.  
He'll cut and slice and I'll look so nice instead of being ugly as sin.

'Cause it's hard being ugly as sin,  
Just blame it on your ugly old kin.  
For those who ignore where ugliness pours, so up yours, so I'm ugly as sin.  
Still I cry, as I try to figure out why, there's some born as ugly as sin.

### **End of Song**

*(Lights down in the hotel room.*

*Lights up in the town square as Tibbett, Packard and other men gather.*

*It's daytime. They're checking their guns. A woman enters and goes up to Tibbett.)*

Woman – *(To Tibbett taking his arm)* I am so scared. Do you need to do this? It's too dangerous.

Tibbett – We have to. It is not just for our town. He's a danger all over.

*(Tibbett gently takes her hand off his arm and moves away. The woman exits in worry.)*

Packard – *(To Tibbett as he joins the group)* You ready Tibbett?

Tibbett – Ready. We're all are ready. *(All men nod in agreement)*

Packard – Then let's go.

**(Music starts for “McKinney Gun Fight”.)**

*(Lights up on the hotel room, the sheriff's posse moves to surround the room. McKinney and Al Hulse are in the room. McKinney has his shotgun)*

*(Music intensifies as the posse surrounds the room. Tibbett kicks in the door. McKinney shoots Tibbett. Tibbett falls, then Packard enters the room and McKinney shoots Packard. Packard staggers off stage. Brett Tibbett enters and shoots McKinney. McKinney falls. Al Hulse runs out the door.)*

Brett – I got him.

Other posse man – Good shot, Brett. But he got your brother.

Brett – Help me move him.

*(Brett Tibbett helps his brother William Tibbett out to the square, but William is dead. Another posse man carries McKinney out to the square. As the music becomes mournful, men bring stretchers, and William and McKinney are put on them. The woman that was talking to William Tibbett enters and kneels next to William. The woman companion that was with McKinney enters and kneels next to McKinney. Other posse men and some townspeople stand to observe as the mournful music continues. Men pick up the stretchers to exit, one stage left, the other stage right. The two kneeling women stand and for a moment look at each other as if to recognize mutual grief. The two women then follow the stretchers as they exit. The townspeople then gather to talk. Music stops.)*

*(Jan and Ellen are with the townspeople.)*

Ellen – Enough of this, all this shooting, and not knowing if we’re safe or not.

Townsperson 1 – I’m with Ellen. It’s time we take some action.

*(All townspeople nod in agreement.)*

Townsperson 2 – We can pull together and make our town safe.

Ellen – The time is now. It’s 1903. Let it be known that this is the year of a new day. We can have a town that’s safe for our community, where people can come here a raise a family. A town that can grow.

Townspeople – *(All speaking at the same time)* “I agree.” “Let’s work together.” “Pull together.” “A safe town.”

*(Music underscore as all exit. A table and two chairs are now placed downstage right at the curtain line. The stage is re-set for multiple scenes. Carver and Linda enter and sit at the table.)*

Carver – *(Enters while talking on the phone)* Of course Mr. Richards, I understand how important it is.

Mr. Richards – *(On the phone at the other side of the stage)* I don’t want to hear any more hesitation from you on this. You sign it if you know what’s good for you. Don’t cross me. You hear me?

Carver – I hear you.

*(The call ends)*

Linda – He’s calling you at home? At this hour?

Carver – I’ve got a report I need to sign, but it’s full of wrong information. So I called Mr. Richards this afternoon, just left a message saying that I was questioning the report. So he calls me back. And now they want me to sign this, regardless. It’s phony, and it’s all wrong.

Linda – What happens if you don’t sign it?

Carver – It’s the same as directly telling them they’re crooks. I would need to resign.

Linda – Then maybe that’s what we should do. We can move back and start over.

Carver – But there’s a little voice that tells me to stay put and do something that’s the right thing to do, to do the harder thing.

Linda – I’m with you, whatever you decide.

Carver – *(Reflective)* You know, when I was in junior high school there was this guy. Just mean. One day I was in the locker room and he and some other guy come up to me and tell me they needed my lunch money. So I had six cents in my pocket. I gave it to him. I didn’t tell him about the two dollars in my wallet. But I gave him the six cents.

Linda – I think you did a nice thing.

Carver – Well, he wasn't asking nice. I have always been critical of myself for not saying "no" to him. These kids that are the gangsters in school, they grow up and are the same way. So I just made it a success for him to do that. So you know what? Not this time. I'm not going to sign that dishonest report. And I'm going to take this on because it's the right thing to do.

Linda – Then do the right thing.

Carver – He sounded threatening. Not sure how far he'll go on his threat. But just know the ride might be a rough one.

Linda – And you know that I will support you whatever happens.

Carver – You're always there for me.

*(They hug and exit. Lights up onstage, set up with a choir room stage left, and historical action on stage right. The choir room has a clothes rack of girls' choir shirts. Narcy is touching them. A friend of Narcy enters.)*

Narcy – Go away. I'm busy.

Narcy's Friend - What are you doing?

Narcy – Taking care of business. *(Narcy is tearing off all the buttons on the sleeves of the choir shirts.)*

Narcy's Friend – Are you tearing off the buttons?

Narcy – You can help.

Narcy's Friend – Why are you doing this? You are going to ruin our choir shirts and we have a performance coming up.

Narcy – I didn't do it. Sue did it.

Narcy's friend – So you're going to blame it on Sue.

Narcy – And you're going to help.

Narcy's Friend – Why?

Narcy – To get her expelled. I want her to go away. I just don't like her.

Narcy's friend – Then what? We have all these shirts we can't use.

Narcy – We just reattach the buttons. It will be fine.

Narcy's friend – *(Looking at the sleeves)* No, Narcy. What you're doing is tearing the sleeves. These sleeves will need to be sewn to be repaired.

Narcy – Then collateral damage. Worth it.

Narcy's friend – But we want to wear these at our concert.

Narcy – Can't help it. And you're my friend. I always support you. You owe me.

Narcy's friend – I'll do it for you. You know I will. But I wanted the new shirts too.

*(A bell rings. The choir members enter. Narcy is surprised and moves away from the clothes rack putting the buttons in her pocket to hide them. The entering choir members are laughing and talking ad lib. Jan, Sue and Bob are with them. Jan has her book. As they enter they notice the torn shirts.)*

Choir members – *(Ad lib)* “Hi.” “How are you?” “Choir is my favorite class.” “So much fun.” “Our concert is coming.”

Bob – *(Looking at the shirts)* Oh no. Look at this. What happened?

Narcy – *(Goes to the clothes rack and looks surprised.)* Oh this is terrible. Look how the buttons are torn off.

Jan – And the sleeves are damaged. How could this have happened?

Narcy – *(Points at Sue)* Sue, I saw you earlier today coming out of the music room door. It must have been you. *(Nudges Narcy's Friend.)*

Narcy's Friend – *(A little hesitant stammer)* Oh, sure. Yes. It must have been you, Sue. I saw you too.

Narcy – You see. You all see. It was Sue.

Bob – Now hold on Narcy. Sue has been with me in the library. It was not Sue. I'm not saying who it was. But I can say who it wasn't.

Sue – No it wasn't me. But the problem is bigger than who did it.

Bob – How so.

Sue – Well, we're getting ready for our concert. And the girls wanted to wear our new shirts. But now we can't.

Choir Girl 1 – *(Looking at the sleeves)* Sue is right. The sleeves are torn and will need to be sewn to be repaired. My mom sews and I can tell you that hand work on sleeves can take hours.

Jan – I am so disappointed.

Bob – So let's all think on this. Who could have done it? And what do we do about the damage? Some of you go tell the director. I want to talk to Sue for a minute.

*(The choir member exit. Bob, Sue and Jan remain.)*

Choir members – *(Ad lib)* “How sad.” “So disappointing.” “Who could have done it?”

*(Jan, Sue and Bob are alone in the room.)*

Bob – I think someone set you up Sue.

Jan – I think so, too.

Bob – But Sue, there’s something else. I just wish you could be more friendly, and not just the academic all the time. I’m not saying to kiss up and be phony. I’m just saying I think some of the kids are kind of out to get you somehow. Not your fault. But you just didn’t hit it off. I wish there was some way to set it right with them. Just wanted to share that. Let me know if I can help.

*(Bob exits. Jan and Sue remain and continue to talk.)*

Sue – I think Bob is right. But I just don’t know what to do. There is really nothing to apologize for.

Jan – We need to think of a way to make friends.

Sue – Where to begin?

Jan – *(Big epiphany expression)* Wait a minute. I remember something. *(Holds up the history book.)*

Sue – Oh no, not another fantasy jaunt.

Jan – No, I just have a quick question. Ellen had trouble making friends. What did she do?

*(Lights down on the classroom. Lights up on the historical action. Jan runs across the stage.)*

Jan – Ellen! Ellen! Hey, Ellen!

*(Historical action stage is empty.)*

Jan – *(Looking around)* Ellen?

*(Ellen comes hurriedly from stage left.)*

Ellen – *(Irritated)* What is it? What are you doing here now?

*(Ellen is dressed in a nightgown; she is struggling to put on a robe. Her hair is a mess and she is trying to fix her hair as she tries to dress. As she enters the stage she picks up a pair of men’s pants and throws it back to backstage as if throwing it through a bedroom door. Continues to fix her hair and robe.)*

Jan – Oh, did I interrupt something?

Ellen – Oh, well. But just maybe a little warning next time. You know, a little transition.

Jan – Oh sure. This is just a quick question.

*(Ellen glances back and looks to where she threw the pants.)*

Ellen – Sure, a quick question.

Jan – There was a time you first came here that you didn’t have any friends.

Ellen – Oh yes, that’s very true.

Jan – What did you do?

Ellen – Well several things. But one of them was sewing parties.

Jan – Sewing parties?

*(Three ladies quickly enter the stage bringing chairs. One is pushing a sewing machine. They hurriedly set up to sit and begin sewing.)*

Ellen – I had the only sewing machine. It saved so much time they all came to my sewing parties to use it.

*(Ladies are sewing)*

Jan – *(Exclaiming)* A sewing party! Of course! Ok, thanks goodbye.

*(Jan runs off.)*

Ellen – Goodbye? That’s it? Well, okay then. *(Ellen turns to the ladies sewing and gives a shoo-shoo go away motion with her hands.)* That’s it ladies. You can go now.

*(Ellen and sewing ladies exit. Jan runs over to Sue.)*

Jan – I’ve got the answer to making friends with them, a sewing party.

Sue – Of course, that’s perfect. I’ll go get the girls. You tell mom we’re coming.

*(Sue runs off stage. Jan runs over to stage right at the curtain line and meets Linda. The stage is quickly set to the house living room.)*

Jan – *(Out of breath)* Mom, Mom, we need your help.

Linda – What is it?

Jan – All our choir shirts have gotten the sleeves torn. So the choir girls are bringing the blouses over here to repair them.

Linda – Oh, with torn sleeves we’ll need the free-arm.

Jan – Yes, of course. That’s why they’re coming.

Linda – Not many people have a free-arm. I’ll go set it up.

*(Linda goes off stage to wheel on her free-arm sewing machine. Jan goes to meet Sue and the girls as they enter)*

Jan – Well, there you are. Come in. Come in.

Sue – Yes, here we are.

Linda – *(As she wheels on the sewing machine.)* Hi girls, come on in. How fun to meet you.

*(The girls all sit down. They can carry on folding chairs like at Ellen's sewing party. They are each holding their blouses.)*

Sue – *(Showing off the sewing machine)* Well, here it is.

Choir Girl 1 – This is such a fun time to be able to do this. *(Looking at the machine)*  
Such an interesting sewing machine, too. I've never seen one like this.

Choir Girl 2 – Yes, thank you so much. It's almost a good thing we need to fix our shirts.

Choir Girl 3 – *(To Choir Girl 2)* I never would have learned what a good person Sue is.

Sue – We don't have the buttons. But we can repair the sleeves and they will look great for our concert.

*(Narcy is sitting in the back sullen. She puts her hand on her pocket where she is hiding the buttons.)*

Choir Girl 1 – Can I go first? I want to learn how.

Sue – Of course.

Choir Girl 2 – Sue, you are such a good friend now.  
*(Girls applaud)*

Sue – *(Whisper to Jan)* Thank you, Jan.

Jan – And thank you, Ellen.

**End Scene**

**BAKERSFIELD THE MUSICAL****ACT 2, SCENE 2 -**

*(Curtain is closed as three police officers meet to talk in front of the curtain. One of them is Hall, now a rookie police officer. Stage is set as family living room.)*

Officer 1 – *(Looking at his clip board)* This is the address.

Officer 2 – *(To Hall)* You said you know one of the daughters?

Hall – Correct.

Officer 1 – You're a rookie so let us explain it to the family. This isn't a social call.

Hall – Yes sir.

Officer 1 – You ready?

Officer 2 – Let's go.

*(Officers exit. Curtain opens, doorbell rings.)*

Linda – I'll get it.

*(Linda answers the door and the three officers enter.)*

Officer 1 – Hello, you must be Linda.

Linda – *(Surprised)* Can I help you? What's this about? What's wrong?

Officer 2 – So sorry to bring you some concerning news.

Officer 1 – We need to talk to you and your husband.

Linda – I'll call him. *(Calling)* Carver, Carver.

*(Carver enters)*

Carver – What is it? *(Sees the police officers and is surprised)* Oh, hello. What's wrong?

Officer 1 – Can we sit down and talk for a moment?

*(They all sit down at the table.)*

Carver – Sure, of course.

Officer 1 – *(Shows a photo)* Do you know this person?

Carver – Yes, of course. That's my boss at corporate headquarters.

Officer 2 – He's involved in some significant illegal activities.

Carver – Does this have anything to do with the audit I hired?

Officer 1 – Well, it might. But there's much more than that.

Officer 2 – The local law enforcement monitored his phone.

Officer 1 – They alerted us that he has purchased a firearm and is on his way here.

Carver – He's planning to shoot me?

Linda – You had said this could be bad but I didn't expect this.

Officer 1 – We've been assigned to be here with you.

Carver – Oh, that is good news.

*(Jan and Sue enter)*

Jan – What is all this? Police?

Sue - Is this about the stolen buttons?

Hall – *(Has been seated to the side. Hall stands up.)* Jan!

Jan – Hall! *(Runs over and hugs Hall.)*

Linda – You two know each other?

Carver – Yes, I think they know each other.

Jan – What are you doing here?

Hall – I volunteered.

Jan – For what?

Hall – Your dad might be attacked.

Jan – Attacked?

Hall – His boss is armed and dangerous.

Jan – *(Upset)* Then I don't want you here. Get someone else. I've seen this before.

Carver – Seen it how?

*(This should mimic scene with Tibbett.)*

Jan – *(To Carver)* I just have. *(To Hall, holding his arm)* I'm so scared. Do you need to do this? It's too dangerous.

Hall – We have to do this. It's for your dad's safety. It's for all of your safety.

*(Hall gently takes her hand off his arm and moves away, walks over and joins Officer 1)*

Officer 1 – The best thing we can do is to watch from the outside. We need to get into position. Don't worry, we'll be watching from just outside.

*(Officers exit)*

Carver - I'm going to check on my papers. They need to be kept safe.

*(Carver exits)*

Linda – We're going to be fine. Everyone stay calm.

Sue – Mom, how do you do it? Always in control, always calm.

Linda – It doesn't mean that I am not worried, especially now. But there are times to stay calm and I just need to find that little room inside myself to find that peaceful place.

*(Linda, Sue, and Jan sit at the table.)*

### **Music starts for “Private Room”**

*(Song - Linda sings the solo, then Jan and Sue join for a trio)*

### **Song: “Private Room”**

#### **Verse 1 - Linda solo**

There's a private room where I go.  
 What I do there, no one needs to know.  
 It's a lonely place, when I stay, but it must be that way.  
 So when I am there by myself, that outer world rests up, upon a shelf,  
 And my private thoughts come out to play.  
 That's where I like to stay.

#### **Chorus - Trio, Jan, Sue and Linda**

Drifting away, drifting away;  
 No more to say; drifting away.

#### **Verse 2**

When a restless, roaming, rambling verse,  
 Queries lonely through the universe,  
 With their hopes and fears, laughing tears,  
 Not meant for other ears.

And if I must talk face to face,  
Am I there or in my other place?  
Do I stay and hear; do I go?  
They don't need to know.

**Chorus**

Drifting away, drifting away;  
No more to say, drifting away.

**Verse 3**

So do others have that place to go?  
Doesn't really matter, that I know,  
And which way to go; you ask me how?  
Don't know. I'm on my way right now.

**End of Song**

(Linda, Sue and Jan exit)

*(Lights dim on home living room. Officers in spotlights enter in front of the curtain.)*

Officer – We need to take positions. Over there. *(Points - Officer 2 moves to stage left)*  
Hall, over there. *(Hall moves to center stage.)* Be on the lookout.

*(Music start for home shootout)*

*(This should mimic the Mc Kinney shoot out. Officers move into positions. They move around, watching. House is dimly lit. Carver returns to the table with a brief case. He opens the brief case and looks at some papers. Puts his head on the table and falls asleep.)*

*(Mr. Richard appears with a flashlight beam shining through a window across the home. The man enters as if climbing in through the window. Music quickens. He bumps into a trash can and the trash can makes a noise. Carver awakens.)*

Mr. Richard – *(yelling above the music)* You have ruined my life. If I'm going down, you're going down too.

Hall – *(Runs to take a position near Carver)* I hear yelling.

*(Mr. Richard shoots at Carver. Hall pushes Carver away and Carver is not hit. Carver falls and hits his head and is unconscious. Hall is hit, then falls and hits his head and is unconscious.)*

*Officer 1 runs in and kicks in a door, depending on the stage props. Music is energetic. Mr. Richard shoots at Officer 1, but misses. Officer 2 shoots Mr. Richard and Mr. Richard falls. Linda, Sue and Jan run in.*

Linda – What is happening!

*(Linda, Sue and Jan see Carver.)*

Sue and Jan – Daddy!

*(Linda, Sue and Jan run to Carver. But then Jan sees Hall and runs to him.)*

Jan – *(Distraught and kneeling by Hall)* I knew it, I knew it, that this would happen.

*(Linda and Sue kneeling by Carver, for a brief moment, Jan and Linda look at each other in common emotional pain.)*

Carver – *(Carver starts to regain consciousness)* Oh, my head.

Linda – *(Looking at Carver's head.)* A nasty gash.

Officer 1 – *(Mime speaking into his radio)* I'll call for medical.

Officer 2 – Hall was shot. I saw it.

Jan – *(Shakes Hall)* No, no, no.

Officer 2 – *(Looks at Hall)* He should be okay.

Jan – What do you mean okay? He was shot.

*(Hall begins to regain consciousness. Sirens are heard as medics arrive.)*

Hall – Wow, does that hurt!

Jan – You're alive? You're okay?

Hall – *(Opens his shirt, smiles)* Kevlar, like a miracle.

Officer 2 – Is that your first time, rookie?

Hall – Yup.

Officer 1 – Yeah, been there.

Jan – *(Slapping his arm)* Don't you ever do that again.

Hall – *(Laughing)* I'll try.

*(Medics enter with stretchers. The medics put Carver and Mr. Richard in stretchers and exit.)*

Jan – *(To Hall)* I thought I had lost you after just having found you again.

*(Linda, Sue, Officer 1 and Officer 2 exit following the medics. Hall and Jan are alone.)*

Hall – I'll be fine.

Jan – I had a feeling we would see each other again. And maybe something lasting.

Hall – I've always felt the same way.

Jan - But we need to get away from here.

Hall – From here? From Bakersfield? No, why?

Jan – But look at this. This mess. Like today.

Hall – You mean Mr. Richard? This shooting? He was from L.A. You know how those L.A. people are.

Jan – *(A little laugh)* I guess you are right. But still...

Hall – Here’s an idea. You told me about your Bakersfield research. I remember that. And I think I know you well enough to suggest something, just for you.

Jan – *(Skeptical)* Okay? Let’s hear it.

Hall – You would talk a lot about Ellen. I think you should figure out why she stayed. You know how you do? There were times when she could have left. Why did she stay?

Jan – *(Gives him a little hug)* You do understand me. I’m going to find out.

Hall – I gotta go. I am still on duty.

*(Hall & Jan hug again and Hall exits.)*

Jan – *(Talking to herself)* He’s right. She didn’t want to come. Why did she stay?

*(Stage left lights up on Historical Action. Ellen is having a birthday party. Sign says “Happy Birthday Ellen”. Ellen is in a chair and is knitting. There is a table with pieces of cake. Jan goes over to the table to get a piece of cake.)*

Ellen – *(To her friends)* I want to thank you all for coming. I just didn’t expect this.

Ellen Friend 1 – How could we miss? Such an exciting journey, all the way to 1924.

Ellen – *(She fusses with her knitting)* Well it has been a great adventure. My first marriage, I was 15. Came west by ox team, same route as the Donner party. There have been many ups and downs. But it’s hard to see now. Just need to keep going.

Ellen Friend 2 – Ellen I want to ask you a question.

Ellen – Sure, go ahead.

Ellen Friend 2 – You’ve mentioned about what you thought about coming here. Seems I remember something about God-forsaken country with bandits.

Ellen – Oh yes, I remember.

Ellen Friend 2 – But since coming here you’ve had chances to leave. Why did you stay?

Ellen – Home is where you make it. I made it here, and a wonderful home it is.

Ellen Friend 1 – And you're making it even better with your gift to Bakersfield.

Ellen Friend 2 – I'd like to hear more about that.

Ellen Friend 1 - Ellen is donating sixteen lots at 920 Nineteenth Street to the Kern County Children's Shelter.

Ellen Friend 2 – Oh, that's a wonderful gift that will be appreciated many years into the future, I'm sure.

Ellen Friend 1 – You seem to be able to maintain a positive perspective, even in the most challenging of times.

Ellen – Well, I will tell you this. What do you see on a clear day with blue sky? You see the blue sky. But what do you see on a cloudy day?

Friend 1 – You see gray clouds.

Ellen – Yes, but the blue sky is still there. You just need to see it beyond the gray clouds.  
So I always look to see that blue sky.

Ellen Friend 2 – That is great advice, Ellen.

Ellen Friend 1 – Bakersfield owes so much to you. There are those who credit Colonel Thomas Baker with his name to Bakersfield, but I want to say that it's also Ellen. It's not only Colonel Thomas' Bakersfield it's also Ellen's Bakersfield.

Ellen Friend 2 – Here, here.

Ellen – Thank you so much. It has been such a long journey. Just thinking about it all makes me tired. I think I need to rest a bit now.

Ellen Friend 1 – Okay Ellen, we'll leave you now.

Ellen – Thank you all so much.

*(Lights down stage left on the historical action. Lights up stage right on the school hall lockers. Nancy goes to open her locker. She looks left and right to check that she is alone. Clutches her pocket where she has the buttons. Opens her locker and begins to transfer the buttons from her pocket to a little box in the locker. Bill enters.)*

Bill – Hello. Me again.

Narcy – *(Moves her body to try to hide the buttons.)* You again. I thought we got rid of you. Go away I'm busy.

Bill – Sue goes here.

Narcy – No, she doesn't. I already told you that.

Bill – I texted her. She goes here.

Narcy – Oh, aren't you the smart one. Finally figured that out, to text her.

Bill – I just wanted to surprise her. So now it won't be a surprise. Thank you.

Narcy – Glad I could help.

*(Sue enters. Sue and Bill run to each other.)*

Sue – There you are.

Bill – But not a surprise like I wanted.

Sue – Happy to finally see you, just the same.

*(Other girls and Bob enter. Narcy is putting the buttons from her pocket into her locker. She is trying to hide them. But Bill can see the buttons.)*

Bill – Wow you sure must love buttons.

Narcy – *(Moves her body to try to hide the buttons.)* Shut up, big mouth.

Sue – Those are the buttons!

*(The other girls go to see.)*

Narcy – Oh look. There they are. I found the missing buttons. A Miracle! How did they get there?

Other girl 1 – Narcy, it was you.

Bob – It's really no surprise. Narcy, you were the suspect all along.

Narcy – *(Angry)* Well, then all of you just go away. Blame me, blame me for everything.

Sue – Nobody is blaming you. It was just a mean thing.

Narcy – So, I'm sorry, okay?

Sue – Apology accepted. We all make mistakes. Sometimes I get mad too and do things I regret.

Bob – *(To Bill)* I kind of want the girls to work this out and I want to get these buttons back to the choir room. Want to go with me. I can show you the school.

Bill – Sure.

*(Bill and Bob exit.)*

*(Music begins for girls' vocal ensemble)*

*(Song – All girls sing)*

**Song: “Oh, Thank You Lord for Loving Me the Way I Am”**

**Sue**

At dark of night and set of sun,  
A time alone when day is done.  
So did I choose the right to do?

**Narcy**

Choose the right to do?

**Sue**

And was I wise at time to choose?

**Narcy**

Wise at time to choose?

**Sue**

The still small voice I listen to.

**Narcy**

Still small voice, listen to.

**Sue**

But do I want to hear the truth?

**Narcy**

And so it's time to pray.  
And so this is what I say.

**Ensemble**

Oh, thank you Lord for loving me the way I am.  
It's only You, I know who understands.  
I hold on tightly to your helping hand, to choose the right to do the best I can.  
The roar of the lion makes a truth so hard to hear.  
A Lamb of God will want to hide in fear.  
Please now draw near, bring peace across the land,  
And help the lion lay down 'side the lamb.

**Narcy**

At break of dawn a day anew, the darkness gone a chance to do.

**Sue**

A time to challenge new the day.

**Narcy**

Challenge new the day.

**Sue**

A still small voice will raise to say.

**Narcy**

Voice will raise to say.

**Sue**

The words one needs to show the way.

**Narcy**

Words to show the way.

**Sue**

Have I the strength, will I obey?

**Narcy**

And so it's time to pray, and so this is what I say.

**Ensemble**

Oh, thank You Lord, for loving me the way I am.

It's only You, I know, who understands.

I hold on tightly to Your helping hand, to choose the right to do the best I can.

The roar of the lion makes a truth so hard to hear.

A Lamb of God will want to hide in fear.

Please now draw near, bring peace across the land,

And help the lion lay down side the lamb.

Oh, thank You Lord, for loving me the way I am.

It's only You I know, who understands.

I hold on tightly to Your helping hand, to choose the right to do the best I can.

We only make it if we try, together You and I.

**End of Song**

*(Bob and Bill enter.)*

Narcy – *(To Sue)* You're right. I guess we all have our faults.

Bob – *(to Bill)* So, Bill, would you agree? *(To the girls, laughing)* Yes, ladies, you all have your faults.

Narcy and all girls – Hey! *(Then all at once, ad lib)* "Speak for yourself." "What do you mean by that, turkey?" "What a thing to say." "So shut up, Bob." "Nobody is talking to you."

Bob – I was just agreeing with you.

Narcy – And there you go again. Boys lie and boys treat me mean. And that is my problem.

Bob - Not all men are like that. I will never lie. I will never treat you mean. And to me, you're all perfect.

Narcy – You said that you will never lie. And then you say we are all perfect.

Bill – *(To Bob)* I think you need some quick thinking here.

Bob - *(After a brief thought)* It's the precious little faults that make you all so perfect.

Other Girl 1 – *(Touching her forehead to think)* That gives me a headache.

Sue – *(To Bob)* You are going to make someone very happy someday.

Narcy - *(Hooking her arm into Bob's elbow)* Maybe you're going to make me happy someday.

*(Exit music. All exit)*

*(Linda and Carver enter in front of the curtain line as the scene on stage is changed to the kitchen. Carver is on crutches with a bandage on his head.)*

Linda – *(Helping Carver walk.)* Careful, honey.

Carver – Just seems silly. It was just a little fall.

Linda – You're fortunate to be alive.

Carver – Just a sprained ankle.

Linda – If it wasn't for that brave officer it would be a lot more than that.

Carver – I know, I know, and I'm grateful.

Linda – We'll be okay. Just need to get the gash on you head to heal, and your leg to get better and we'll be back to normal.

Carver – *(Stops walking, while still in front of the curtain line.)* No, not back to normal. Everything has changed.

*(The doorbell rings. The stage has been set up for the kitchen, with a kitchen table and four chairs.)*

Jan – *(From back stage)* I'll get it. *(Jan enters from back stage and heads to answer the door)*

Carver – *(Linda helps Carver to go to the kitchen table and sit in a chair at the table.)* That chair looks pretty good right about now.

*(Jan and Hall enter.)*

Jan – Look who's here.

Linda – *(Arriving at the table)* There you go. Sitting should help.

*(They all sit)*

Hall – We just wanted to check on you. So I volunteered.

Linda – We are so glad to see you. Are you okay?

Hall – Oh sure. It was just a little bump on the chest.

Linda – I was just telling Carver how we are hoping to get back to normal.

Carver – I am so indebted to you and your brave actions. But getting back to normal is a different matter.

Linda – And why is that? Mr. Richards is gone.

Carver – And my job is gone. The company is gone with it.

Jan – Good can come from this. I just know it. Sometimes when there are clouds and the sky is gray all we can see is the gray clouds. But the blue is still there. We just need to look for it.

Linda – (*A surprised look*) And where did you learn that?

Jan – (*Hesitating*) Well, from Ellen! From her history!

Linda – Really? Is that what Ellen said? Or did you say it for her? From your imagination?  
I don't think I saw that in your book.

Jan – Well, Ellen would have said it.

Linda – Such a nice optimistic thought. You have been so negative sometimes lately. It's good to hear you show some positive and encouraging attitudes. And it comes from inside you. Sometimes the most difficult advice to follow is the advice you give to yourself.

Carver – So where is the blue sky this time?

Linda – (*To Carver*) Well, it is true that your part of the business was making a profit all that time. Maybe there's some way you can keep it going.

Carver – You're right. That gives me an idea. I'll make some calls and see if there is something that can work.

Hall – (*To Jan*) Your mom is amazing.

Carver – She is amazing. I don't know how my life could have been survivable without her.

**Music starts – “Linda Lea”**

(*Song - Jan, Carver and Hall sing*)

**Song: “Linda Lea”**

**Verse 1 - Jan**

Oh my daddy, once he said to me,  
‘So do you want to know 'bout Linda Lea?’  
He said, ‘And learn how our love came to be?’  
This is what he said to me.  
You see they met so many years ago,

And they were she, his baby, he, her beau.  
 He said that he was only twenty-two.  
 When he saw her, this he knew.

**Chorus - Carver and Hall join Jan**

Oh, there goes Linda Lea, goin' down the street.  
 Oh, there goes Linda Lea, and ain't she sweet.  
 Oh, there goes Linda Lea, goin' down the street.  
 See her walkin', oh so neat.

Over and over, I'd told myself how happy I would be,  
 Remaining free, independently,  
 Then it confused me, miserably,  
 Because then I could see how alone I'd be,  
 Without my Linda Lea.

**Verse 2 - Jan**

And now my father, he is fifty-two,  
 Remembers Linda Lea when love was new,  
 And when he sees my mom still walk that way,  
 This is what I hear him say.

**Repeat chorus - Hall and Carver join Jan**

Oh there goes Linda Lea, goin' down the street.  
 Oh there goes Linda Lea, and ain't she sweet.  
 Oh there goes Linda Lea, goin' down the street.  
 See her walkin', oh so neat.

**Carver**

Over and over, I'd told myself how happy I would be,  
 Remaining free, without my Linda Lea,  
 Then it confused me, miserably,  
 Because then I could see how alone I'd be,  
 Without my Linda Lea.

*(During the Chorus, Linda does a little walk but she is joking and a bit embarrassed as she does. And as Hall, Carver and Jan sing, they admire her, all in good fun.)*

**Repeat chorus - Hall, Carver and Jan**

Oh there goes Linda Lea, goin' down the street.  
 Oh there goes Linda Lea, and ain't she sweet.  
 Oh there goes Linda Lea, goin' down the street.  
 See her walkin', oh so neat.  
 See her walkin', oh so sweet.  
*(All strike a final pose. Black out.)*

**End Scene**

## **BAKERSFIELD THE MUSICAL**

### **ACT 2, SCENE 3 -**

*(Stage is set for the classroom. Two students meet in front of the curtain. Student 1 is running in from stage right and meets student 2 who is running in from stage left. They meet in the mid-stage.)*

**Music for the class presentation is playing, “Along Came Ellen”**

Student 1 – Hey, come on lets go. We’re going to miss it.

Student 2 – Why the hurry?

Student 1 – It’s her extra credit presentation. She’s already started.

*(Curtain opens to classroom setting. Student 1 and student 2 join the class. Jan is giving her class presentation, which is in process as Ms. Rose observes. Jan is dressed as a western cowgirl like Annie Oakley. She sings and sometimes takes the role of Ellen.)*

**Music “Along Came Ellen”**

*(Song Jan and all class sing)*

**Jan –**

Along came Ellen.

**Class –**

Along came Ellen.

**Jan –**

She didn’t want to come, but so much to be done.

A story that we’re tellin’ is along came Ellen.

**Class –**

Along came Ellen.

**Jan –**

The land was wet and the town was rough.

They all said they had enough.

The time was right for the story to be tellin’.

That most amazing lady there ever has been.

So along came Ellen.

**Class –**

So along came Ellen.

**Jan -**

The Indians were there, their uniforms were bare,

She had so much fun teaching them to play the drum.

*(An Indian appears and Jan, as Ellen, goes over and teaches him to play the drum.)*

**Class -**

Most ‘mazing, most ‘mazing lady under sun,

She teachum, she teachum play the drum.

**Jan -**

Here came Garces, would not go in the water,  
He was a non-aquatic father.

**Class-**

A non-aquatic father.

**Jan -**

To get him to go in,  
She taught him how to swim.

*(Garces appears and Jan, as Ellen, gives Garces a swim lesson.)*

**Class -**

She taught him, she taught him.  
Taught him how to swim,  
The time was right for the story to be tellin'  
That most amazing lady there ever has been.  
So along came Ellen.

**Jan -**

She showed Fremont the way,  
With his companion Kern to stay.  
A record to create of the wilderness acquaint,  
So she taught Kern how to paint.

*(Kern appears with his paint pallet and Jan, as Ellen, gives Kern a painting lesson.)*

**Class -**

She taught him, she taught him how to paint.

**Jan -**

She said, look at all the flooding,  
The water is too high.  
She grabbed a pail and began to bail  
Until the land was dry.

*(Jan, as Ellen, gets a bucket and bails.)*

**Class -**

The water was too high,  
So she bailed, and she bailed until the land was dry.

**Jan -**

With many wolves and bandits it only made some sense.  
Ellen grabbed some boards and nails and made the field a fence.  
That field now made safe so all the travelers came,  
So all who knew about her fence, it brought to her some fame.

*(Jan, as Ellen, gets a hammer and some boards and hammers the boards.)*

**Class -**

It just made sense, so she built,  
 Yes, she built the field a fence.  
 The time was right for the story to be tellin'.  
 That most amazing lady there ever has been.  
 So along came Ellen.

**Jan -**

When McKinney came around, everyone wore a frown.  
 Ellen was there, with a disapproving stare,  
 And now McKinney's in the ground.  
 The other bad guys living there, made everyone feel down.  
 So Ellen yells, "Yahoo. Get out you naughty buckaroos".  
 And chased them all out of town.  
*(Jan, as Ellen, grabs the two toy six-shooters from holsters on her hips and waves them in the air.)*

**Class-**

She chased, yes, she chased them out of town.

**Jan -**

Ellen loved the town so much she gave for all to see.  
 With so much of her generosity.  
 Her legend to complete, some lovely land,  
 Oh, so grand, at 920 Nineteenth Street.

**Jan and Class -**

Along came Ellen, along came Ellen,  
 She didn't want to come, but so much to be done.  
 The time was right for the story to be tellin'.  
 That most amazing lady there ever has been.  
 A story that we're tellin' is along came Ellen.  
 A story that we're tellin' is along came Ellen.

**End of Song**

Class – *(Cheers)* Hooray! Yay!

*(Bell rings. Class exits, but Jan and Ms. Rose remain.)*

Ms. Rose – Wow! A very exciting research report.

Jan – Thank you.

Ms. Rose – My favorite moments were the parts that were almost accurate.

Jan – That's how I see her.

Ms. Rose – Yes, I know that. I can see that now, how you see the world.

Jan – She was amazing.

Ms Rose – Did learning about Bakersfield change your interest?

Jan – I still want to leave.

Ms. Rose – So, should Ellen have left?

Jan – Oh no, she needed to stay. (*Realizing that she has just contradicted herself.*) Oh, wait.

Ms. Rose – Maybe you need to ask yourself why it’s different for you. You’re going to graduate. Your decisions will be your decisions. You can go where you want now.

Jan – (*Hands the book back to Ms. Rose.*) You were right about the book. It did change how I see Bakersfield. Bakersfield would not be the same without her and others that contributed so much.

### **Music underscore “Fork in the Road”**

(*Spotlight stage left as Garces, Kern, the Indian, and Colonial Baker appear, give a little wave and exit.*)

(*Spotlight out.*)

Ms. Rose – You have a lot to think about. But you need to go now. The graduation is about to start.

Jan – Thank you. I loved your class.

### **Music start intro for Graduation Day**

(Jan and Ms. Rose exit. The choir enters down stage and sings “Graduation Day”.)

(As they sing the stage is set up with a podium up stage to present diplomas.)

### **Song “Graduation Day”**

#### **Choir -**

So far we have journeyed through the years,  
So the flight of our light can find a way.  
To become what we can, our alma mater began,  
To lead to this graduation day.

With joy as we start to go on with full heart.  
To receive our diploma with our peers,  
We are sad to move on, but with happy memories never gone,  
That we carry all through life’s remaining years.

So far we have journeyed through the years.  
So the flight of our light can find a way.  
To become what we can, our alma mater began,  
To lead to this graduation day

### **End of Song - Music Continues**

*(The “**Graduation Day**” music continues as underscore as the students file past the podium and receive a diploma.)*

*(A mail box is placed stage right at the curtain line. The students all hug as they file off and exit. Carver appears stage left. A newspaper is tossed to center stage. Carver walks over and picks up the news paper and opens it.*

### **Underscore Music Stops**

*(While he reads the paper for a moment, the stage is reset to the kitchen. The table has a vase with two flowers, with both flowers standing straight up. This is in reference to act 1 scene 4.)*

Ned – *(Looks at the front and back of the paper)* Hmmm. I guess they still make these?

*(A neighbor appears by the mail box.)*

Neighbor – Howdy neighbor.

Carver – Well, hi to you too neighbor.

Neighbor – I guess you have an empty nest now that your daughters are all graduated.

Carver – Well, they still hang around a bit. But you’re right about them being on there way to somewhere.

Neighbor – Where are they headed?

Carver – They’re deciding about college, but not sure where.

Neighbor – Well good luck to you.

Carver – Thanks.

*(The neighbor exits. Carver goes to the kitchen and Linda enters.)*

Linda – Who were you talking to?

Carver – A neighbor. He was asking about the girls. So where are they?

*(Sue enters with Bill)*

Sue – Here we are.

Carver – Oh, hi Bill. Are you two making plans?

Sue – Dad, we have made a big decision.

Linda – What is that?

Sue – We’re going to visit his uncle. Bill is being offered a position in his uncle’s company, and there’s a local college where I can take classes starting next semester.

Carver – Whoa, whoa, slow down. That’s a big decision. You’re moving out now?

Sue – No, we’re just going to visit now. But... (*Bill interrupts.*)

Bill – But yes, I am asking if I can marry your daughter.

Linda – (*Laughs, jumps up and down.*) I knew it.

Carver – (*Sits down with a thump.*) Wow. Maybe we can slow down a bit. But yes, you have always had our admiration.

Sue – (*Gives Carver a hug.*) Thanks, Daddy.

(*Jan and Hall enter.*)

Jan – Hi everyone.

Linda, Bill, Carver and Sue – Hi.

Linda – Sue just made a big announcement.

Jan – You mean about the job and the proposal? Oh yes, we’ve already talked about all that.

Carver – Well, I guess the parents are always the last to know.

Jan – So you’ll be moving away?

Sue – I guess so. And you too, I imagine.

Jan – (*Gives Hall a little hug.*) Oh no. We’re staying.

Sue – You’re staying? And, what’s with the “we”?

Jan – Yes, we.

Sue – I thought you couldn’t wait to get out of Bakersfield.

### **Music underscore “Fork in the Road”**

Jan – I want to stay. Maybe the summer is hot and the winter is cold. It’s not for everyone. So they don’t live here. Sure, move to someplace where the weather is mild. But the people who live there didn’t do anything to create that. Now, take a look around. See what people have done here to make this place so full and rich? I want to contribute, to continue.

Sue – (*Looks at bill, then looks at Jan.*) I’m so happy for you. But I need to go.

Jan – (*Looks at Hall then looks at Sue.*) I know, and I need to stay.

Sue – I know.

**Music momentary crescendo**

(Jan and Sue hug. Sue and Bill begin to exit.)

Linda – But wait.

**Music Stops**

Linda- Where is it that you're going?

Sue – (*Turns to Bill.*) Oh yes, honey. I never asked. Where're we going?

Bill – A little town named Barstow.

Sue – Is that nice?

Linda – You're going to love it there.

**Music - start final production number to the melody, "Follow the River"**

**Linda -**

Follow the river see where it goes,  
Follow the river, just point your nose.  
Don't know where it begins or ends,  
Just follow the river, it's just around the bend.

*(All cast enters)*

**Music changes to the tune of the opening music number, "Moving On"**

*(Carver and all cast sing.)*

**Carver -**

Like the mighty pioneers of olden times.  
We made it two hours up the ninety nine.  
On fertile fields, the sunlight shone,  
In the surrounding mountains crescent dome,  
There in a golden valley, we found a home.

**All cast -**

The story of those who came before,  
Adventurers traveled through historic doors.  
Prepared for us through the burdens they bore.  
Found the destination we were asking for.

Whether northbound or southbound what we found,  
An open vista with sky surround,  
A place where we could find our ground,  
A place where goodness all abound.

We came from far, we came from near,  
Some would say we are already here.  
Some came by foot and many came by car.  
But no matter how, or no matter from where,  
Bakersfield, here we are.  
Bakersfield, here we are.

**End Song**

**End Scene**

**Curtain down**

**END MUSICAL**