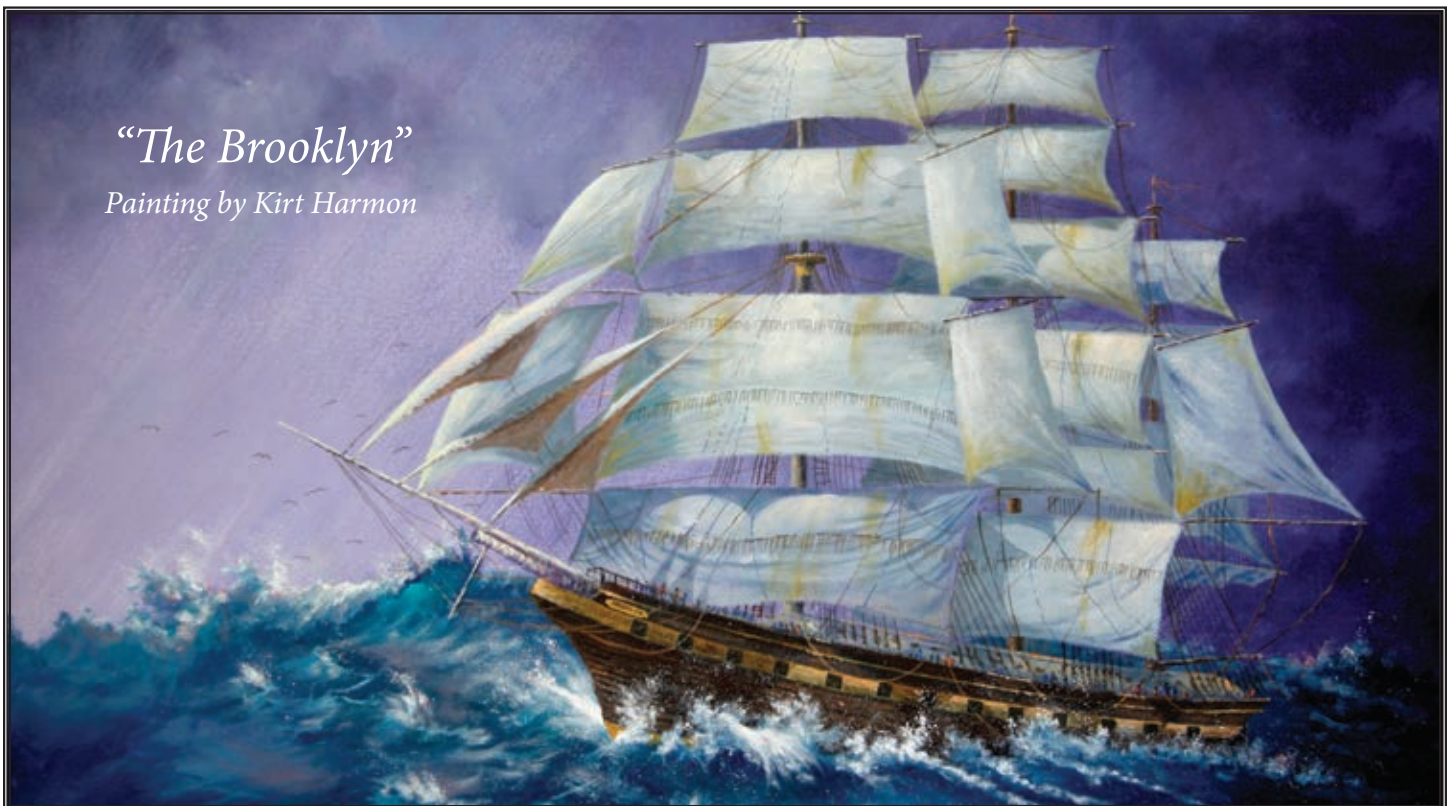




**A SESQUICENTENNIAL PAGEANT
CELEBRATING CALIFORNIA'S 150 YEARS OF PIONEER FAITH**
PRESENTED BY THE SANTA ROSA CALIFORNIA STAKE OF THE CHURCH OF
JESUS CHRIST OF LATTER-DAY SAINTS JULY 17, 18, 19, 24, 25 AND 26, 1997



"The Brooklyn"
Painting by Kirt Harmon



In Memory of **Craig Wilson**

(November 11, 1951 - September 24, 2019)

* * * * *

Photographer for the Sesquicentennial Pageant
Santa Rosa, California 1997



In Memory of **Maridalia L. Layton**

November 9, 1972 - June 19, 1997

* * * * *

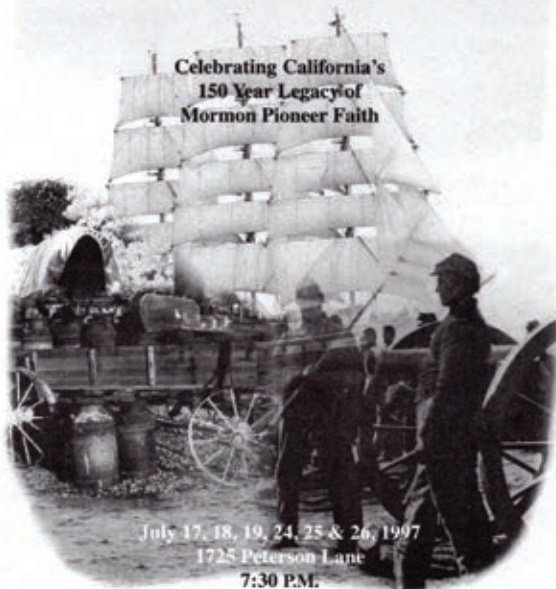
*... for her great contribution in the floorshow of the
Sesquicentennial Grand Ball*

The Santa Rosa California Stake
of
THE CHURCH OF
JESUS CHRIST
OF LATTER-DAY SAINTS

Presents

**Faith in Every
Footstep**

A PAGEANT



Celebrating California's
150 Year Legacy of
Mormon Pioneer Faith

July 17, 18, 19, 24, 25 & 26, 1997
1725 Peterson Lane
7:30 P.M.

Faith In Every Footstep

A Sesquicentennial Celebration
Under The Direction Of The Santa Rosa California Stake Presidency
President Douglas Scribner, President Alfred Daley,
& President Ray Smith

Chairman of the Sesquicentennial Celebration Cecile Scribner
Priesthood Advisor Ray Smith
Chairman of Activity Committee Don Daley
Cultural Arts Specialist Rhonda Klingler
Chairmen of Pre-Pageant Activities:
Sesquicentennial Ball Kerry Ampuero
Float for the Santa Rosa Rose Parade Warren & Jennifer Hedgpeth
"Families Can Be Together Forever"
Sesquicentennial Fireside Carey Pittson & Cecile Scribner
Honoring Modern Day Pioneers in Santa Rosa
World-Wide Pioneer Heritage Service Day Judy Stephens

"*Faith In Every Footstep*" is an original pageant written for the celebration of the Sesquicentennial—150 years since the pioneers entered the Salt Lake Valley and 150 years since the "Brooklyn" entered San Francisco Bay bringing 230 saints who, escaping religious persecution in the Eastern United States, helped begin colonization of "Yerba Buena", later named "San Francisco"! The pageant is also in honor of modern day pioneers who live or have lived in the Santa Rosa California Stake.

Written by Melva Wheelwright, Cecile Scribner, & Kenna McOmber
Directors Melva Wheelwright & Kenna McOmber
Music Production Rick Laurell
Video Design and Production Cecile Scribner & Jerilynn Goepel
Choir Conductor Carey Pittson
Choreographers Kerry Ampuero, Emily Cornelius, Christianne Scribner,
Linda Colton, Yang Lee, Kaipo Ramos, Jeran Urrutia, Kendrick Burson
Sound and Lighting Design Roger Oblad
Set Design Brianna Anderson & Susan Aalto
Set Construction George McCre
Costumers Cara Svedi & Sally Weman
Set Painting Barbara Wysham & Brianna Anderson
Recording and Cutting of CD Rick Laurell & Lynn Wheelwright
Flyers and Invitations Russ & Kari Scribner
Typesetting of Program Rebecca White
Advertising and Tickets Judy Stephens, Rhonda Klingler, Dianne Newton,
Janet Wilson, Don Daley & Glenys Rasmussen

Cover Designed by Rebecca White

Musical Numbers

1. Overture by Rick Laurell & Melva Wheelwright
2. "He Will Be Our God" - Music by Wendylyne Wheelwright - Lyrics by Melva Wheelwright - Lehi Solo sung by Rob Pratt (Sesquicentennial Fireside) Lynn Wheelwright (Pageant)
3. "William's Farewell" (From Scotland) - Music by Rick Laurell - Robbie Solo sung by Peter Schlosser - Solo and Incidental Music by Melva Wheelwright
4. "Filled With The Fullness Of God" - Music By Russ Scribner - Lyrics by Kenna McOmber - Catherine Solo sung by Candice Gowen and Emily Hedgpeth
5. "Persecution Theme" - Music by Melva Wheelwright
6. "A Sailer" - Music and Lyrics by Melva Wheelwright - Arrangement by Rick Laurell
7. Hymn: "How Firm A Foundation" - Text attributed to Robert Keen (1787)
8. Hymn: "God Moves In A Mysterious Way" - William Cowper (1731) William B. Bradbury
9. "Lullaby" - Music by Lance Wheelwright - Lyrics by Melva Wheelwright - Sarah Solo sung by Nicole Oblad
10. Hymn: "Come, Come Ye Saints" - Text by William Clayton (abt. 1846)
11. "Kawaiunahale" - Words and Music by Keali'i Reichel
12. "Yerba Buena" - Music by Melva Wheelwright - Arrangement by Rick Laurell
13. "The Mormon Battalion" - Melody by Lora Scribner - Lyrics by Cecile Scribner - Arrangement and Incidental Music by Rick Laurell
14. "Gold Fever" - Music by Rick Laurell - Lyrics by Melva Wheelwright - Soloists are David McOmber & Andrew Wheelwright
15. "Rosa's Dream" Music by Wendylyn Wheelwright - Orchestration by Melva Wheelwright
16. "Music Of Saigon" - Music by Melva Wheelwright
17. "Father, You Know I'm A Careful Man" - Music by Melva Wheelwright - Text by Peter Tran Van Nhon - Tran Solo sung by Greg Wilde
18. "Through The Mists Of War" and "The Embassy" - Music by Melva Wheelwright

19. "Escape From Saigon" - Music by Rick Laurell
20. "Rev Paaj" - Produced by Ying Kue
21. "El Rascapete"
22. "La Bamba" - Produced by Tlen-Huicani
23. "Always Inside Me" - Music by Melva Wheelwright - Text by Mona Lisa Hoyal - Mona Solo sung by Marina Evju
24. "Remember Me" - Music by Rick Laurell - Text and incidental music Melva Wheelwright - Soloists are Steve Whitaker, Pat Schneider, Daniel Lowe, Peyton Maloney, Leisel Wheelwright
25. "Time Passing" - Music by Rick Laurell
26. "Finale" - Music and Orchestration by Melva Wheelwright & Rick Laurell
27. "Faith In Every Footstep" - Music and Text by Newell Dayley

The Sesquicentennial Choir

Conductor - Carey Pittson
Assistant - Wendylyne Wheelwright
Accompanist - Suzi McOmber
Costumer for Choir - Nettie Clark

Rachel Adams, Fran Addison, Robert Andrews, Lynne Beardall, Gary Blank, Jeremy Blank, Ted Bliss, Robin Buchanan, Frank Clark, Nettie Clark, Linda Colton, Lowell Colton, Robert Coulombe, Don Daley, Donna Daley, Jacob Davis, Dwight Davis, Rebecca Davis, Melanie Davis, Susan Davis, Miranda Davis, Caroline Davis, Elton Dean, Cindy Dunford, Maria Lee Espinoza, Dianna Fife, Danielle Fife, Candy Forish, Courtney Forish, Michelle Freebairn, Linda Freebairn, David Freebairn, Becky Freebairn, Kaylene Fullmer, Jared Fullmer, Bob Fullmer, Amy Gallagher, Michael Ginn, Terrie Ginn, Kim Hall, Roger Harris, Bridget C. Hodenfield, Bart Holmes, Warren Huber, Lou Jean Huber, Leslie Huber, Brandon Jeppson, Luanne Johnson, Wilbert Johnson, Dawn Keeler, Dorian M. Kimball, MaryAnn Kubo, Renee Le Cheminant, Daniel Le Cheminant, Gale Lewis, Kevin Lowe, David Mann, Richard Mann, Joy Mann, Barbra McCre, George McCre, Sarah McKay, Marty McKay, Diana McLaughlin, Miji McOmber, Martin McOmber, Suzi McOmber, Heather Moese, Sherry Moore, Jim Moore, Barbara Norton, Holly Oblad, Cythnia Payne, Jean Pedersen, Laura Perucchi, Ariel Pittson, Jeanne Porter, Cindy Pulley, Ray Reynolds, Donna Richards, Vonetta Rudy, Linda Sampson, Dante Sanguineti, Peter Schlosser, Suzanne Schlosser, Suzy Schneider, Pat Schneider, Cecile Scribner, Lora Scribner, Diana Smith, Marian Steele, Lori Stewart, Jessica Stratford, Tom Svedi, Pat Taylor, Dorraine Turner, Jorje Uribe, Carol Van de Wetering, Sally Walburn, Liesel Wheelwright, Stephen C. Whitaker, Rebecca White, Greg Wilde, Melissa Wilson, Tara Wilson, Lamphouane Xayasaeng.

~ Program ~

**Welcome: Stake Presidency
Invocation**

ACT I

"Lehi," "Scotland," "The Brooklyn," and "Yerba Buena"
Directed by Kenna McOmber

"The Mormon Battalion"
Directed by Dianna Fife, Assisted by Julie Sullivan

"Sutter's Fort" - Directed by Dianna Fife

This story begins 600 B.C. with the Prophet Lehi who left Jerusalem to come to the Americas with his family. He prophesied that this land would be a land of promise for his seed and for all those who would be led out of other countries by the hand of the Lord, and if they were righteous, the land would be blessed forever for their sakes.

In the 1830's William Glover, a Scotsman, left his homeland for America. In Pottsville, Pennsylvania he met his wife and they joined The Church of Jesus Christ of Latter-day Saints. They were among the saints who were too poor to travel West with oxen and wagons. They left New York on February 4, 1846 on the "Brooklyn," a cargo ship, to go to "Upper California." Sam Brannan was assigned to lead this group of 230. One hundred of the group were children, and Sam Brannan himself was only 27 years old with a young family. The journey took six months. They travelled around "The Horn," stopped for food and water at the Juan Fernandez Island, and also stopped for a week in Hawaii. All in all, they travelled 24,000 miles, facing much hardship because of weather and severe trials with the deaths of eleven of their people. However, two babies were born during the journey, John "Atlantic" Burr and Georgianna "Pacific" Robbins. William Glover helped to provide spiritual strength for the group, and he and his family were among those who discovered "Gold" in California.

Many of the Mormon Battalion men were there also. These men were among the saints travelling West by wagon and foot, when they were enlisted by the U.S. Government to come to California and help fight in The Mexican-American War. They marched 2,000 miles, blazing trails that were used by many who later came to California. But when they arrived the War was over. Some joined the "Brooklyn Saints" in Northern California and others travelled back to join their families still en route to the Salt Lake Valley.

"And ye shall be my people, and I will be your God."

- Jeremiah 30:22



Sam Brannan

Cast Of Characters - Act 1

| | | | |
|----------------------|---------------------------|---------------------------|---|
| Lehi | Lynn Wheelwright | Catherine Glover | Emily Hedgpeth & Candice Gowan (soloists) |
| Robbie | Peter Schlosser (soloist) | Joseph Smith Glover | Jeremiah Ginn |
| Robbie's Wife | Suzanne Schlosser | Janey Glover | Molly Forish |
| William Glover | Ben Eckles | Jane Glover | Sherry Wiseman |

Mob Scene

| | | | |
|----------------|--|-------------------------|--------------|
| Jedediah | Scott Sullivan | Nathan | Tyler Farr |
| Rebecca | Lisa Sullivan | Col. Levi William | Michael Ginn |
| Mobbers | Aaron Stahl, Sean Busch, Derek Skousen, Robert Jones | | |

The Brooklyn

| | | | |
|--------------------------|-------------------|------------------------------|--------------------|
| Ann Robbins | Frances Evans | Eliza Brannan | Dianna Fife |
| Elijah Pell | Barry Evans | Sam Jr. | Tyler Farr |
| Mattie Pell | Jennifer Hedgpeth | Susanna Pell | Danielle Fife |
| Captain Richardson | Ralph Hoyal | Martha Robbins | Missy Wilhelmson |
| Sam Brannan | John Grafton | Enos Nichols | Justin Floyd |
| Jerusha Nichols | Diana McLaughlin | Charles Burr | Chuck Stubbs |
| Isaac Robbins | Warin Parker | Sarah Burr | Nicole Oblad |
| Quartus Sparks | Jack Thomas | Cptn. James Montgomery | Ray Smith |
| Mary Sparks | Marlene Thomas | Officer's Assistant | J. Hill |
| Joseph Nichols | Monte Mentry | Sailor #1 | Mickey Vandi |
| Adelaide Brannan | Amy Wiseman | Sailor #2 | Andrew Wheelwright |
| Charles Burr Jr. | Peder McOmber | | |

Mormon Battalion

| | | |
|--------------------|----------------|---------------------|
| Alfred Lavoy Daley | Michael Ginn | Tom Payne (drummer) |
| Don Daley | Robert Jones | George Potter |
| Bryce Davies | David McOmber | Doug Scribner |
| Ron Dunford | Martin McOmber | Randy Sides |
| David Freebairn | Val McOmber | Ray Smith |
| Jared Fullmer | Jan Payne | Phillip Terribilini |

TRAILS OF THE SCATTERED SAINTS 1846-47



1. Main Body of Saints (Mormon Pioneer Trail)
2. Mississippi Company, left Alabama in March 1846 and Mississippi in April
3. Mormon Battalion, left Winter Quarters in July 1846.
4. Mormon Battalion Sick Detachment, spent winter of 1846-47 in Pueblo.
5. Saints of the Ship Brooklyn, left New York on Feb. 4, 1846 and arrived at Yerba Buena on July 31, 1846.

Sutter's Fort

| | | | |
|-------------------|---------------|----------------------|--------------|
| Stephens | Jared Fullmer | Martin Wimmer | Jeremy Blank |
| Mrs. Wimmer | Fran Addison | Bigler | Robert Jones |
| Bennett | Jerry Webb | James Marshall | Gary Blank |



Sutter's Mill

Dancers in Act I

"This Land Is Consecrated Unto All Those Whom God Shall Bring"
Choreographed by Kerry Ampuero

| | |
|-----------------------|--|
| Spanish Dancers | Rolando And Kerry Ampuero |
| Pomo Indians | Rowena Sawyer, Toni Sawyer, Billyrene Pinola, Kayla Pinola, Lester Pinola Jr., Randy Marrufo, Kelly Wilmoth, Clement Marrufo |
| Aztec Indians | Javier Ruelas, Iban Ramos |
| Hawaii | Kaipo Ramos, Kanani Reynolds, Carlyn Clapsaddle |
| Mexico | Maria Hernandez, Johnny & Rosa Reyes, Johnny Reyes, Annette Avila |
| Colombia | Maria Lee Espinoza |
| Denmark | Jean Pedersen, Becky Freebairn, Michelle Freebairn, Miji McOmber, Mona Lisa Hoyal, Ron Jones |
| Germany | Karola Parkin, Kurt Koehle |
| Holland | Orlean Koehle |
| Scotland | Joel & Florence Hedgpeth |
| Laos | Syda, Taem and Lisa Khaleck, Lamphouane Xayasaeng |
| Laos (Hmong) | Yang Lee, Tia Yang, Mai Yang, Ka Lo |
| China | Marcus and Mary Lok |
| Japan | Amy Edwards, MaryAnn Kubo |
| Bali | Ketut Masyadi |
| England | Jane Todd |
| Brazil | Michael & Rosa Rice |

"William's Farewell From Scotland"

Choreographed by Linda Colton and Assisted by Rachelle Stubbs

| | | |
|----------------|---------------|----------------------|
| Wendy Beardall | Robert Jones | Christianne Scribner |
| Sean Busch | David Laurell | Derek Skousen |
| Linda Colton | Jason McNamee | Aaron Stahl |
| Lowell Colton | Holly Oblad | Lori Stewart |
| J. Hill | Dan Rosaschi | Rachelle Stubbs |
| Leslie Huber | Lora Scribner | Tara Wilson |

"Kawaiupunahale"

Choreographed by Ray Reynolds and Kaipo Ramos

| | | |
|--------------------|------------------|----------------------|
| Carlyn Clapsaddle | Elder Mahe | Bruce Rhode |
| Harmony Elam | Aimee Orosco | Chase Rhode |
| Maria Lee Espinoza | Toa Palu | Joy Rhode |
| Elder Faumuina | Amber Pittson | Jadeen Richardson |
| Elder Allen "Kiua" | Iban Ramos | Christianne Scribner |
| Kristilyn Lua | Kaipo Ramos | Ashlay Selzer |
| Panihao Lua | Kanani Reynolds | Hauoli Unga |
| Clint Mahari | Kuulani Reynolds | |

"A Sailer"

Choreographed by Emily Cornelius and Assisted by Heather McOmber

| | | |
|------------------|-----------------|-----------------|
| Lindsey Bernd | Jeremiah Ginn | Cammy Mitchell |
| Lizzy Buchanan | Ruth Ann Grogan | Amanda Moore |
| Rachelle Dunford | Suzanna Jones | Amber Orosco |
| Emily Ginn | Stan Laughlin | Ashley Sullivan |

"Gold Fever"

Choreographed by Emily Cornelius and Assisted by Heather McOmber

| | | |
|--------------------|-------------------|--------------------|
| Lindsey Bernd | Emily Ginn | David McOmber |
| Gary Blank | Jeremiah Ginn | Cammy Mitchell |
| Jeremy Blank | Ruth Ann Grogan | Honor Mitchell |
| Lizzy Buchanan | Colin Haffner | Amanda Moore |
| Rachelle Dunford | Sara Jacobs | Amber Orosco |
| Maria Lee Espinoza | Courtney Klingler | Ashley Sullivan |
| Danielle Fife | Stan Laughlin | Andrew Wheelwright |
| Cortney Forish | David Laurell | Missy Wilhelmson |
| Jared Fullmer | Heather McOmber | |

Cloggers for "Gold Fever"

Choreographed by Christianne Scribner

| | |
|-------------------------------------|-----------------------------------|
| Christianne Scribner & Robert Jones | Jessica Stratford & Jason McNamee |
| Rebecca Folsom | Leslie Huber & J. Hill |
| Lora Scribner & Aaron Stahl | |

“ . . . and if it so be that they serve him according to the commandments which he hath given, it shall be a land of liberty unto them . . . if iniquity shall abound cursed shall be the land for their sakes, but unto the righteous it shall be blessed forever.”

I Nephi 1:7

Intermission

“We look backward in time that we might go forward with hope.”
— Pres. Thomas S. Monson

ACT II

This Act tells the stories of four families who are Modern Day Pioneers, and who live or have lived right here in Santa Rosa, California. Like the Pioneers of 150 years ago, they too have had need of “Faith in Every Footstep.”

ROSA'S STORY

Directed by Melva Wheelwright

THE STORY: This is actually the love story of the Pageant. Michael's and Rosa's romance and eventual marriage came about because of a couple of dreams. They narrate their own story as Rosa tells Michael of her early life in Mexico. She tells of her Mother's great faith and how she was blessed by living close to the Spirit. Rosa, like her mother, also lives close to the Spirit and learns much about her life through Dreams.

| | | | | | |
|---------------|-------|--------------------------|------------------|-------|----------------------------------|
| Rosa Rice | ..... | Herself | Neighbor | ..... | Johnny Reyes |
| Michael Rice | ..... | Himself | Nurse | ..... | Rosa Reyes |
| Rosa's friend | ..... | Andrea LaDow | Nurse | ..... | Blanca Chavez |
| Rosa's Mother | ..... | Laine Holman | Doctor | ..... | David Urrutia, Dante Sanguinetti |
| Arturo | ..... | Bob Ramos, David Urrutia | Branch President | ..... | Jose Topete |
| Missionaries | ..... | Steve Coats, Ron Jones | Missionaries | ..... | Jake Davis, |
| Children | ..... | Johnny Reyes, | | | Jared Fullmer |
| | | Theresa Chavez | | | |

Dream Dance

Choreographed by Jeran Urrutia and Kendrick Burson

| | | | | | |
|--------------------|-------|------------------|--------------------------|-------|-------------|
| Dancer Rosa | ..... | Larissa McCullum | Dancer for Rosa's Friend | ..... | Nic D'avila |
| Dancer for Michael | ..... | Mickey Vandi | | | |

SAIGON

Directed by Jessica McAdams
Solo sung by Greg Wilde

THE STORY: This story takes place in April 1975 during the last days of Saigon before it fell to North Viet Nam. Peter Tran Van Nhon and his wife Bich knew that their lives were in danger because of Nhon's connection with the United States Army. There were mountains on the West of them, the sea on the South and East, and the Communists were on the North. When they realized how futile it was to try and escape together, they started thinking of how they would die.

| | | | | | |
|----------------|-------|-------------------------------|-------------------------|-------|------------------------------------|
| President The | ..... | Trung Tran | Official | ..... | Ted Bliss |
| Tran Van Nhon | ..... | Greg Wilde | Soldiers | ..... | Rob Jones, Steve Coats, |
| Bich | ..... | Amy Edwards | | | Daniel Lowe, Peter Schlosser, |
| Daughter | ..... | MaryAnn Kubo | | | Jake Davis, Ron Jones, Aaron Stahl |
| Other children | ..... | Sarah Bunting | Soldier | ..... | Lowell Colton |
| | | Johnny Reyes, Theresa Chavez, | Camp Pendleton Official | ..... | Linda Colton |
| | | Sarah Hamm, Simeon Hamm, | Red Cross Volunteer | ..... | Cynthia Payne |

“Rev PaaJ”

Choreographed by Yang Lee

| | | | | |
|----------|--|----------|--|-------|
| Tia Yang | | Mai Yang | | Ka Lo |
|----------|--|----------|--|-------|

JESUS HERNANDEZ STORY

Directed by Melva Wheelwright

THE STORY: Jesus and Maria Hernandez lived in Mexico. Jesus desired a better life for his family and came to Santa Rosa for work in the fields. He was gone year after year for ten out of every 12 months. This went on for 20 years before he was able to bring his family with him. On one of those visits he met the missionaries of the Church of Jesus Christ of Latter-day Saints. The Gospel message gave him the strength to stop drinking. He joined the Church in Santa Rosa and took the Gospel back to his family in Mexico. Two of his sons, Jesus and Francisco, earned money with him and helped to support themselves on two year Missions in Mexico and his daughter, Maria just returned from an English-speaking Mission in Texas.

| | | | | | |
|--------|-------|----------------|--------------|-------|------------------------|
| Idalia | ..... | Annette Avila | Armando | ..... | Javier Ruelas |
| Maria | ..... | Adriana Topete | Child | ..... | Gabrielle Topete |
| Jesus | ..... | Juan Topete | Missionaries | ..... | Daniel Lowe, |
| | | | | | Rob Jones, Aaron Stahl |

“El Rascapate”

Choreographed by Kerry Ampuero

| | | |
|----------------------------|--|---------------------------------|
| Israel & Rafael Cortez | | Emily & Jeremiah Ginn |
| Monserath & Lizbeth Garcia | | Sierra, Kaschia & Stephan LaDow |
| Chris & Ian Andrews | | Benjamin & Stephanie Geisner |
| James & Michelle Rice | | Tess Wilde |
| Michello & Adriana Ampuero | | |

“La Bamba”

Choreographed by Kerry Ampuero

| | | |
|-------------------------|--|-----------------|
| Jeff & Andrea LaDow | | Rebecca Geisner |
| Kaipo & Iban Ramos | | Rosa Rice |
| Kerry & Rolando Ampuero | | Vanessa Pardo |

DENMARK

Directed by Melva Wheelwright
Solo sung by Marina Evju

THE STORY: Life is often like a puzzle. It's hard to see how all the pieces fit together until you stop and look backwards in time. Mona Lisa grew up in Denmark, but the subject she liked best in school was English. She did well in it. As she put it, it was something always inside of her. She came to America as a young adult, went to BYU and married a young returned missionary from the Danish Mission. Her story is one of all the pieces coming together to form the big picture, connecting her life with those who have passed beyond the veil of death.

| | | | | | |
|----------------------|-------|----------------------------------|---------------|-------|---------------------------------|
| Mariane | ..... | Pat Schneider | Ralph (older) | ..... | Jed Cooper |
| Winona | ..... | Peyton Maloney | Mona (older) | ..... | Kalleen Cooper |
| Ralph (21 years old) | ..... | Ron Jones | Ancestors | ..... | Ralph Hoyal, |
| Mona (20 years old) | ..... | Marina Evju | | | Pat Schneider, Daniel Lowe, |
| Cheer Leaders | ..... | Tara Wilson, | | | Peyton Maloney, Steve Whitaker, |
| | | Leslie Huber, Jessica Stratford, | | | Liesel & Andrew Wheelwright |
| | | Heather McOmber | | | |
| Crowd at Game | ..... | Stan Laughlin, | | | |
| | | Suzi Schneider, Ruth Ann Grogan, | | | |
| | | Miranda & Melanie Davis | | | |

Finale

Choreographed by Kerry Ampuero

Benediction

Props

Brianna Anderson, Dorraine Turner, Monica Maguire, & Mona Lisa Hoyal
Arlene Jones (“The Pigs”)

Set Construction

George McCrea, Frank Clark (Float), Terry Larsen, Mike Ivie, Eric Anderson, Ed Pope, Duane Talbot, Paul Taylor, Max Denham, and more men than we could list. Thank You!!!

Seamstresses

Cara Svedi – (Thank you for the “zillion hours” of service you have given–you’re a marvel!)
Sally Weman – (No one can sew so much so fast! Thank you!)
Caroline Davis & Vicki Webber – who headed up the “Mormon Battalion Sewing Brigade!”
Thank you to all the women who gave so many countless hours in sewing!
Leisel Wheelwright (Costume Mistress)

Lighting & Sound

Sparkle Ritter (lighting design)
Brenden Shucart & Gale Lewis (spot operators)
Richard Lewis (lights)
Gary Van Dyke (video equipment)
Jerilynn Goepel (video operator)
Gordon Langford (mikes)

Physical Facilities

Greg Stahl

Stage Manager

Bridget C. Hodenfield
Crew: Jake Davis, Ben Eckles Jr., Melanie Davis

Painting the Set

Brianna Anderson, Barbara Wysham, Ron Dunford, Max Denham, Leisel Wheelwright, & Pat Schneider
And all the youth and leaders who gave so many hours. Thank you!!

Callers for Pageant

Cindy Dunford, Terri Ginn, Lou Jean Huber, Dawn Keeler, Rhonda Klingler, Dianna McLaughlin, Cynthia Payne, Donna Richards, Jessica Stratford, Rachelle Stubbs, Joyce Turner, Fran Addison & Sally Walburn

**"FAITH IN EVERY FOOTSTEP"
A SESQUICENTENNIAL PAGEANT**

Thursday July 17 1997

7:30 p. m.

1725 Peterson Lane

seats held by ticket until 7:15 p.m.



Pageant Performed July 17, 18, 19, 24, 25, & 26, 1997

*You are cordially invited to attend
An original Sesquicentennial Pageant*

Faith In Every Footstep

presented by

The Church of Jesus Christ of Latter-day Saints

celebrating 150 years in California

Dates: Thursdays, Fridays & Saturdays

July 17, 18, 19 and 24, 25, & 26

7:30 p.m.

*1725 Peterson Lane
Santa Rosa, California*

Free admission by ticket only

For information and tickets please call

(707) 575-3482 or (707) 887-0878

Translation available for Spanish, Lao, & the Hearing Impaired

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Printed by: J Mart Printing, Spanish Fork, Utah

Faith In Every Footstep
A Sesquicentennial Pageant
Celebrating California's 150 Year
Legacy of Mormon Pioneer Faith

Master of Ceremonies Welcome: ... "We turn backward in time that we might go forward with hope."



Lehi (Lynn Wheelwright)

ACT I

Scene 1

(Lehi on high platform on stage in misty light)

Lehi: We have obtained a land of promise, a land which is choice above all other lands; a land which the Lord God has covenanted with me should be a land for the inheritance of my seed. (2 Nephi 1:5) (Video of Coastal California, other inland scenes)

SONG (Lehi) "HE WILL BE OUR GOD"

**THROUGH THE MISTS WE SAW ITS PEAKS AGAINST THE SKY.
IT WAS THE LAND OF PROMISE. WE COULD NOT DENY.**

(Enter Pomo Indians – dressed in costume, pose as song continues)

**GIVEN TO OUR NATION FOR A PROMISED LAND.
BUT WE MADE A PROMISE BEFORE WE TOUCHED THE SAND.
OURS WILL BE HIS FOOTSTEPS. OURS HIS WAYS WE'LL TROD
WE WILL BE HIS PEOPLE. HE WILL BE OUR GOD. (REPEAT)**

Lehi: I, Lehi, prophesy according to the workings of the Spirit which is in me, that none shall come into this land unless they are brought by the hand of the Lord. (enter handsome Spaniard and twirls a Lamanite girl) Yea, the Lord has covenanted this land unto me, and to my children forever, and also to all those who should be led out of other countries by the hand of the Lord. (2 Nephi 1:5)
(enter Hispanic people – and begin to dance just slightly)



Pomo Indians

SONG (Lehi) Cont.

**ACROSS THE TEEMING CONTINENTS, THE ISLANDS OF THE SEA.
THE SPIRIT OF THE LORD TOUCHED HEARTS WHICH, YEARNING TO BE FREE,
BRAVED THE SURGING WATERS. FAITH WOULD SEE THEM THROUGH.
FOUND THE NEW LAND WAITING, THE PROMISE SAID ANEW.**

**OURS WILL BE HIS FOOTSTEPS. OURS HIS WAYS WE'LL TROD.
WE WILL BE HIS PEOPLE. HE WILL BE OUR GOD.**

Lehi: This land is consecrated unto all those whom God shall bring. (Enter those in European costumes, pose) And if they serve him according to the commandments which he hath given, it shall be a land of liberty unto the blessed forever. (2 Nephi 1:7)



Kerry Ampuero - Hispanic

Rosa and Michael Rice - Mexico



Johnny Reyes Family - Hispanic



Joel and Florence Hedgpeth
Wales and Scotland



Ron Jones, Mona Lisa Hoyal
Denmark



SONG (all sing)

**OURS WILL BE HIS FOOTSTEPS. OURS HIS WAYS WE'LL TROD.
WE WILL BE HIS PEOPLE AND HE WILL BE OUR GOD.**

William Glover (steps into special): Our stories are many. Our heritage - all different, as you can see. But we have become brothers and sisters through our faith in Jesus Christ. We are all Californians with a legacy of Mormon pioneer faith...

Lights slowly out on stage, all exit, music ("Come, Come Ye Saints") under Glover as he continues...

Video: (show Scotland scenes under applause, then continue...)

William Glover (continues): My name is William Glover. I was born in Scotland (gestures to video scenes, doffs his hat for his homeland as he turns to see them again) Ah! Me homeland. (Can make comments about the places he is looking at) Though I loved me country, there was no way I could live there. I needed a plot of land to call my own. There was only one place to find it. (He steps back into... Scene 2)



Suzanne & Peter Schlosser as Robbie & wife,
Benn Eckles as William Glover

SCENE 2

Robbie: America? Ye'r certain ye'll be leavin' us?

William: Aye, I'm certain. But I'll ne'er forget ye, Robbie. Dinna worry.

Robbie: Well, once a mind's made up, a Scot never changes it. Come, William. Ye'r friends are waitin' to say goodbye.

Slides of Scotland continue as lights come up on crowd of merry Scots doing country dance. They toast him, then wave him off at end of dance.

Video continues.

SCOTTISH COUNTRY DANCE (music continues into Robbie singing "William's Farewell")



SUNG BY ROBBIE: "WILLIAM'S FAREWELL"

*A TOAST TO YE WILLIAM. YER FRIENDS HERE WILL MISS YE
GOOD-BYE TO YE LADDIE, MAY GOD PROTECT AND BLESS YE
OUR WISH FOR YER JOURNEY, A SHIP FIT TO TAKE YE
AND BREEZES TO BLOW YE AND SUNLIGHT TO WAKE YE!
GOOD-BYE TO YE LADDIE, MAY ANGELS LIGHT YOUR WAY
MAY GOD GUIDE YOUR FOOTSTEPS, WITH FAITH TO MEET DANGER.
WHO KNOWS, IF GOD'S WILLIN' WE'LL MEET AGAIN ONE DAY!*



Robbie (Peter Schlosser)

William's Farewell from Scotland

Front Row: J. Hill, Holly Oblad, Rachele Stubbs, Suzanne Schlosser, Lora Scribner, David Laurell, Jason McNamee, Second Row: Leslie Huber, Christy Scribner, Lori Stewart, Benn Eckles (as William Glover), Linda Colton, Tara Wilson, Lowell Colton, Wendy & Sean Busch, Back Row: Aaron Stahl, Rob Jones, Peter Schlosser, Dan Rosaschi

SCENE 3

William (returning to special): So at seventeen, I journeyed to America and found the land I longed for in a little farming community in Pottsville, Pennsylvania. At eighteen, I set eyes on the bonniest lass this side of heaven. Her name was Jane Cowan ...

Jane Cowan (enters with a jacket, parcel of food. He pulls her to his side.)
(During the following, the three children, Jane, Catherine, and Joseph enter and begin setting up the interior of a small farmhouse. Catherine enters with a lamp, sets on the table and begins reading. Joseph pulls marbles from his pocket and Janey sits on the floor to watch him.)

William: ... my wife.

MUSIC ("FILLED WITH THE FULLNESS OF GOD") begins under following...

Jane: We settled on our small farm and began to raise our family. (1) One day the Mormon missionaries visited Pottsville. We were curious about the golden Bible of Joseph Smith, so when they knocked on our door we invited them in. (2)

Video: 1. Early missionaries, 2. Joseph as a boy studying the Bible, 3. The Sacred Grove, 4. Zoom into Joseph kneeling, 5. First Vision, 6. Joseph working on the farm, 7. Moroni by the bedside, 8. Several ancient prophets beginning with Lehi down to Moroni, 9. Moroni gives the plates to Joseph, 10. Joseph translating them.

(pre-recorded)

Jane: They told us that Joseph Smith was a young lad of fourteen when (3) he sought the solitude of a grove of trees to utter aloud the longings of his heart. He was concerned about the welfare of his own soul. (4) He also was confused about which church to join. Wanting to know who had the truth about God and where it could be found, he knelt in prayer. (5) To his amazement, a pillar of light appeared and he saw God the Father and His Son, Jesus Christ. He was told to join none of the churches because the purity and power of the gospel had been lost from the earth.

William: (6) The lad pondered this vision as he grew toward manhood, (7) then one night in his eighteenth year, as he was seeking the Lord in prayer, once again a pillar of light appeared before him. In the midst of it stood an angel. He called Joseph by name and introduced himself as Moroni. (8) He explained to him that he had been the last prophet of the ancient Americas. God had a work for Joseph to do. Moroni had been sent to tutor the young prophet and (9) prepare him to translate the record of Moroni's people and their testimony of Jesus Christ. (10) This he would do by the power and gift of God.

Music continues...

Jane: Then the missionaries handed us the Book of Mormon and asked us to search the ancient testimony of Christ and to ask God if it was true. They promised that if we asked with all the longing of our hearts, that God would reveal that the ancient record was true and that Joseph Smith was a prophet.

William: So we did, and we heard the quiet miracle of the Holy Ghost tellin' us it was true. So there was nothin' for us to do, but be baptized. And shortly thereafter we named our new son, Joseph Smith Glover. *Music ends*

Jane: William, we haven't all day to be standin' around talkin'. (helps him with his coat) November's nip is in the air. Here, I've packed food for your journey. We need to save every penny we can if we're going West with the rest of the Saints this spring. (As she starts toward house) I can't believe I forgot the tithing pouch!

William: (stopping her) You didn't. Here it is. Every tenth day of labor dedicated to the building of the temple.



Jane Cowan (Sherry Wiseman) & William Glover (Benn Eckles)



Jane: Just as we promised. And William, please give my egg money to President Pratt for the temple.

William: I will.

Jane: And William, be careful *(They kiss)*.

William: I've got to go or I'll miss the coach to New York, and as much as I love you, I won't be missin' this Conference. *(One last hug and he leaves. She waves)*

Lights dim to give the feeling of passage of time

Lights up on cabin. Music fades out as the action begins

Jane: *(in the house)* Father's due home tonight. Joseph, fetch some wood. Janey, take these scraps out to the pigs...Ah, ah, Ah... first you'll be puttin' on your coat my wee lass... *(She helps her on with it)*

Joseph: When we move West, do we have to sell the pigs?

Jane: I'm afraid we'll have to ... and a good deal more than that.

Janey: Even Clarence, Mum? He's my favorite!

Jane: Don't worry about that now, dear. Clarence is hungry, so off with you. *(shoos them out the door with the scraps, then returns to kitchen to work with Catherine cleaning up kitchen)*. Catherine, I've been missing you lately.

Catherine: How can you miss me? I haven't gone anywhere.

Jane: Oh, sometimes a person can be missin' without ever leavin' the room. There's no sparkle in your eyes and a kind of lonesome silence fills the room when you're about. What's the matter, darlin'?



Jane & Catherine (Candice Gowan)

Catherine: Nothing *(she wipes off table)*.

Jane: Your father's been gone for two long weeks. Have you been missin' your father?

Catherine: No. I mean, yes. I mean... Oh, I don't know. *(She breaks into tears)*. I miss Father, but he's coming home. But Sarah's never coming back. Sarah's mother and father won't let her be my friend anymore. They won't even let her talk to me. They say "old Joe Smith" was a lying, thieving scoundrel. They say that the Book of Mormon is the book of the devil. I've lost my best friend, Mama. All because I'm a Mormon.

Jane: *(comforts her)* Oh, Catherine! Tis hard to lose a friend. But it sounds to me like you're wonderin' if Sarah's parents might be right about Old Joe Smith and his gold bible. Those are mighty important questions to be askin' yourself.

Catherine: And I've been tryin' to answer them, Mama. That's why I've been so quiet. If I'm to lose my best friend because of my religion, I want to be sure of what I believe.

Jane: Tis hard for a mother not to pry... so... you needn't answer, if you haven't a mind to, but I canna help but ask, have you found any answers yet?

Catherine: Seems like the more things I figure out, the more questions I have, but ...

SONG: FILLED WITH THE FULLNESS OF GOD

*THIS MUCH I KNOW, CHRIST LIVES AND HE LOVES.
HE WILL NOT DESERT ME. HIS PROMISES ARE SURE.
I HAVE SOUGHT HIM IN PRAYER AND I'VE SEARCHED HIS WORDS.
I'VE HEARD HIS VOICE SPEAK PEACE TO MY MIND.
THESE BOOKS THAT I HOLD ARE ONE IN MY HAND.
THEIR VOICE IS THE SAME. THEIR LIGHT FILLS MY SOUL,
AND THE LIGHT OF HIS LOVE SPEAKS TO ME.*

I'M FILLED WITH THE FULLNESS OF GOD. I'M FILLED WITH THE FULLNESS OF GOD.



Joseph: *(enters on the run)* Mama! Papa's comin' down the lane.

Jane: *(grabs coat)* Let's go meet him. *(They all meet and hug)*

William: *(pulling candy sticks out and brandishing them like magic things)* Look what I've brought from New York!

Jane: William, play games later. What was decided at the conference?

William: *(finishes giving candy to children as he continues)* President Pratt called Sam Brannan to charter a ship. We're going to sail West! *(children ad lib)*

Joseph: On a ship? Just like the one you came on from Scotland?

William: It's the only way we can afford to make the trip. We must be in New York City by the end of January.

Janey: But what about Clarence?

William: *(picks up Janey)* As it just so happens, lassie, I hear there's a shortage of pigs in California. So we'll be needin' Clarence ... and Clarice. *(puts her down)* Now run along ... all of you. I want to finish this sunset with your mother *(William puts his arms around her).*

Jane: I hope there's room on that boat for another Glover.

William: *(responds with surprise at the news)* After losing the twins, are you sure you can make this journey? Maybe we shouldn't ...

Jane: *(determined)* I'm going, William! I'll be fine. Now tell me about the temple.

William: Elder Pratt assured me that our tithing will be of great help in completing it, but he asked that your egg money be used to help the saints around Nauvoo who were burned out of their homes.

Jane: Burned out? But I thought the mobbing had stopped when the members agreed to leave this spring.

William: They canna wait to bid us farewell, winter or not. They attacked the Morley Settlement. Twenty-nine homes are nothing but ashes now. They turned whole families out into a night of drenching rain. Some have died from exposure *(He pulls her close)*. Going West is our only hope.

Jane: First Kirtland, then Far West, and now Nauvoo. Oh, William, when will it end?

William: Soon, Jane, soon.

SCENE 4

Lights out on Glovers. Disturbing Music begins:

The cabin now represents Nauvoo. A single candle is lit in the center of the table. Rebecca hums as she walks her sick baby. Lights come up softly to illuminate scene. Suddenly gunshots are heard as the mob rushes into the cabin from the audience. The husband and children rush into the kitchen area. Nathan, young man, grabs the chair.

Jedediah: Nathan, remember what Brigham Young counseled. We're not to resist the mob.

Colonel Levi Williams: That's right, sonny. We wouldn't want anybody hurt now, would we? *(grabs the chair, throws it, then puts a gun to Jedediah's head)* You know and I know that Joe Smith is the biggest liar of all time. Say it! Joe Smith is a false Prophet!

Nathan: You leave my father alone. Joseph was a true prophet and you killed him!

Mobster: One more word out of you and your father's a dead Mormon *(kicks Nathan away)*

Colonel Williams: Old Joe's duped these poor people. Right?

Mob: *(mob begins to spread kerosene around the room)* Right!

Mob leader: When Mormons are around, is your property safe?

Mob: No!

Mob leader: Is the kind of people we want in Hancock County?

Mob: No!

Jedediah: We've promised to leave as soon as spring arrives.

Rebecca: We've already started packing.



Col. Levi Williams (Mike Ginn), Mobber (Derek Skousen), Rebecca (Lisa Sullivan), Jedediah (Scott Sullivan), Nathan (Tyler Farr)



Mob leader: Well, ain't that a fine coincidence. We've come to help you out. All right, men, move 'em out *(mob begins throwing stuff out of house)* Jedediah, you've got exactly two minutes to pack up and move out.

(Family hurriedly picks up what they can and exits. Mob leader takes candle, pretends to throw it into house. It is extinguished immediately as slides of flaming Nauvoo flash onto screens)

Sound: rain... children crying, women trying to comfort them, mob shouts, etc. Video: Women weeping, scenes of persecution from Legacy. Focus on a fire in a picture and blend to fire on dock in New York. Zoom out to reveal Dicken's style figures huddled around the fire, waiting to board Brooklyn.

SCENE 5



Lights come up on stage showing prow of boat, rails with platform sections to give height. A gangplank leading onto boat. Name plainly painted, The Brooklyn. A small group of church members – families – huddle nearby, lots of crates, boxes and belongings stacked up exactly as in video.

SONG/DANCE: BOARDING THE BROOKLYN

Saint #1: *LAST BOAT IN THE HARBOR. ALL THE REST SAID NO.*
Sailor #1: *WITH A WAR IMPENDING, MONEY HERE WILL FLOW.*
Sailor #2: *CAPTAINS WANT NO LONG TRIPS. SHORT RUNS BRING THEM CASH.*
Sailor #1: *GUNS WILL MAKE THEM MONEY. PEOPLE? THEY'RE JUST TRASH.*
Saint #2: *WHEN OUR HOPE WAS EBBING AND OUR PROSPECT SLIM
SAMUEL FOUND THE BROOKLYN, AND THE CAPTAIN LET HIM IN.*

Saints All: *A SAILIN', A SAILIN'. ROUND THE HORN WE'LL GO
A SAILIN', A SAILIN'. TO CALIFORN-I-O-I-O. TO CALIFORN-I-O.*

DANCE: *(while dancing they pick up their belongings, ready for next section)*



Lucy: *TAKE THIS CHEST, MY HUSBAND, IT'S GRANDMA'S WEDDING DRESS.*
Mattie: *CAREFUL WITH THAT CHINA, OR WE WILL HAVE A MESS!*
Girl: *GRANDPA MADE THIS DOLLHOUSE, IT'S MY FAVORITE TOY.*
Father: *(smiling down at his son)
A TROOP OF PAINTED SOLDIERS, PERFECT FOR MY BOY.*

Saint: I BROUGHT STACKS OF DRY GOODS TO START A DRYGOODS STORE.
Saint: A PRINTING PRESS AND PAPER, AND THERE IS MORE.

All: A SAILIN', A SAILIN'. ROUND THE HORN WE'LL GO
A SAILIN', A SAILIN'. TO CALIFORN-I-O-I-O. TO CALIFORN-I-O.

DANCE (1 minute) Sailors and Passengers Dance



Captain Richardson: (from ship) Hold it! Hold it all of you (People quit in the middle of the dance). Now I said I'd take you, but before you put another trunk in my hold, I want the first month's cost in cash – and you must pay the harbor fees and provide your own food or the deal is off. (people stop loading, startled.)

Brannan: Just how much will it be?

Richardson: \$1,500 per month. Take it or leave it.
(People look at each other in dismay. They mumble. Worried.)

Phoebe: How can we come up with that much?

Richardson: (holding up some papers) There are over 200 passengers on this list.

Phoebe: But 100 are children, 63 of us, women.

Charles Burr: That leaves the sum to be paid by the men. How could we get \$1500 a month?

Richardson: I don't run a charity. Times are hard on everybody. If I take you for less, then I won't be here to make the supply runs for the troops. The war with Mexico means short runs and lots of cash. That's why the harbor is filled with ships. I should just tell you "No" right now.

Glover: Just a minute sir. You say that there's cargo waiting to go West. Why not take us and a load of cargo? West is where we want to go.

Richardson: If you fill my hold with all this, where will I put cargo?

Brannan: And if we leave half of our things here ...

Letitia: Half? I can't do that.



Nicholas: Letitia! Hush!

Richardson: Well, if I can take a load to the Sandwich Islands, then I could do it for ...

Glover: We're very poor, sir.

Richardson: (*looking at their pleading, hopeful faces*) ... for \$1200 a month. But that's my final offer! (*he turns sharply on his heel and exits*)

Singers: (*slowly in minor key, as they set aside precious things*)

*A SAILIN', A SAILIN'. ROUND THE HORN WE'LL GO
A SAILIN', A SAILIN'. TO CALIFORN-I-O.*

Letitia: *GUESS I'LL TAKE THE CANDLES, THE SILK I'LL LEAVE BEHIND*
Man: *I WILL TAKE THIS SET OF BOOKS, THIS MILL OUR WHEAT WILL GRIND.*
Child: *I CAN'T TAKE MY DOLL HOUSE?*
Child: *MY SOLDIERS CANNOT GO?*
Father: *I'VE SACKS OF SEEDS THAT WE MUST TAKE AND TOOLS TO MAKE THEM GROW.*
Saint: *TOOLS FOR BUILDING HOUSES, IRON FOR A SMITH.*
Saint: *BIBLES, SLATES, AND SCHOOL SUPPLIES TO TEACH OUR CHILDREN WITH.*

(*the China and the chest with Grandma's wedding dress are slowly cast down as number ends.*)

All: (*major key as they all board the Brooklyn*)

*A SAILIN', A SAILIN'. ROUND THE HORN WE'LL GO
A SAILIN', A SAILIN'. TO CALIFORN-I-O-I-O. TO CALIFORN-I-O.
A SAILIN', A SAILIN'. ROUND THE HORN WE'LL GO
A SAILIN', A SAILIN'. TO CALIFORN-I-O-I-O. TO CALIFORN-I-O.*

SCENE 6

Video: during following dialogue we see The Brooklyn (leaving harbor), then scene labeled "Nauvoo, winter 1846," refugees leaving, tipped wagon, a scene of people suffering. Statue of Liberty.

Glover: On February 4, 1846, *The Brooklyn* slipped out of port in New York. On the banks of the Mississippi River that same day, other members of the church were facing expulsion from their beloved city, Nauvoo. It was the middle of winter – a winter so cold that the Mississippi River was covered with thick ice, which became the road bed for those forlorn refugees. The Pacific Pilgrims and the Illinois Pioneers were beginning again, searching for a place where they could worship God. Aboard our ship, *the Brooklyn*, we passengers huddled on the decks, watched as our ship was towed through New York Harbor, gateway to the land of liberty. For us, this was not a land of liberty, but a land of persecution.



Brannan: How's everything below?

Elijah Pell: We've assigned the sleeping berths to each family. They're getting settled now.

Robbins: I told them you wanted to go over the daily assignments.

Brannan: Good. If you'll gather them now, we can get started.

Mattie Pell: Elder Brannan, we've already organized the women into cooking crews. Things should go smoothly. Everyone seems anxious to do their share.

Brannan: Thank you, Sister Pell.
(pointing to inner cabin area) After you.
Watch your head.

(Outside of ship is covered with cloth. When lit from inside, audience can see interior of ship. Brannan and Mattie cross to cabin scene – large table in center, benches along sides. Taller men stoop because ceiling is low.)

Elijah Pell: Attention everyone! (As they gather) Brother Brannan...

Brannan: Tomorrow morning at six a.m. you'll hear this signal:

Drummer: (steps out and drums)

Brannan: (Steps into special). Well, that drum roll warned everyone to get up and dress for breakfast. Children were to be fed first at 8:30. Cleanup crews would be assigned for each day. By 10:00 everyone should report for work assignments. Children were to be fed again at 2:00, adults afterwards. After cleanup we could do reading, singing, relaxing ...

Quartus Sparks. We only get two meals?

Mattie: We'll lay out a cold supper for you late eaters, if you need something to tide you over.

Quartus: I wasn't complaining, just ...

Mattie: I know. Men need to eat. We'll put out bread and cheese at 8:00 so we can retire by 9:00. We women need rest, too, you know.

Brannan: Any other questions? Well then, Brother Pell. Would you lead us in family prayer. Then everyone can retire. It'll be an early rise tomorrow.

All: (kneel as lights x-fade to deck)



Sam Brannan (Jon Grafton) and passengers



Mary Sparks (Marlene Thomas), Quartus Sparks (Jack Thomas), Jerusha Nichols (Dianna McLaughlin), Joseph Nichols (Monte Mentry)

SCENE 7

Sounds: (waves lapping, wind whistling)

Sailor: Captain, Storm's moving in fast. I've given the order to secure the deck.

Richardson: Only four days out of port! I should have known we'd run into trouble traveling this time of year. Better get things lashed down tight.

Glover: Excuse me, Captain. Couldn't help overhearing – with what my eyes were tellin' me, there's a bad storm brewing out there.

Richardson: How's your group faring, Mr. Glover?

Glover: Some of them were pretty sick the first day or so. But now we're doin' fine.

Richardson: That won't last. Sailing the Atlantic this time of year is like riding a river full of rapids in a butter churn.

Glover: Feels like a butter churn down below on a good day. I'd better go warn the rest.

Richardson: *(shouting to sailors)* Lower the sails or they'll be torn to shreds! You, lash the helm tight. I'll not lose the rudder in this gale.

Sounds of wind grow louder. Creaking sounds, waves.

Glover: Samuel, the storm's catching us. No way to run it. Captain says it might last for days.

Brannan: Warn the families to tie themselves to their bunks tonight. If the storm gets bad, we could lose people from being thrown around the ship.

Mattie: *(sighs audibly, shakes her head, and hurries away)*

Lights. Scene darkens, sounds of storm increase.

Unnerving music playing under ...

Video of Brooklyn riding in heavy waves – (however we can do that)

Voices of children crying, mother's soothing them. Groans of the sick, cries for help. Men's voices shouting orders. Leave these going during following:

Richardson: *(on deck)* Another day of storm. The waves are as big as mountains. The ship won't last another hour. Warn the crew, Jake. The ship's breaking up. *(Yells orders frantically to other sailors – ad lib)* I'll see to the passengers *(Still yelling orders, staggers down to hold, fighting to keep his balance, and enters to find Lucy Nutting leading the pilgrims in a hymn)*

Choir Song: (HOW FIRM A FOUNDATION)

*FEAR NOT, I AM WITH THEE, O BE NOT DISMAYED
FOR I AM THY GOD AND WILL STILL GIVE THEE AID.
I'LL STRENGTHEN THEE, HELP THEE, AND CAUSE THEE TO STAND.*

(Richardson enters, takes off hat)

*UPHELD BY MY RIGHTEOUS, UPHELD BY MY RIGHTEOUS,
UPHELD BY MY RIGHTEOUS OMNIPOTENT HAND.*



*Sam Brannan, Elijah Pell (Barry Evans),
William Glover, Mattie Pell (Jennifer Hedgpeth),
Isaac Robbins (Warin Parker)*





Jerusha: Oh, Captain Richardson!

Richardson: The ship may go down any minute. I have done all in my power to save her, but the sea has won the fight. *(lowers his head sadly)* My friends, there is a time in every man's life when it is fitting he should prepare to die. That time has come for us. If any of you haven't made your peace with God, you'd better do it now. *(Some of crowd are dismayed, others not)*

Glover: No, Captain, No! Have courage all of you. God holds this ship in His hands. I can feel Him even now. We're going to California, wherever it is.

Richardson: I don't think you understand ...

Jerusha: Oh, we understand. Don't worry, Captain. We left for California and we shall get there!" *Jerusha leads the group in song:*

Plus Choir: ("GOD MOVES IN A MYSTERIOUS WAY")

*GOD MOVES IN A MYSTERIOUS WAY, HIS WONDERS TO PERFORM.
HE PLANTS HIS FOOTSTEPS IN THE SEA, AND RIDES UPON THE STORM.*

(Lights dim out as echo choir continues.)

Richardson: *(walks to special, muttering)* Either they are fools and fear nothing, or they know more than I do.

Video during the following view changes to Brooklyn smoothly sailing in calm seas, next we see a map of route they took, then video ends.

Richardson: *(pre-recorded)* Aye, they surprised me. They kept singing and praying until the storm clouds lifted. Them and their faith in God. Well, when the sun broke through, we found we had been blown clear to the Cape Verde Islands of Africa. Right in line to catch the trade winds that blow to South America and around the Horn. *(on stage)* Hmm. Like it was planned, it was. But that couldn't be. 'Twas just a bit of luck. *(looks up)* Then, on the other hands... *(goes off shaking his head)*

SCENE 8

(Lights up on Sarah Burr and group on deck)

Jane: How's your new baby now, Sarah? With riding that wild storm, it's a wonder anyone could keep food down, no less carry a little one.

Sarah: Thank God he wasn't born in the storm. I got a two-week rest before he came. Plenty of time to get my energy back.

Jane: I just hope I can hold onto mine *(pats her tummy, turns to leave)*

Sarah: When are you due?

Jane: Mid-summer. We should be landed in California by then. At least I hope so.



Sarah Burr (Nicole Oblad), Charles Burr Jr. (Peder McOmber), Charles Burr (Chuck Stubbs)

Sarah: Oh, I hope so too, Jane. Having a baby on board a rocking boat is ...

Jane: Don't tell me. I don't even want to think about it. *(pats Sarah)* I really admire you, Sarah. I don't know if I would have had the courage to come if I'd been nine months along, like you. Why did you come? You didn't have to leave – like the rest of us.

Sarah: Mobs weren't beating down our door, maybe because I didn't join your church, but Charles did. So, when Elder Pratt warned everyone to leave, I really had no choice.

Jane: Still, nine months along? You could have waited. Come later.

Sarah: I admit I was scared. But one night I read in the Bible the words of Ruth, "*Wither thou goest I will go, and wither thou lodgest, I shall lodge. Thy people shall be my people ...*

Jane: ... *And thy God, my God.*"

Sarah: He's God of everyone.

Jane: So he is. Well, I'd better get back to my family. I love you, Sarah Burr. *(hugs her and exits)*

Charles Burr: *(Holding Charlie on his lap)* Looks like Little Charlie's almost asleep.

Sarah: He's so thin and pale. He can't seem to keep food down.

Burr: The sleep will do him good. I'll hold him close until he's really asleep, then I'll take him below.

Sarah: Our new son doesn't seem tired. Just hungry all the time.

SONG: LULLABY (sung by Sarah)

*LULLABY, MY LITTLE DARLING. YOU WERE BORN UPON THE SEAS
IN A SHIP WE CALL THE BROOKLYN WITH HER WIDE SAILS ALL A-BILLOW IN THE BREEZE.
WE HAVE LEFT OUR HOMES NOW FAR AWAY
TO FLEE FROM THE TROUBLES WE HAVE KNOWN.
FROM A WORLD FULL OF CRUELTY AND MEN FULL OF HATE
TO A LAND WE CAN CALL OUR OWN.
I LOOK OUT AND ALL AROUND US IS A DESERT CALLED THE SEA.
SO I'LL NAME YOU, LITTLE ONE, ATLANTIC,
A NAME FOR FREEDOM, IN A WORLD THAT IS NOT FREE!*

Charles: John Atlantic Burr. I like that. Well, I'd best get little Charles to bed. *(Turns to go, holding him close, then stops, listens intently)*
(In a whisper) Charlie! Oh, no. My little boy!

Sarah: Charles? What's the matter?

Charles: *(turning to face her)* Charlie's gone, Sarah. Gone.

Jane: *(returning to deck)* Isn't it time for you to come below? The wind's getting cold and ... *(stares at child)* Oh no! *(throws her arms around Sarah to comfort her)*



Choir: “COME, COME YE SAINTS”

*AND SHOULD WE DIE BEFORE OUR JOURNEY’S THROUGH. HAPPY DAY, ALL IS WELL.
WE THEN ARE FREE FROM TOIL AND SORROW TOO. WITH THE SAINTS WE SHALL DWELL.*

(Cast lines up for “funeral enactment” as Richardson is on “bridge” with Glover)

Richardson: So much for your faith, Glover, Your God didn’t save you this time.

Glover: Aye, we’re frail mortals, Captain. That’s certain. But God never promised to make life easy. He only promised to help us bear the trials. How else would we learn to be strong?



Choir:

*BUT IF OUR LIVES ARE SPARED AGAIN TO SEE THE SAINTS THEIR REST OBTAIN
OH, HOW WE’LL MAKE THIS CHORUS SWELL, ALL IS WELL. ALL IS WELL.*

SCENE 9

*Video during following dialogue shows boat in water, then another map indicating the route and where they are.
Richardson in special.*

Richardson: I’m a business man, not a man dependent on prayers and the like. I set my mind to finishing the voyage. With the trade winds blowing, we made good time, passing the equator within a month. We were the first ship to round the horn with women on board. Scared my sailors just thinking about it, but our passing in April was on smooth seas, another stroke of luck. And we soon picked up a northerly to head us up the Pacific Coast. However, fuel and food were running low ...

Robbins: We need to find a port where we can get supplies and soon!

Richardson: We’re heading for Valparaiso. We should reach her in a few more days.

Phoebe: If we last that long.

Richardson: I think you’d better pray.

Robbins: *(surprised)* Captain?

Richardson: *(sheepish)* Uh... you’re good at it. Of course, we could always leave it to luck. *(walks away)*

*(sounds of wind, storm, visuals?) Lights down, one light on captain as
Video: shows map, boat in storm again.*

Richardson: It was in this harbor that our luck finally gave out, for as we attempted to enter, a sudden storm arose. Blew us back. We tried for two days to enter, but could get no farther than just outside the harbor. On the third day the storm grew fierce, blew us so far I turned the ship and headed for the Juan Fernandez Island.

Video ends with picture of an island in distance. (Lights up on sailors and men leaving ship)

Richardson: Well, your God didn't hear you this time. This island was abandoned years ago. Only a few stragglers left. Your luck ran out, Glover.

Glover: Captain, luck is in how you look at it. We thought to go to Valparaiso. I think we were just (*looks up, then walks off chuckling*) overruled.

Richardson: (*shouting after him*) Trying to make me a believer, are you?

Lights down, one light on Glover. Video of boat en route once again, then see Hawaii coast in distance, then closer as follow as following dialogue is spoken. Video remains on Hawaii scene.

Glover: (*to audience*) By the end of the week we set sail for the Sandwich Islands, our hold bulging with fresh vegetables, fruit, meat, and clear spring water. The warm weather and smooth ocean made the journey pleasant.

SCENE 10

Lights up on deck

Sailor: Land Ho, Captain!

Richardson: There they are. The Sandwich Islands. The island paradise.

Glover: But those ships, Captain. Unless my eyes deceive me...

Video changes to close-up of war ship, slowly zoom in on various parts of boat

Richardson: (*holding glass up*) Your eyes are as sharp as your wit, Mr. Glover. Those are warships. Flying the stars and stripes.

Jane: War? Oh, no. I had hoped we could leave all that fighting and killing behind us.

Brannan: Looks as though we left one conflict for another.

Video fades out.

Richardson: And will they see you folks as friends or foe? 'Twas no secret, you were driven out of the states. Some people might be questioning your loyalty.

Brannan: So they might, Captain. So they might. (*turns to people on deck*) Gather close, everyone. Looks like our welcome may be warmer than we expected. I suggest you keep your hunting weapons out of sight and keep your preaching to yourselves. The less they know about us, the better...

Richardson: Ah, the islanders. They gather here at the harbor when ships come in. As you will soon see, they have a way of welcoming that no one else in the world can equal.

Drums pound and music of Hawaii begins. The islanders swarm onto stage as passengers debark.

DANCE: KAWAIPUNAHELE

(*People unloading the cargo as dance proceeds. When dance is finished, people pantomime visiting, etc. Then board the boat again.*)



Captain Richardson and Sam Brannan being welcomed to the Sandwich Islands



Elder Mahe



Drummers: Ray Reynolds, Chase Rhoades, Clarence Lua, Christy Scribner, Peter Schlosser



Elder Faumuina



SCENE 11

(Lights out. Fog rolls in as Captain takes his place on the deck of the ship) Video of sea journey, then foggy sea. Seagulls flying.

(pre-recorded) (Richardson standing alone)

Richardson: We traveled for four more weeks. On July 31, 1846, we neared our destination. I do believe *the Brooklyn* has made history. We've made the longest continuous sea journey ever recorded - for a boat carrying religious refugees, anyway. 24,000 miles of rolling waves and six months on the sea.

Richardson: ... continues (to Glover) I think I shall call you Pacific Pilgrims

Glover: Pacific Pilgrims. I like that!

Sailor: Captain. Look. There it goes again. Harbor seals or sea lions. Hard to tell. San Francisco Bay has got to be out in that fog somewhere...

Video: longboats with soldiers from Portsmouth, a Yankee man-of-war in the bay. Sound: drum beats, cannon firing a volley.

Crowd: *(reacts fearfully to sighting of warship)*

Richardson: Sound an answer, ensign.

Sailors: *(raise muskets)*

Richardson: On my mark. Ready ...Fire!

*Video: longboats with soldiers from Portsmouth, a Yankee man-of-war in the bay.
(Sound: drum beats, cannon firing a volley)*

Officer: Ahoy there, Brooklyn. Prepare for boarding! *(Sailors open gate and drop a plank out. Sailors remain within conversation distance of soldiers)*

Officer: *(coming up the gangplank).* Ladies and Gentlemen. I have the honor to inform you that this port belongs to the United States of America. Three weeks ago, Captain John B. Montgomery landed here with seventy sailors and took possession of the port - July 9, 1846.

Crowd: *(cheers)*

Officer: Where do you folks come from?

Brannan: We sailed from New York on February 4. We hope to settle somewhere in Upper California.

Officer: Then you might not know that we are at war with Mexico.

Brannan: Our men would be glad to serve with your troops, if you'll have us.

Officer: Have you heard of Yerba Buena? It's the first settlement on San Francisco Bay.

Brannan: Can't say that I have, but it's a welcome sight to people who've been cramped into the hold of a ship for six months.

Officer: Six months! I can't imagine.

Brannan: We'll accept your hospitality.

Officer: Fine. At high tide tomorrow you'll be able to unload. I'll order my men to help. *(They shake hands).* 'Til tomorrow.
(As officer leaves ship, his guard pulls him aside)

Guard: Sir, a sailor on board told me something you should know. Those people are Mormons!

Officer: Mormons? *(turns and looks back)*

Guard: *(leans near a woman, lifts up her hat. She turns and glares at him, astonished)* Sorry ma'am. Just wanted to see your horns.

Woman: Horns! Well, I never.

Guard: Sorry, Ma'am. Sorry.

Officer: Soldier, back to the boat. Now!

Guard: But sir. Everyone says Mormon women have horns. I heard if you marry one of them you'll grow horns.

Officer: And you believe that? *(exits laughing)*



Captain John B. Montgomery (Ray Smith)

SCENE 12

Soldiers, Hispanics and Native Americans join in welcoming the new Pilgrims (during the following dialogue) People are unloading, everyone is elated to be on land again.

Choir: "OURS WILL BE HIS FOOTSTEPS"/"WE FOUND THE PLACE"

William: The next morning we began unloading *the Brooklyn*.

Jane: It looked like Noah's Ark with chickens and cattle. .

Glover: Clarence.

Jane: and Clarice (*Jane exits as choir begins "We Found the Place"*)

Music segues to "Yerba Buena" under the following:

Glover: The people living in Yerba Buena came out to help. With our arrival, the town more than doubled in size. I helped build new houses and even a school.

Music Begins for DANCE: YERBA BUENA (Western style dance that depicts the activities. By the end of the dance sequence, the entire stage has turned into a small town)

(could be pre-recorded with the music)

Glover and Jane: (*say these as the dancers depict them*):

WE MADE FRIENDS (*shake hands, do routine*)

WE BUILT HOMES. (*Put up two flats*)

WE BUILT STREETS (*Put up sign posts: Washington, Clay, Kearney and Montgomery*)

WE BUILT THE FIRST ENGLISH-SPEAKING SCHOOL.

(School marm and children strut through)

WE HELD THE FIRST NON-CATHOLIC CHURCH SERVICE. (*A moment of silent prayer*)

BECAME MEMBERS OF THE FIRST CITY COUNCIL

(Street ballot)

BEGAN BUSINESSES: THE FIRST EXPRESS

DELIVERY (*horse and buggy*)

THE FIRST TAILOR SHOP (*signs at Market and Van Ness*)



While unloading the Brooklyn, Mattie Pell (Jennifer Hedgpeth) finds a snake!



A WHARF FOR LARGE SHIPS (*sign of Battery Street*)

WE PRINTED THE FIRST NEWSPAPER, THE CALIFORNIA STAR. (*Pass a few out*)

WE EXPLORED THE SAN JUAQUIN VALLEY BY BOATING UP THE SAN JUAQUIN RIVER

WE ESTABLISHED A FLOUR MILL AND AND THE FIRST KNOWN AGRICULTURAL SETTLEMENTS THERE.



WE GATHERED SHEEP, WINE GRAPES, TREES, AND PLANTS FOR CALIFORNIA. (bring in pots of plants)

...BEGINNING THE FIRST VINEYARD IN NAPA VALLEY (bring in grapes)

WE BUILT ELEGANT BUILDINGS, EVEN THE CAPITAL HOTEL OF SACRAMENTO ... WHERE THE FIRST GRAND BALL WAS HELD.

Glover: This is the legacy of the Pacific Pioneers ... builders of Yerba Buena. In case you haven't heard of it, the name was changed to ...
(All on stage turn and face the audience)



All: San Francisco!

SCENE 13

Video: terrain as described in song while next scene is set)

Drum cadence as lights dim. Enter Mormon Battalion, marching to cadence down center aisle while they sing:

Song: *THE MORMON BATTALION*

*WE ARE A BATTALION - 500 MORMON MEN
CALLED TO SERVE
IN A WAR, WE HEARD,
TO HELP OUR COUNTRY WIN!*



Back Row: President Alfred Daley, Don Daley, Randy Sides, Val McOmber, David Freebairn, George Potter, Tom Payne (drummer), Bishop Ron Dunford Front Row: David McOmber, Bishop Martin McOmber, Michael Ginn, Robert Jones, President Doug Scribner, Bishop Philip Terribilini, Jared Fullmer, President Ray Smith, Bryce Davies

WE MARCHED AND MARCHED FROM COUNCIL BLUFF
IN THE STATE OF I-O-WAY
THEN BLAZED THROUGH MOUNTAINS, DESERT
SAND TO CAL-I-FOR-NI-A

A PACK ON OUR BACK WE CARRIED,
A MUSKET AT OUR SIDE
A HEAVY LOAD IN A DESERT
THE SUN SO HOT, WE DIED!

OUR WAGONS DIED IN THAT HEAVY SAND
OUR BEASTS? THEY DIED AS WELL
TWENTY MEN WOULD PUSH AND PULL
WE TELL YOU, IT WAS ... SWELL!



YES, OUR TONGUES WOULD SWELL - OUR
MOUTHS WERE DRY,
WE OFTEN HAD TO DIG
FOR WATER IN THAT DESERT SAND,
OUR TROUBLES ? - THEY WERE BIG!

THOSE MOUNTAIN WALLS WERE BIG AS WELL
AND OFTEN VERY CLOSE,
WE CHISELED WITH OUR CROWBARS,
WE GOT A GREAT BIG DOSE...
... OF TRIALS - TRIBULATIONS - BUT ...

WE ARE A BATTALION - 500 MORMON MEN
CALLED TO SERVE
IN A WAR, WE HEARD,
TO HELP OUR COUNTRY WIN!



WE MARCHED AND MARCHED FROM COUNCIL BLUFF
IN THE STATE OF I-O-WAY
THEN BLAZED THROUGH MOUNTAINS, DESERT SAND TO CAL-I-FOR-NI-A

OUR TATTERED CLOTHES WERE FALLING OFF,
OUR BOOTS WERE BARELY SHREDS
THE COURAGE TO "GO ON" WAS GONE
AND SWEAT Poured OFF OUR HEADS.

OUR HEADS AND HEARTS WERE FAR AWAY
WE DREAMED OF FAM-I-LY,
THIS GAVE US STRENGTH TO CARRY ON
TO MAKE THIS COUNTRY FREE!

FOR SIX LONG MONTHS WE FREELY MARCHED,
WE MARCHED 2,000 MILES!
WHEN WE ARRIVED, THERE WAS NO WAR
SOOO, WE ADDED TO OUR TRIALS ...



. . BY MARCHING FURTHER UP THE COAST
TO JOIN THE BROOKLYN SAINTS,
WE NEEDED WORK TO EARN SOME DOUGH
AND TIRED? NO, WE AIN'T.. CUZ

WE ARE A BATTALION - 500 MORMON MEN
CALLED TO SERVE
IN A WAR, WE HEARD,
TO HELP OUR COUNTRY WIN!

WE MARCHED AND MARCHED FROM COUNCIL BLUFF
IN THE STATE OF I-O-WAY
THEN BLAZED THROUGH MOUNTAINS, DESERT
SAND TO CAL-I-FOR-NI-A

(Sing chorus again as they march off stage, through the audience)



SCENE 14

Scene: wood bracing in background, cooking tripod stretches over a campfire, a large kettle hanging from its top. Battalion boys enter stage, introduced themselves to Marshall.



*Bennett (Jerry Webb), James Marshall (Gary Blank),
Alexander Stephens (Jared Fullmer)*

Marshall: So, you're looking for work are you?

Stephens: Yes. Sutter said you could use us.

Marshall: That's for sure. Captain Sutter wants a saw-mill built on the South Fork of the American River. We intend to build a settlement.

Stephens: We won't be here for the settlement. We've family in the Salt Lake Basin.

Marshall: Well, we won't hold that against you. I'm James Marshall. Over there are the Wimmers. They arrived by wagon train from back East. Where are you from?

Stephens: I'm Alexander Stephens. I come from the East Coast too. Heard the word of God from some missionaries and brought my family to Nauvoo, Illinois. Enlisted in the army, and here I am.

Marshall: We started in Oregon, but Bennett and I heard about land in California and thought to take a look.

Mrs. Wimmer: Quit yer talkin' and eat, so's you can get on with yer mill building.

Marshall: Now, Mrs. Wimmer. We'd be eatin' if it was edible.

Mrs. Wimmer: *(shaking her spoon at him)* I'll have none of that. I cooked for the miners in Georgia for years – never had a single complaint. It's the water here, not my cooking. See for yerself *(hands over a pitcher)*.

Marshall and Stephens look in, pass it along.

Stephens: Does look a bit thick.

Mrs. Wimmer: Mind you, boys. I know what I'm talkin' about. This water's so thick it's probably loaded with gold.

All: *(laugh and ridicule)*

Mrs. Wimmer: Laugh if you will, but I'll venture a bet on it!

Marshall: *(laughing loudly)* In the morning, Mrs. Wimmer, we'll try yer soup theory. Tonight when we hoist the gates of the forebay, we'll let in as much water as possible. Then in the morning we'll check out the rocks down below and see what's exposed.

Men: *(general chuckling as lights dim)*



*(sound of water) lights up ...
(Mrs. Wimmer stirring a large mixture in a tub – men sitting around eating breakfast)*



Mrs. Wimmer (Fran Addison)

Marshall: *(entering with a nugget in his hat).* Boys, I think we've found gold!

Bennett: *(rush to see).* It's shiny enough.

Stephens: Could be fool's gold. How can we tell if it's gold?

Mrs. Wimmer: Easy. Gold don't melt in lye or boiling fat. Drop it in, Marshall. I know what I'm talkin' about.



Men: *(laughter, then some race off to get more rocks and others gather round. Waiting.)*

Mrs. Wimmer: *(stirs the mix and pulls the nuggets out again. In spoon we see them).* You see, boys. You owe my soup an apology.

Stephens: Well said Ma'am. It is gold, and this is going to be great news!

Marshall: Wait! Wait a minute, everyone. I say we don't tell anyone about this until we get our share. If news gets out, every settler from Mexico to Oregon will be on our backs.

Men: You're right. Let's gather what we can ...

SCENE 15

Glover: I heard about the gold and moved my family there. We panned enough to allow us to get supplies for our journey to Salt Lake.

Jane: But the word of gold spread like a fever across America, across the world.

Glover: Sailors jumped ship, farmers left their fields, doctors left their patients.

Jane: The world went mad!

DANCE, SONG: GOLD FEVER

WE COME FROM OLD KENTUCKY. WE COME FROM TENNESSEE.
WE'VE COME TO CALIFORNIA CUZ THE GOLD IS CALLIN' ME.
WE LEFT BEHIND OUR GOOD FRIENDS. WE LEFT OUR FARMS AND WIVES.
'CUZ WITH THE GOLD WE'LL PILE UP HIGH, WE'LL ALL HAVE BETTER LIVES.



David McOmer, Andrew Wheelwright



GOLD, PRETTY GOLD, SHINY GOLD TO US BECKONIN'
GOLD IN OUR MINDS, IN OUR HEARTS, IN OUR RECKONIN'
A FEVER, A FEVER IT RAGES AND IT YEARN.
WE'VE GOT GOLD FEVER AND WITHIN OUR SOULS IT BURNS.

Glover: But then the lawless arrived. People would find gold, have it stolen during the night.

Jane: Robbers cared for nothing but gold. Often we'd wake in the morning to find the streams reddened with the blood of those murdered during the night.

Glover: It was time for us to leave once again.

(Saints gather up their families, pack up and turn their backs on California forever as gold craze rises to frenzy)

GOLD FEVER, VERSE 2

IN MEXICO WE HEARD IT. IN CHINA! ENGLAND! FRANCE.
WE SET UPON THE OCEANS AND CROSSED ITS WIDE EXPANSE.
WE TOSSED ASIDE OUR FURNITURE, OUR PLOWS AND RAKES
AND SEEDS.
THERE'S GOLD IN CALIFORNIA! THAT'S ALL A BODY NEEDS!

GOLD, PRETTY GOLD, SHINY GOLD TO US BECKONIN'
GOLD, IN OUR MINDS, IN OUR HEARTS, IN OUR RECKONIN'
A FEVER, A FEVER IT RAGES AND IT YEARN.
WE'VE GOT GOLD FEVER AND WITHIN OUR SOULS IT BURNS.

GOLD, GOLD, GOLD, GOLD, GOLD!!
*(THEY DANCE, INCLUDING CLOGGERS, AND ACROBATS DOING
CARTWHEELS, ETC)*



Leslie Huber and J. Hill



Christy Scribner, Leslie Huber, Jessica Stratford, Lora Scribner



Jessica Stratford, James McNamee



Rob Jones, Christy Scribner



Aaron Stahl, Lora Scribner

ACT II

SCENE 1

(Dancers & Singers of Gold Fever have frozen in same spot on stage as we last saw them. Fog willows around them. Lehi gazes upon them.)

Lehi: Many multitudes of the Gentiles came to the land of promise. They did prosper and obtained the land for their inheritance.

(Dancers and singers begin to move to music of "Gold Fever," done in minor key, as if in fruitless search for happiness that cannot be found. Movement which continues through the following:)



Jared Fullmer and Heather McOmber

*WE COME FROM OLD KENTUCKY. WE COME FROM TENNESSEE.
WE'VE COME TO CALIFORNIA 'CUZ THE GOLD IS CALLIN' ME.
WE LEFT BEHIND OUR GOOD FRIENDS. WE LEFT OUR FARMS
AND WIVES.
'CUZ WITH THE GOLD WE'LL PILE UP HIGH, WE'LL ALL HAVE
BETTER LIVES.*

Lehi: *Hearken ye people from afar; listen together. Before ye seek for riches, seek ye for the kingdom of God. And after ye have obtained a hope in Christ ye shall obtain riches, if ye seek them; and ye will seek them for the intent to do good. (Jacob 2:18-19)*

*GOLD, PRETTY GOLD, SHINY GOLD TO US BECKONIN'
GOLD, IN OUR MINDS, IN OUR HEARTS, IN OUR RECKONIN'
A FEVER, A FEVER IT RAGES AND IT YEARS.
WE'VE GOT GOLD FEVER AND WITHIN OUR SOULS IT
BURNS. BURNS, BURNS...*

*(Singers and dancers, disillusioned, exit a few at a time, shaking their heads)
(During following, music segues to Latin beat and fades away as Scene 2 begins.)*

Glover: There was wealth still to be found in California, but not in the golden nugget. The real wealth of California was in the land and in the people who came to live here. The Pacific Pilgrims were only the beginning. In time other pioneers followed, walking in footsteps of faith. One of them was a young woman named Rosa.

SCENE 2

Friend: Oh, Rosa! Is it true that you're going to stay here a while longer?

Rosa: I have to!

Friend: Have to?

Rosa: I had the strangest dream and I must stay here to discover what it means. I dreamed I was with my boyfriend, and ...

DREAM DANCE

(Dance depicts Rosa's Dream. She dreamed that she was with her boyfriend, who she was engaged to. Then there was a house with a road in front of it, and a man she had never seen before started walking down that road. Rosa was now sitting on a park bench by



Rosa's friend (Andrea LaDow) Rosa as herself

herself, and this strange man got closer and closer. Then he sat down by her side. She remembered his face exactly, but didn't know what the dream meant.)

(Video during Dance: View of a high mountain and on the mountain is a house. There is a road coming toward the camera angle from the house. Camera zooms toward house. Fade to misty screen. Then show a park. At appropriate time in music we see close-up of Michael's face on the screen. Dance ends. Video off)



(Nic D'Avila)



Rosa (Larissa McCullum) and boyfriend (Nic D'Avila)



Rosa (Larissa McCullum), Michael Rice as himself

Rosa: That's the dream. It still frightens me even though it happened years ago. I don't know what it means.

Friend: It's only a dream, Rosa.

Rosa: I might have thought that, but all my life I've had dreams that tell me what to do, as if to guide me.

Friend: And you say you've seen him, this stranger?

Rosa: Yes, right over there. See. He's wearing a light suit.

Friend: That's Michael Rice. He's not scary. In fact, he's one of the nicest people I've ever met.

Rosa: Well, I've been avoiding him. I can't help remembering the fright I felt in that dream!

(While Rosa is absorbed in conversation, Michael leaves group and approaches her.)

Michael: Buenos Dias, Senorita. *(says something else in Spanish, then...)* I've seen you around the church for several weeks, but it seems like every time I start over to introduce myself, you disappear in the crowd. I'm Michael Rice.

Rosa: *(nervous)* I'm Rosa Nazariega. Your Spanish is excellent. Where are you from?

Michael: I'm from Missouri. Learned Spanish on my mission to Uruguay.



Andrea LaDow, Rosa Rice, Michael Rice

Friend: I'd better go. (*gives Rosa a "you'll be fine" look*). I'm supposed to meet Brother Santiago. Adios, Rosa.

Rosa: I really should be going too.

Michael: Oh, I was hoping to find out more about you. Only a few minutes...

Rosa: (*nods, but still looks nervous*)

Michael: (*gestures for them to be seated*) Are you all right?

Rosa: (*nervous still*) I'm O.K. I guess INo, you'd think I'm

Michael: (*encouraging her*) Go ahead.

Rosa: Well, you look familiar, like I've seen you before.

Michael: I don't think we've ever met. Maybe I look like someone else. Do you live around here?

Rosa: Actually, I came here on vacation. Then decided to stay for awhile.

Michael: Tell me about yourself, your family, where you come from? Maybe we did meet before.

Rosa: My parents lived in Mexico and didn't belong to any church. For eight years the Mormon missionaries would stop by and try to tell them about God, but my father ...

SCENE 3

Scene of door, two chairs and rug on floor. Other part of stage is dark, set up with hospital bed. Partial wall with picture of Savior hanging there. (Sound of of rain and wind.)

Father: (*standing outside door of house, yelling at two missionaries*) How many times have I told you to stop coming here!?

Elder: (*holding umbrella to keep off rain*) But sir, we just arrived in your town. We didn't know.



Father: Every year it's the same story. More missionaries! Bah! (*slams door – missionaries exit*).

Mother: (*huddles into a shawl*) The rain just keeps coming, Arturo. When will it ever stop?

Neighbor: (*races to house, bangs on door*) Arturo, Rosa. Let me in!

Father: (*rushes to door, letting neighbor in*) What's the matter?

Neighbor: The river's over its banks, waters rising fast, coming this way. You've got to get out NOW!

Father: But my wife. She carries another child.

Neighbor: So you must save them both. Hurry! (*He races away*)

Mother: (*grabs shawl*) I'll be all right. (*She rushes to gather some things*)

Father: *(grabs his sombrero)* Hurry, Rosa.

Mother: *(at door, grabs stomach)* Oh! The pain... Something's terribly wrong. *(She doubles over in pain)*

Father: *(grabs her arms and propels her outside and off stage as lights go out)*

Rosa: Mother was rushed to the hospital where doctors examined her. It wasn't good news.

SCENE 4

(Lights up on hospital bed, door moved to that scene. Doctor and Father stand beside bed.)

Doctor: It doesn't look good. Her water broke. The baby is most likely already dead. The only thing we can do is try to save your wife.

Father: Oh, Rosa *(takes her hand)*.

Mother: Doctor, save the baby. I don't care about my life. Just save the baby.

Doctor: There's no hope, Senora Nazariega. We'll be lucky to save you. Senor, if you'll come with me for a moment. *(They exit, leaving mother alone)*

Mother: *(gazing at the picture on the wall)* Oh Jesus. Save my baby. Please don't let it die. I don't have a church. I don't know anything about churches, but I promise you, if you'll just save my baby, I'll join the church that you show me. Just show me and I'll do it. But please, save my baby... . *(drop to a whisper)* ...Please ...

Lights out. Then lights up on area outside door.

Nurse: It looks as though Senora Nazariega is going to make it.

Nurse 2: But that little baby. She's too far gone. I'm surprised she is even alive.

Nurse: The child is full of infection, can't keep milk down. There's no way she'll survive the night.

Nurse 2: *(opens room door)* Senora, is there anything you need?

Mother: My little girl – is she still alive?

Nurse 2: *(looks sadly at #1)* Yes, but she's very sick.

Mother: Muchas Gracias. Please do all you can for her. Save my baby.

(Nurses exit, leaving door open. Dim light on mother, Other light fades down). Two missionaries walk by door and exit.

Mother: Wait! Mormon missionaries. Come back! *(they can't hear her)* Oh Jesus. Please send them back *(she waits, then grabs bedside button, ringing for nurse)*

Nurse: What do you need?

Mother: Please, I just saw two young Americans walking by, in dark suits, white shirts. Please go look for them. I must talk to them. Quick!



Arturo (Bob Ramos), Mother (Laine Holman),
Doctor (Dante Sanguinetti)

Nurse: *(exits, puzzled, looks everywhere and returns)* There's no one here dressed in suits with white shirts.

Mother: But I saw them.

Nurse: Well, I'll go check the desk. *(exits)*

(Two missionaries pass by the same direction and same manner as before)



Nurses: Blanca Chavez, Rosa Reyes

Mother: Mormon Missionarios! Come back. I need to talk to you! Come back. Why can't they hear me?

Nurse: Are you all right?

Mother: I just saw them. The same two Americanos. Hurry. They just walked by.

Nurse: I will check again. I'll see what visitors have signed in. *(she exits)*

Nurse: *(to Nurse 2)* Mrs. Nazariega must be hallucinating. It's the only explanation. She keeps talking about two Americans in suits. You'd better call the doctor.

SCENE 5

(Lights off on scene, up on foyer scene. Strike hospital set, return to home set)

Michael: Did the baby die?

Rosa: No. Mother took her home, very sick, and cared for her, praying every day for a miracle. She was so busy taking care of her baby that she forgot about her promise. The baby still couldn't eat much, vomited most of her milk and stayed very thin and weak. This went on for over a year.

Mother: *(picks up baby - rocking and humming).*

Father: Rosa, you've been up all night again. You can't keep going on like this. Our little one is just too sick to live. You must quit fighting it.

Mother: No, she must live, Arturo. She must!

Father: *(comes to look at child)* She's hot. How long has she had this fever?

Mother: All night.

Father: She's scarcely breathing.

Mother: Why won't God heal her? Why? *(gasps)*



Father: What's the matter?

Mother: My promise. I forgot my promise. *(She bundles up baby, starts to leave)*

Father: But where are you going?

Mother: To keep a promise, if it's not too late *(rushes out door)*

(Lights remain on scene, also up on foyer scene)

Rosa: Mother caught the first taxi that came along and asked for the Mormon Church. The taxi driver had no idea where it would be. They crisscrossed our small town over and over until they came to a building he thought might be the right place.

(Lights up on scene – Pantomime the following)

Rosa continues: She was met by the branch president. The two missionaries she had seen in the hospital came into the room as she spoke. She recognized them, but they didn't know her. They had not been in the town before. The president anointed the little baby and prayed for her health. The fever immediately went down.

(end of pantomime. Lights out).



*Missionaries (Jared Fullmer, Jake Davis),
Mother (Laine Holman), Branch President (Jose Topete)*

SCENE 6

(clear set under following dialogue ...)

Michael: Let me guess. Were you the baby?

Rosa: Yes, and because of this blessing, I've always had wonderful health. You'd never know that I was at death's door for a year and a half.

Michael: I'm glad you lived. Your story is fascinating. I hope you'll consider me a new friend.



Rosa and Michael Rice

(Video continues, scenes of courtship, marriage, their children under the following dialogue):

Jane Glover: *(enters, putting hands on their shoulders)* Aye, she will, young laddie. It won't be long before you'll fall in love, get married and find your way to Santa Rosa, a unique pair of pioneers. *(All exit.)*

(Lights down: Up on Lehi)

Lehi: *Thus saith the Lord... behold, I am God; and I am a God of miracles, and I will show unto the world that I am the same yesterday, today and forever; and I work not among the children of men save it be according to their faith. (2 Nephi 27:23)*

SCENE 7 - The Tran Family Story

(Video: "Saigon, April 1975" with Vietnamese music under)

President The: *(prerecorded)* The Tran Van Nhon family lived in Saigon, Viet Nam, where Nhon Tran worked for many years assisting the American government officials who were there. But war between North and South Viet Nam became more intense and their lives were changed forever.

(Lights up – Mother, Tran, and their children standing on apron)



Mother: *(to younger children)* You must be brave, my children. When we get to the orphanage, you must not cry or look at us. The Americans must believe that you are orphans.

Child 1: *(clinging)* We don't want to go, Mother. We want to stay here with you.

Father: The North Vietnamese are marching toward Saigon. I'm a confirmed enemy of the revolution. Our whole family is in danger. We may even die in prison.

Mother: This is the only way that some of us can escape. We want you to live ... for us.

Father: God will watch over you. Remember to pray and be brave.

Mother: Now we must hurry. *(As Mother and children exit, Father and remaining children are consumed with grief as lights fade down)*

President The: Nhon held back his tears and even tried to flash an encouraging smile at the children to give them hope, but when the tears started rolling off, pandemonium broke loose. They all wept uncontrollably. A few days later they were faced with another hard task.

(When lights come up, Tran is seen with a large stack of books and papers. Red flame effect light flickers from off stage, glows on Tran's worried face. Stop video)

President The: *(enters)* Brother Tran, have you finished burning all the church materials yet?

Tran: It's slow going. If we build the fire any larger, it might attract attention of the Communist spies.

President The: That would defeat our purpose – to protect the members from reprisal.

Tran: The Communist forces are now close to the city. I just hope we can finish in time.



Nhon Tran (Greg Wilde), President The (Trung Tran)

President The: What about your family? Where will you go? What will you do?

Tran: I don't know. I had hoped the Americans would help us. I spent years in their service, but they seem to have forgotten me in their haste to get out of Viet Nam.

President The: You have done a great service to them. As well as to our Branch of the Church. If only we could get everyone out.

Tran: I'm afraid the Communists will consider us American sympathizers.

President The: You are right, I'm afraid. We will be sent to prison camps.

Tran: That is why I must get back to burning the books. *(shakes his head, holds book up to gaze at it)*. Burning the words of God! Here, in this font, my wife, my children...we were baptized. Here we promised to keep these words. Here, His Spirit burned in my soul!

President The: Now we must let go of the place ...but we must never let go of the Spirit! We must never give up for our children's sake. Tell me, is there any news about your youngest children?

Tran: That is what troubles my heart the most. We sent them to safety while we had the chance. *Operation Baby Lift* they called it. But now we weep for them every morning and every night. How can I live not knowing what became of them? But, President The, was it the right decision? *(grabs books in frustration, starts to exit)*

President The: *(stopping him)* You did as the Spirit dictated.

Tran: Our home is like a funeral home – so much sadness.

President The: I'll finish burning the books. I can do this. Your family – that's what's important now! Here, sit down, Brother Tran. The Lord has a blessing for you. *(He places his hands on Brother Tran's shoulders)*

President The *(continuing)*: I felt inspired to bless Brother Tran with courage and commanded him to go forward to find his lost children and to be reunited with them again.

(Lights dim. Vietnamese music begins in background ...)

(Lights up on Tran on extension. Video under song portrays his thoughts)

Song: *FATHER, YOU KNOW I'M A CAREFUL MAN*



Nhon Tran (Greg Wilde)

*FATHER, YOU KNOW I'M A CAREFUL MAN, BUT NOW,
NOW LOGIC IS FAR FROM MY MIND.
MAYBE, MAYBE NOW I NEED THY HELP.
THOU ART OMNIPOTENT AND I, SO SMALL.
I HAVE COME TO A POINT IN MY LIFE WHEN I,
WHEN I MUST RECOGNIZE THAT MY STRENGTH,
MY DETERMINATION, MY WISDOM HAS ITS LIMITS.
AND NOW I KNOW THERE IS NO SUBSTITUTE FOR THY HELP.
I'VE NEVER PRAYED MUCH, BUT FATHER, I PROMISE THEE
IF THOU WILT HELP ME TO FIND MY CHILDREN
I WILL BE FAITHFUL, FOREVER FAITHFUL TO THEE.
AND WILL SPEAK FOR THY GLORY UNTIL THE DAY I DIE.*

(at end of song he gets an "aha!" and exits to get briefcase. Lights dim)

SCENE 8

President The: A series of miracles came their way

(Lights up on embassy being evacuated. On stage is doorway, inside room is desk, phone, and two soldiers packing up boxes. Downstage stairs are guarded by armed military who fight to keep people from breaking into the Embassy compound. Lots of shouting and pushing. Tran comes out with folder under his arm, looks at situation, is worried.)

(Sounds of bombs and machine gun fire in distance). Spotlight follows officials up an aisle to military drum cadence; Officials dressed in suits cross the platform stairs, Tran, folder under his arm, gets in step behind them. Two military guards with guns salute as they pass. When officials reach side stairs of platform, Tran hugs the proscenium arch, hiding until the officials have exited. He backs away, looking nervous.)

Tran: Dear God in Heaven...Please help me. If I follow them further, I'll be arrested. *(Tran turns and slowly approaches door, hesitant, finally enters) (Americans look up in surprise)*



American 1: What do you want?

Tran: *(gathering his courage)* I'm Nhon Tran, official interpreter for the American Government for over ten years. I have here my docier as proof. *(Hands it over)* If you look it over, you will see that I must not be arrested by the Communists. My knowledge could prove most damaging to your government ... were the information forced from me by torture.

American 1: *(looks it over, passes it to American 2).* You entered this embassy illegally. I should have you arrested. Get out! *(American 2 hands folder to Tran with look of regret)*

(Tran exits sadly, shutting door. Stands for a moment bewildered, then turns toward the way he entered the building. Meanwhile, American 1 picks up phone and reports Tran)

American 2: *(slips out the door)* Wait, Mr. Tran. Don't go that way. You'll be arrested. Come with me. I'll show you a private door to the outside. *(They head to opposite side of platform from where officials exited)*

Tran: Thank you. You must understand I had to do something for my family.

American 2: Mr. Tran, I can't let our country just leave you to the Communists. Meet me tomorrow at 1500 hours, near the park. I'll help you. Hurry! I've got to get back before I'm missed. *(American 2 returns to room through door as lights fade out.)*

SCENE 9

Video shows family photos... under ...

Lights up downstage. Family is seen in home position, doing whatever.

Tran: *(enters)* Mother, children! *(He gives each of them a heartfelt embrace).* I bring good news. This day has been filled with many miracles I can't even begin to tell them all to you.

Child: Oh, Father... *(hugs him)*

Tran: All those wasted years! Looking for wealth and position? Now I know that what was truly important I left behind, forgotten, unappreciated at home! Oh, I hope it isn't too late to tell you how much I care, how much you mean to me!

Teenager: What you have said, Father, you have always shown. We know you love us.

Wife: And what is this news, Nhon?

Tran: We're getting out of Saigon!

Wife: I don't understand.

Tran: There's no time to talk now. Gather your things, only what you can carry.

Wife: *(as they rush about)* Does this mean we are going to see the orphan children again?

Tran: So that's what we call them now, is it? Yes, we will see them, if God is willing. We are leaving tonight. We will leave the lights on and the door unlocked so no one will suspect.

Wife: I'll bring a small food bag so we won't go hungry. And a few pictures.

(Music intro begins...)

Child: How long will it take?

Tran: I don't know. I think we'll be out before morning. *(Family continues to gather belongings as **Choir begins faith theme.**)*



Starting in back:
Nga, Anh, Hoa, Phuong, Thuy, Nhon, Van, Bich



Two photos that the Trans were able to bring out of Viet Nam: Anh, Trung, Van, Bich, Phuong, Nga, Thuy

Song: "OURS WILL BE HIS FOOTSTEPS"

THROUGH THE MISTS OF WAR ... THE BOMBS AGAINST THE SKY,
GOD'S HAND REACHED OUT TO HELP US, WE COULD NOT DENY.

HE WOULD GUIDE OUR FAMILY TO A PROMISED LAND,
BUT WE MADE A PROMISE BEFORE WE TOUCHED THE SAND.

(FAMILY KNEELS IN PRAYER)

OURS WILL BE HIS FOOTSTEPS. OURS HIS WAYS WE'LL TROD.
WE WILL BE HIS PEOPLE. HE WILL BE OUR GOD.

(one by one, each sneaks away from house as if going on separate errands) Lights out.

SCENE 10

Sounds of war increase. Video begins: Scenes of frantic people, Saigon embattled, helicopter on roof with people trying to get on, etc. while on stage crowd of nervous people gather. Americans are pushed to head of crowd and exit leaving Vietnamese bunched and worried. Family hurries in. President The enters from another direction. They see each other, meet and embrace.

President The: God's love for us has brought this chance. He will carry you away from this. And my family as well.

Loud Speaker: Nhon Tran and family, please board now!

President The: That's you (*Hugs them and moves backward*)

Tran: Aren't you coming?

President The: No. God has other plans for me. I must stay here with those who could not escape. (*family reacts with sorrow and worry*) Goodbye, Brother Tran. Better hurry! God be with you 'til we meet again! (*he exits*). (*Family exits, leaving crowd still milling.*)

Video: photos of (1) Siagon, (2) airplane, (3) Guam, (4) refugee camp, (5) Tran on phone, (6) President Kimball, (7) supplies coming into camp, (8) Camp Pendleton, (9) President Kimball at camp, (10) people listening to him, (11) Tran on the phone. Pictures of children, (12) Pictures of father, etc.



Camp Pendleton: President and Sister Kimball meeting Nga, Brother and Sister Tran, Anh - 1975

Voice of Tran: (1) As our plane lifted into the air, we were shot at from the ground. (2) Soldiers on the plane opened the door and shot back to cover our take-off. We headed for a refugee camp in Guam. (3) There were so many of us. (4) We didn't know where to turn so I phoned the only person I knew lived in America, (5 and 6) President Spencer W. Kimball, the President of our Church. Called collect! I didn't know it, but it was the middle of the night in America. I got right through. Another miracle. (7) That call resulted in much help and relief for the refugees. (8) Soon we found ourselves at Camp Pendleton. (8) President Kimball was there to meet us. (10) Since I had been an interpreter before, I was able to help those in the camp find places to go. (11) Desperate to find our missing children, I contacted the Red Cross. (12) My heart ached with no word from them or from my family left behind in Saigon. (*End Video. Lights up on stage.*)

SCENE 11

(*On Stage is doorway representing office, inside is table with papers, chair, telephone*). Family is seated outside, waiting for their father. Inside is officer of camp and camp secretary.

Camp Official: (*seated at desk*) Nhon Tran, a returned letter for you.

Tran: (*crestfallen*) The letter to my father never got delivered. I should have known. Saigon fell to the Communists the day after we left. Ours was probably the last plane out.

Camp Official: You must feel fortunate. So many didn't make it out!

Tran: Fortunate? Quite the contrary. My family and I escaped but my father, my brothers, and sisters. What of them? I grieve when I remember the mist shrouded mountains and the sampans floating on the river. Fortunate? Perhaps, but guilt, sadness and anxiety consume me. You see I have four children... (*he can scarcely speak*) ...I still cling to the hope of seeing them again. (*Grieving, takes letter and goes off to the side as if to another room*)

Secretary: You know he's looking for his lost children, don't you?

Official: Operation Baby Lift? (*shakes his head*) Some of the planes didn't get off the ground. Those children never had a chance.

(Red Cross volunteer enters, children following behind. They see their mother and rush to her)

Mother: Children? Oh, Nhon, quick! The children!

Tran: *(rushes outside, is embraced by all)* Oh, my dearest children!

Red Cross volunteer (to Official): They were at a Catholic orphanage in Mt. Angels, Oregon. We rushed them down here as soon as we learned their parents were alive and searching for them.

Tran: To think that our children were living happily on a hill full of angels! God did hear my prayers. He gave me hope against all odds. *(To the official...)* And now you see, I have my family back at last! *(They freeze in picture of excitement and joy)*



Music underscores the following (imitate Far East style)

*Reunion with the "Lost Children" -
Nhon, Phuong, Thuy, Hoa, Van*

William Glover: So they were united at last. And they found their new home in Santa Rosa where they took their place among the other pioneers to California.

Lights down on family, light remains on Glover

SCENE 12

William Glover: Many refugees fled to Santa Rosa to find freedom. The Laotian Saints also fled the ravages of war, leaving their beautiful country behind to begin a new life here. Their music and dance help keep the memory of their homeland alive.

*Video of Laos
during... .*

*Dance:
LAOTIANS
"REV PAAJ"*



Tria Yang, Mai Yang and Ka Lo

Jane: In 197___ the Hernandez family faced a crisis that brought them to take that first footstep of faith.

SCENE 13 (The Jesus Hernandez Story)

(Villagers gather for noon meal and rest. Jesus Hernandez is sitting at table in front of his house, talking with friend.)

Idalia: Seems like meal time is shorter and the days grow longer.

Maria: That's the trouble with farming. Some say we're lucky to have land of our own, but our land is too small to feed eight children. Jesus works and works. Still we have little money. Some days our children go to bed hungry. Where is the end to it all? *(Maria crosses to Jesus)* Have a little food, Jesus.

Jesus: No, Maria. I'll just have something to drink.

Maria: Please, Jesus. You work so hard.

Jesus: But the sun drives hunger away. I'm just thirsty.

Maria: *(walks away, worried)*

Jesus: *(drops his head in his hands)* I could use a long siesta.



Maria (Adriana Topete), Idalia (Annette Avila)



Armando (Javier Ruelas), Jesus (Juan Topete)

Jose: Listen to your wife. Eat, hermano. You shouldn't drink on an empty stomach.

Jesus: And if I eat, who will go hungry? My wife? My daughter? There's no end to the hunger.

Jose: There is a way! What Armando said this morning... He's going North. There's work in the fields up there. Money, Jesus! American money to feed our families!

Jesus: How can I leave Maria with eight children to care for?

Jose: She cares for them whether you're here or not. I'm going to find Armando. Come with me. *(They get up, Jose eager, Jesus obviously dubious)*

Idalia: Your man didn't eat, Maria. *(Clearing off table)*

Maria: I know, but what is a man to do? He works so many hours, he doesn't feel like eating between.

Idalia: This morning my husband told me he wants to go North. Many of our men are leaving *(sits down, shaking her head)*

Maria: Oh, Idalia! *(consoling her)*

Idalia: You know what happens then. They never come back. Oh, Maria, I'm afraid.

(Armando, Jose, and Jesus return...)

Armando: *(to Jose)* Done! We leave as soon as we can get our things together. And you, Jesus? Will you come with us?

Jesus: I must talk to Maria first. *(He comes to Maria, gestures for her to sit at the table)*
Maria, there is a chance to make a new start for ourselves. Armando tells me there is work in California.

Maria: And you want to go?

Jesus: Only if you agree. It will give us a chance we can't have here. *(She nods)* But if I go, it will leave you to care for the family. I don't know if that is such a good thing.

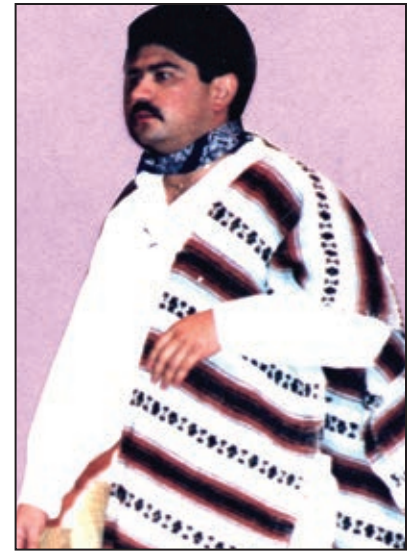
Maria: *(Puts her hand on bottle as Jesus lifts to drink)* I care for the children anyway, but who will care for you? Tell me that?

Jesus: *(Looks at her hand on bottle, then looks down, thinking)*

Maria: Will you keep driving yourself every day without thinking once in a while of yourself? And there is another problem. How will we keep our family together once you are gone? It will be so hard.

Jesus: It will be very hard, yet... Oh, Maria. If I work and send the money here, then I will know that you are all right. It will give me hope to keep going.

Maria: And you won't work yourself into the grave? *(pointing to the bottle)* Or let this take over when you are too tired to think?



Jesus: I will try, Maria. But we need this chance and I fear it won't come again. Sometimes it's worth giving up what has been our life, what we've always known. Only then can we make room for the dream that might be.

Armando: *(returning with his things)* Well, Jesus?

Maria: Then it is our time to dream. At least we will try. *(Maria hugs him, then as he enters house she rushes to Idalia, console each other. Children enter.)*

Child: Mama! Where is Papa going?

Jesus: *(comes out with bundle tied)* To get money for you, children. *(To Maria)* For all of you *(they embrace, he leaves with the others)* Don't worry, Maria. I will return. You have my word!

Lights dim, leaving special.

SCENE 14

(Video during dialogue: Mexican rural scene, faces of Hernandez family when they were young, deprivation of the family, then Sonoma County, workers in vineyard)

Maria: *(crosses to special, sits, sews)* It wasn't easy with Jesus gone. We lived off the land, eating only what the children and I could grow. We didn't have money to buy clothes, but I taught myself to make things with a bit of cloth, a needle and some thread... Months passed. At first there were letters – a little money. For many in the village, the letters grew fewer. Then no more came. Families broke apart. But Jesus was always there, writing, sending money. Yet, I was worried and prayed for him every day. Afraid that he was working too hard, working himself to death. *Lights up as ...*



Idalia: Oh, Maria! What a wonderful day. With word that your Jesus is returning, the whole village is waiting to welcome him home.

Maria: I can't believe it, myself. Oh, Idalia, how can I thank you for this beautiful dress?

Idalia: Please, Maria. It is my gift. You've gone through so much.

Jose: Look, everyone! Look who I found coming down the road!



All: *(shout a welcome and hug him)*

Jesus: *(breaking free, heads for his wife) Maria!*

Maria: Jesus! *(they embrace) I can't believe my eyes.*

Jesus: It's been a long year and a half, but I'm back like I promised ... and with money. *(waves it)*

Maria: You have money?

Jesus: *(shows her) More than money, Maria. Much more than money.*

Villager: *(comes out with bottle) This calls for a celebration (pours a glass and offers to Jesus)*

Jesus: Gracias, Amigo, you keep it.

Villager 1: Keep it? What is this talk, Jesus?

Jesus: *(to Maria) This is what I wanted to tell you, mi vida. To work, to eat, to drink. These things are no longer my master.*

Maria: *(astonished, happy) Oh, Jesus! ... what? How ...?*

Jesus: Come children, come friends, let me tell you what happened to me in California!

Music begins. Video of California farmland, workers, Jesus writing letters, Jesus reading Bible, he opens the letter from friend.



Jesus Hernandez (Juan Topete)

Jesus continues: When I got to California, the warning you said, about alcohol being my master – those words kept coming to me. I was lonely, Maria, so to keep from burying myself in drink, I buried myself in reading – reading the Bible. God's words helped but I needed to be with other people. I needed a church to keep me away from the alcohol. Then one day a letter from my friend, arrived.

(Video – letter in Spanish, morphs into English – recording of Jesus reading letter)

“Dear Jesus,
I was so happy when you wrote that you had stopped drinking. You told me you have been reading the Bible and that you are searching for a Church. I am sending two missionaries from my church. Please welcome them and listen to their message.”

SCENE 15

Jesus stacking load of grapes, cleaning the area of debris.

Missionary 1: Are you Jesus Hernandez? The rancher told us you were working late today.

Jesus: Si. I wanted to clean up before tomorrow. And work helps to pass the time.

Missionary 1: My name is Elder Jones. Your friend asked us to stop by and see you.

Missionary 2: I'm Elder Lowe.

Jesus: You already know my name, "Jesus."

Missionary 1: *(as they all shake hands)* Glad to meet you.

Missionary 2: Need a hand there? *(picks up the grapes to help, other elder assists)*

Jesus: Gracias. *(Reaches down and tosses an empty bottle away)* The grapes are light compared to this thing. It can weigh down your soul.



Elders (Daniel Lowe and Robert Jones), Jesus Hernandez

Missionary 1: You speak as one who knows.

Jesus: I work and I read the Bible every day. But it is hard to keep one's mind away from the drink when it has been your master. I don't want the drink to get control of me again.

Missionary 2: Your friend told us you read a lot. We brought you this *(hand him a Book of Mormon)* It is another testament of Jesus Christ.

Jesus: I will read it and see for myself. *(Lights down. Then up again on stage)*

SCENE 16

Jesus: That night I began to read the two books, compared them. It was as if they belonged together. I knew they were both the word of God. When the missionaries returned they asked me if they could pray for me. I already knew how to pray – a little. But when the missionaries prayed with me, I felt the spirit like never before. So I was baptized.

Maria: You? I don't know if I can believe that. An alcoholic to become a Mormon?

Jesus: It's true. And now I'm a church leader in Santa Rosa. An Elder.

Maria: An Elder! You must tell us everything, Jesus. If this church has saved you, then I want to know more – *(to children)* we all do.

Children: *(reaction)* Si, Papa!



Jesus: I want you all to know because at last I'm free. I'm so happy to be home again! (*Hugging all of them with pure delight*) Look at you! You've grown taller. Look at me. I've changed too. I didn't have the power to do it by myself. But I've learned that, if, in your heart, you really want to change your life, you can ...if you have the Lord's help.

Maria: And this has happened? It is like a dream come true.

Child: Oh, Papa. We missed you so much!

Jesus: And I missed you. All of you!

Maria: It is hard to be apart.

Jesus: That is something that my church has taught me. Families need to be together. I have given it much thought. Perhaps we can be together. Listen. We can work our way to California. Jesus, Francisco! You can come with me and work the vineyards next season. We'll earn enough money to bring the others.

Child: But how long would that take?

Jesus: Even if it takes five years or ten or a lifetime. We will have a good life for our family – with God's help, we will!

Family: Lo haremos!

Villager: Jesus. We celebrate your return.

Mama: No, we celebrate the return of life for all of us. Our family lives again.

Villagers celebrate the transformation:

HISPANIC SONG AND DANCE
"EL RASCAPETATE" AND "LA BAMBA"

Family and friends freeze in picture of pure joy.



Hernandez Family with friends, Idalia and Armando



Kerry and Rolando Ampuero



Iban Ramos and Vanessa Pardo



Kaipo Ramos and Rosa Rice



Rolando Ampuero



Jeff and Andrea LaDow





*Jesus and Maria Hernandez and Family
Left to right: Jesus, Maria (daughter), Maria (wife), Ernesto,
Silvia, Ruben, Lupe, Lucia, Francisco, Jesus*



Jane Glover: *(enters)* It didn't take a lifetime for the Hernandez family to achieve their dream, but it did take twenty-one long years. Finally they were reunited here in Sonoma County. Young Jesus and Francisco earned enough money to send themselves on missions to their own people in Mexico. And young Maria, she served an English-speaking mission in Texas.

SCENE 17

Video of puzzle pieces at random, they keep moving and changing as if trying to come together.

Jane *(continues):* Life is an adventure full of scenes that seem unrelated. Often these scenes are actually events in a greater picture, pieces of a puzzle, that together bring meaning to life.

Video: Scenes of Denmark. On stage, woman lying on death bed, old Bible and box sitting on table nearby. Her daughter is at her side, on chair, son, Ralph, standing at end of bed)

Mariane: Come closer, Winona. My time is short. I have something important to tell you.

Winona: *(pulls chair closer, reaches for mother's hand).*

Mariane: I want you to have the old box – there on the table. It doesn't look like much but it is the most valuable possession I have.

Winona: Family jewels?

Mariane: In a way. They are a treasure from my mother who came to the West from Denmark in 1877.

Winona: *(picks up box and opens it, takes out a letter)* Letters?

Mariane: Mother's treasure was her family. These were her only tie to her loved ones back in Denmark. They contain a history of our family that spans 150 years.

Winona: But I can't read Danish, Mother. All I have is that old dictionary.

Mariane: One day you'll read them. You'll see. *(fading away)*
You'll see.



*Rob Jones as Ralph (21 years old), Peyton Maloney as Winona
and Pat Schneider as Mariane*

Music of "Remember Me" segues into next scene.

SCENE 18

Lights down on stage, up on platform. (Sound of cheering, noise of a crowd)

CHOIR: BYU COUGAR FIGHT SONG

*OH! RISE AND SHOUT, THE COUGARS ARE OUT, ALONG THE TRAIL TO FAME AND GLORY.
RISE AND SHOUT, OUR CHEERS WILL RIGHT OUT, AS YOU UNFOLD YOUR VICT'RY STORY.
ON YOU GO TO VANQUISH THE FOE FOR ALMA MATER'S SONS AND DAUGHTERS.
AS WE JOIN IN SONG, IN PRAISE OF YOU, OUR FAITH IS STRONG.
WE'LL RAISE OUR COLORS HIGH IN THE BLUE AND CHEER OUR COUGARS OF BYU.*

Two benches representing bleachers. Mona 1 enters, sits on 2nd bench. Two others enter, sit on front bench, place their school books and jackets between them. Enter Ralph 1, tries to sit down. Decides on seat by Mona 1. Trips over her shoes, falls at her feet.

Front Couple: *(looks back)* Shh!

Ralph 1: So sorry, *(Picks himself up, brushes off)*



BYU Cheerleaders: Heather McOmber, Jessica Stratford, Leslie Huber, Tara Wilson

Mona 1: Are you hurt?

Ralph 1: Just my ego. I'm afraid I've ruined your shoes.

Mona 1: *(looks down at her shoes)* Not much you can do to these.

Ralph 1: Say, those are unusual shoes.

Mona 1: They're all I've got. I just arrived from Denmark a week or so ago.

Ralph 1: I thought I detected an accent.

Mona 1: *(miffed)* Accent?



Ralph 1: Actually, your English is terrific. Better than my Danish. (holds out his hand) The name's Ralph, Ralph Hoyal. I went on a mission to Denmark. My family came from there – a long time ago.

Mona 1: I'm Mona Lisa.

Front Couple: (*miffed, rise and leave*)

Ralph 1: (*sits, stretches out his legs*) Ah, that's better! What brings you to America?

Mona 1: Long story.

Ralph 1: (*sits beside her*) Hey, I love stories. Go for it.

Mona 1: I grew up in the town of Herning. School there was always hard for me, all but English, so I spoke English every opportunity I had. I even began to think in English. I heard about the church from a friend, studied it for months. The teachings about Christ rang true.

Ralph 1: And you joined the Church.

Mona 1: Eventually, I was only fourteen then and had to wait until I was eighteen before I could be baptized. I don't know when I first decided to come to America. It was something that was always in me.

MONA SINGS: "ALWAYS INSIDE ME"



Marina Evju as young Mona Lisa and Rob Jones as young Ralph Hoyal

*IT WAS SOMETHING THAT ALWAYS WAS IN ME.
KNOWING THAT'S WHERE I SHOULD BE.
HOW I YEARNED TO MASTER ENGLISH!
AS IF THE WORDS, JUST SPEAKING IT, COULD
SET MY SPIRIT FREE.*

*I WAS HOME. IT WAS MY LANGUAGE,
BORN TO SPEAK IT! I KNEW IT WAS ME.
MY LIFE IS LIKE A PUZZLE.
AMERICA, AMERICA IS THE KEY.*

*I KNEW ONE DAY A PICTURE WOULD FORM –
FORM MY LIFE. THIS I COULD SEE.
THE CENTER PIECE OF THE PUZZLE IS HERE.
SO WITHOUT IT NO PICTURE WOULD EVER BE.
THE DESIGN WOULD BE ALTERED.
AND I'D NOT FULFILL MY DESTINY.*

*GOD POINTS OUT EACH PIECE OF THE PUZZLE,
HE'S GUIDING EACH STEP OF THE WAY.
LIKE A VOICE THAT IS ALWAYS IN ME
SHOWING JUST WHERE I SHOULD BE.
LIKE A VOICE THAT IS ALWAYS IN ME – MY
GUIDE, ALWAYS INSIDE.*

Mona 1: So here I am, and I still don't quite know why.

Ralph 1: (*takes her hand, smiling*) Maybe I do.

Mona 1: (*smiles back*) They exit together as ...

Scene 19

Lights up on room with bed, new quilt, table computer, lamp. Mona 2 standing there.

Voice of Mona narrates: It wasn't long until we were married. A few years later, Ralph's mother gave me the letters and the old dictionary she had purchased when she was only seventeen. It played an important place in the puzzle. I used it to translate some of the more recent letters. Every spare moment I was at my computer, translating these letters, word for word. But the older letters were in a script that was unfamiliar. I could see that they were a record of my husband's family. But writing from a century ago was strange and the ink so faded that I couldn't even tell which way to hold the page. For years I studied them. I even took them to Denmark and showed them to relatives, but no one could read the old script. Returning home I considered giving up (*she falls asleep*)



SONG: "REMEMBER ME!"

(Ancestors in white enter, one at a time singing):

REMEMBER ME! REMEMBER ME! REMEMBER ME!

**CHOIR: THOSE ARE NOT JUST LETTERS THAT YOU HOLD IN YOUR HAND.
THEY ARE ALL THAT'S LEFT OF US, A TINY FRAGMENT OF OUR LIVES ON EARTH.**

WITHIN THE PAGES YOU WILL FIND THAT WE STILL LIVE THERE.

WE LAUGH, WE CRY, WE VOICE OUR DISCONTENT AND SHARE OUR FAITH.

PLEASE, DEAR DAUGHTER, DON'T FORGET US.

DON'T GIVE UP. YOU ARE THE ONE WHO CAN REACH ACROSS TIME.

PLEASE TURN YOUR HEART TO US. WE ARE CALLING TO YOU.

ANCESTORS, ONE AT A TIME:

REMEMBER ME! REMEMBER ME! REMEMBER ME! (THEY WAKE HER)



Kalleen Cooper as Mona Lisa and Pat Schneider as Ancestor

Music continues under:

Ancestor: Read one of the old Danish letters.

Mona: (*sleepily as she wakes, then digs out a letter*) I can't read them.

Ancestor: (*hovers near Mona, behind her ...*) Read one of the old Danish letters.

Mona: (*picks up the top letter. They are all stacked on the desk. She looks at it and looks at it*) Wait! That's what that word means ... (*grabs a pencil and pencils in the letters above the words.*) It's a letter to Winona's mother from her sister in Denmark! Her mother died. Here's the date. Do we have that? (*She grabs a genealogy chart.*) Here it is. Her name ... birth date, but no death date. (*She wakes up Ralph, excited*) Wake up, Ralph. You won't believe this! I can read this old letter.

Ralph: *(groans sleepily)* Oh, Mona. Go back to sleep. You can do this in the morning!

Mona: No! Somehow I feel that this gift is only temporary. I have to hurry and work on more letters before I lose it.

Video shows calendar pages flying by while Mona reads and types up letters. Relatives in white encourage her. Ralph rises, goes out, comes back in different tie or jacket. She madly types away. Music shows passage of time like a clock ticking away.

Ralph: How are you doing, dear?

Mona: Fine *(never looks up)* *Music keeps ticking.*

Ralph: *(exits and returns in different clothes again)* How's it going, dear?

Mona: In the refrigerator ... *(totally absorbed)*

Ralph: *(exits, shrugging, returns with a plate, new outfit. Holds out some food. She doesn't even see it).* How's it going today, dear?



Mona: *(rises, shaking off fatigue)* All done...except this one. I just can't make out this one word. *(Starts to walk away when relative gestures to her, whispers encouragement)*

Ralph: Let me see *(takes page)*. Looks like it's from an old Bible. See, the date is 1814.

Mona: *(She takes it back, puzzles over it again)* I'll never get that name. *(Ralph, tired out, climbs into bed and goes to sleep).* *The music ticks on for a moment, then ends.*

Ralph: Mona, it's late. Can't this wait til morning?



Kalleen Cooper as Mona, Jed Cooper as Ralph

Mona: *(starts to leave, when the ancestor pulls her back)* I guess you're right, but ... *(she goes back to the page. Man stands behind her, whispering ... she puzzles over it)* Knud Jensen!

Ralph: What? *(Man in white drifts to lamp area)*

Mona: Knud Jensen! That's it!

(Man stretches out his hand. Lamp goes out, then brightens to full. She stares at it and then at the letter)

Mona: It is. Look, Ralph. *(wakes him)* The man's name is Knud Jensen.

Ralph: *(Looks at his watch).* Mona, it's 2:00 a.m.! *(Tired, he takes the page)* How did you get Knud Jensen out of this scribble?

Mona: I don't know if you will believe me, but it was as if he came here, came from the spirit world to help.

Ralph: *(looks at his watch again, then is startled by seeing the date)* Mona! Look at this... the page is dated, Oct. 13, 1814. Do you know what today is? *(Mona shakes her head)* October 13th!

Ancestors in white smile happily behind them as lights dim. Lights up on special.

William Glover: Our Prophet Joseph Smith in 1823 received a revelation
“Behold, I will reveal unto you the Priesthood, by the hand of Elijah the prophet,
before the coming of the great and dreadful day of the Lord. And he shall plant
in the hearts of children the promises made to the fathers, and the hearts of the
children shall turn to their fathers ...” (Doctrine and Covenants 2)

Jane Glover: ...Just as it did to Mona Lisa Hoyal.

Music intro for finale begins.

SCENE 20

Lehi: Awake! And hear the words of a trembling parent. ... I desire that ye
should remember to observe the statutes and the judgments of the Lord ... This
has been the anxiety of my soul from the beginning. (2 Nephi 1:14-16)

(following based on words by President Gordon B. Hinckley)

William Glover: It is good to look to the past to gain appreciation for the present and perspective for the future.

Jane Glover: It is good to look upon the virtues of those who have gone before, to gain strength for whatever lies ahead.

William Glover: It is good to reflect upon the work of those who labored so hard and gained so little in this world, for out
of those dreams and early plans, has become a great harvest of which you, the Californians of today, are the beneficiaries.

Pomo rhythm begins, they dance for sixteen bars, then Polynesian rhythm joins first beat. They dance their own while Pomos continue. Guitars come out, strum to beat. Hispanics dance. Western beat adds on. Western style joins in. Strings on top. Former colonists, pioneers join in European style. Bagpipe added. The stage is a whirl of these dancers, each in their own style. Dance eventually becomes one for last sixteen bars. Lehi remains on his rock for final song.



Liesel Wheelwright





Ted Bliss, Ketut Masyadi, Linda Colton, Yang Lee, Cynthia Payne, Sister-in-law of Yang Lee



*CHOIR AND EVERYONE ON STAGE: FINALE SONG:
"HE WILL BE OUR GOD"*

*THROUGH THE MISTS WE SEE
THE ONES WHO CAME BEFORE
IN THE LAND OF PROMISE
THEY OPENED UP THE DOOR.
NOW IT IS OUR COUNTRY
GIV'N INTO OUR HAND
BUT WILL WE REMEMBER
AS WE WALK THE LAND?*

*OURS WILL BE HIS FOOTSTEPS,
OURS HIS WAYS WE'LL TROD,
WE WILL BE HIS PEOPLE,
HE WILL BE OUR GOD*





*“WE WILL BE HIS PEOPLE
HE WILL BE OUR GOD”*



FAITH IN EVERY FOOTSTEP

(WORDS AND MUSIC BY K. NEWELL DAYLEY, JANUARY 1997)

A MARVELOUS WORK HAS BEGUN TO COME FORTH
 AMONG ALL THE CHILDREN OF MEN. O YE THAT
 EMBARK IN THE SERVICE OF GOD, GIVE HEART,
 MIND, AND STRENGTH UNTO HIM; FOR PROPHETS
 HAVE SPOKEN AND ANGELS HAVE COME TO LIFT THE
 WORLD FROM SIN, THAT CHRIST MAY REIGN OVER
 ALL THE EARTH AND BLESS HIS GATHERED KIN.

CHORUS: WITH FAITH IN EV'RY FOOTSTEP,
 WE FOLLOW CHRIST, THE LORD;
 AND FILLED WITH HOPE THROUGH HIS PURE LOVE,
 WE SING WITH ONE ACCORD.

THOSE MARVELOUS SAINTS WHO EMBRACED THIS GREAT WORK AND SHARED IT IN LANDS FAR AND NEAR;
 WHO GAVE ALL THEIR HEART, MIND, AND STRENGTH TO THE LORD WITH WISDOM AND VISION SO CLEAR;
 NOW STAND AS EXAMPLES OF VIRTUE AND FAITH, OF SOULS PREPARED TO HEAR,
 OF KNOWLEDGE SURE, BORN OF HUMBLE HEART, AND LOVE THAT BANISHED FEAR.

CHORUS: WITH FAITH IN EV'RY FOOTSTEP, WE FOLLOW CHRIST, THE LORD;
 AND FILLED WITH HOPE THROUGH HIS PURE LOVE, WE SING WITH ONE ACCORD.

IF WE NOW DESIRE TO ASSIST IN THIS WORK AND THRUST IN OUR SICKLES WITH MIGHT,
 IF WE WILL EMBARK IN THE SERVICE OF GOD TO HARVEST IN FIELDS THAT ARE WHITE;
 OUR SOULS MAY RECEIVE THE SALVATION OF GOD - THE FULNESS OF HIS LIGHT,
 THAT WE MAY STAND, FREE OF SIN AND BLAME, GOD'S GLORY IN OUR SIGHT.

CHORUS: WITH FAITH IN EV'RY FOOTSTEP, WE FOLLOW CHRIST, THE LORD;
 AND FILLED WITH HOPE THROUGH HIS PURE LOVE, WE SING WITH ONE ACCORD.

The End



Choir Director: Carey Pittson, Accompanist: Suzi McOmber



Warin Parker, Jeremy & Gary Blank



Bart Holmes, Terri Ginn, Jeremy Blank



Pat Schneider & Don Daley

THE SESQUICENTENNIAL CHOIR



*Roger Harris
Dante Sanguineti
David Freebairn
Martin McOmber*

*Carol Van de Wetering, Luanne
Johnson, Joy Mann, Lynne Beardall,
Caroline Davis*



Bob Fullmer, Frank Clark, & Lou Jean Huber



*In Center are Sherry Moore, Barbara
Norton, Donna Daley,
Barbra McCrea, Cortney Forish*





Rick Laurell - Music Production



*Melva Wheelwright & Kenna McOmber
Script, Directors of Pageant*



*Brianna Anderson
Set Design and Painting*

BEHIND THE SCENES



*Kerry Ampuero - Dance Choreographer and
Chairman of Sesquicentennial Grand Ball*



*Rhonda Klingler - Advertising,
Tickets, Calling*



*George McCrea
Set Construction, Master Builder!*



Doug Scribner - Stake President (Inside Ship)



*Cecile Scribner - Chairman of
Sesquicentennial Celebration*



*Jerilynn Goepel with
family, Dave and Shane*



*Jerilynn Goepel - Video Production,
Rick Laurell - Musical Genius!*



Sparkle Ritter - Lighting Design, Kenna McOmber



*Jerilynn Goepel - Video
Rick Laurell - Music Production*

BEHIND THE SCENES



Brianna Anderson -Set Design and Set Painting



Stage Crew

Many other Behind the Scenes directors not pictured including: Roger Oblad - Sound and Lighting Design, Cara Svedi, Sally Weman and Leisel Wheelwright - Costumers, Russ & Kari Scribner - Flyers and Invitations, Rebecca White - Program, Jeran Urrutia - choreographer



*Christianne Scribner
Clogging Choreographer
for "Gold Fever"*

*Ray Smith
Priesthood Advisor for
Sesquicentennial Celebration*

OPENING SCENE

*"THIS LAND
IS
CONSECRATED
UNTO
ALL THOSE
WHOM GOD
SHALL BRING"*



*Kerry & Rolando
Ampuero*



SCOTTISH SCENE

WILLIAM
GLOVER LEAVES
SCOTLAND
AND SAILS TO
AMERICA
WHERE HE MEETS
JANE COWAN AND
TOGETHER THEY
FIND THE GOSPEL



*Right: Sherry Wiseman & Emily
Hedgpeth Below: Benn Eckles,
Suzanne & Peter Schlosser*



Jeremiah Ginn & Emily Forish



David Laurell





Benn Eckles & Sherry Wiseman



*Christianne Scribner,
Robert Jones, Aaron Stahl,
Lora Scribner, David Laurell*



MOB SCENE

A MOB LED BY
COLONEL LEVI
WILLIAMS
THREATENS A
MORMON FAMILY
TO DENOUNCE
JOSEPH SMITH AS
A PROPHET AND
LEAVE ILLINOIS



Scott & Lisa Sullivan, Mike Ginn, Tyler Farr, Rob Jones, Sean Busch



Mike Ginn and Scott Sullivan

THE BROOKLYN

POORER MEMBERS OF
THE LDS CHURCH
BOARD THE
BROOKLYN
AS A MEANS OF
GETTING TO
CALIFORNIA
AND EVENTUALLY
TO UTAH



Emily Hedgpeth, Sherry Wiseman, Benn Eckles, Candice Gowan, Molly Forish, Jeremiah Ginn



Nicole Oblad, Chuck Stubbs, Candice Gowan, Ralph Hoyal, Diana McLaughlin, Monte Mentry, Emily Hedgpeth, Justin Floyd



Jon Grafton (Sam Brannan), Diana Fife (Eliza Brannan), Amy Wiseman (Adelaide Brannan), Tyler Farr (Sam Brannan Jr), Warin Parker (Isaac Robbins), Frances Evans (Ann Robbins), Jennifer Hedgpeth (Mattie Pell), Barry Evans (Elijah Pell), Marlene & Jack Thomas (Mary & Quartus Sparks) Missy Wilhelmsen (Martha Robbins), Danielle Fife (Susanna Pell)



Ralph Hoyal as Captain Richardson



Barry Evans, Warin Parker, Diana McLaughlin, Ralph Hoyal



*Diana McLaughlin, Justin Floyd,
Monte Mentry*



Youth on "The Brooklyn"



*Candice Gowan, Sherry Wiseman, Benn
Eckles, Molly Forish*



Sam Brannan

SAINTS OF THE SHIP
BROOKLYN LEFT
NEW YORK ON
FEBRUARY 4, 1846
AND ARRIVED AT
YERBA BUENA
ON JULY 31, 1846



Nicole Oblad, Peder McOmber, Chuck Stubbs



HAWAIIAN SCENE

THE BROOKLYN ARRIVED IN THE SANDWICH ISLANDS (HAWAI'I) NOT LONG BEFORE LANDING IN YERBA BUENA ON JULY 31, 1846



Back:
Kaipo Ramos,
Maria Lee Espinoza,
Joy Lua-Rhoades,
Middle:
Christianne Scribner,
Kuulani Reynolds,
Amber Pittson,
Front:
Carlyn Clapsaddle,
Ashley Selzer,
Kanani Reynolds,
Aimee Orosco

Kaipo, Ikaika, and Iban Ramos



Iban Ramos



Ron Dunford

YERBA BUENA AND MORMON BATTALION



George Potter & Bryce Davies



Jack & Marlene Thomas



Tom Payne & Bryce Davies

SUTTER'S FORT AND GOLD FEVER



Aaron Stahl and
Robert Jones



Gold Fever Dancers

Gary Blank
and
Fran Addison



Gary Blank, Fran Addison, Jerry Webb, Rob Jones,
Jeremy Blank, Jared Fullmer



Cloggers: J. Hill & Leslie Huber, Rob Jones & Christianne Scribner,
Aaron Stahl & Lora Scribner, Jason McNamee & Jessica Stratford



Jeremiah Ginn, Peter Schlosser, Heather
McOmer, Andrew Wheelwright



ROSA'S STORY

THE LOVE STORY OF THE PAGEANT. MICHAEL AND ROSA RICE'S ROMANCE AND EVENTUAL MARRIAGE CAME ABOUT BECAUSE OF A COUPLE OF DREAMS.

ROSA TELLS MICHAEL OF HER EARLY LIFE IN MEXICO. SHE TELLS OF HER MOTHER'S GREAT FAITH AND HOW SHE WAS BLESSED BY LIVING CLOSE TO THE SPIRIT. ROSA ALSO LIVES CLOSE TO THE SPIRIT AND LEARNS MUCH ABOUT HER LIFE THROUGH DREAMS.



Laine Holman and Blanca Chavez



Back: Larissa McCullum, Steve Coats, Andrea LaDow, Jake Davis, Rosa & Michael Rice, Bob Ramos, Jared Fullmer, Laine Holman, Johnny Reyes, Front: Rosa Reyes, Dante Sanguinetti, Blanca Chavez



Missionaries: Jared Fullmer, Jake Davis



Missionaries: Steve Coats, Ron Jones with Bob Ramos as Arturo



Andrea LaDow and Rosa Rice



Johnny & Rosa Reyes, Bob Ramos, Laine Holman, Blanca Chavez, Dante Sanguinetti



Bich Tran, Amy Edwards, Greg Wilde, Peter Tranvannhon

SAIGON

THIS STORY TAKES PLACE IN APRIL 1975 DURING THE LAST DAYS OF SAIGON BEFORE IT FELL TO NORTH VIETNAM. PETER TRAN VAN NHON AND HIS WIFE BICH KNEW THAT THEIR LIVES WERE IN DANGER BECAUSE OF NHON'S CONNECTION WITH THE UNITED STATES ARMY. THERE WERE MOUNTAINS ON THE WEST OF THEM, THE SEA ON THE SOUTH AND EAST, AND THE COMMUNISTS WERE ON THE NORTH. WHEN THEY REALIZED HOW FUTILE IT WAS TO TRY AND ESCAPE TOGETHER, THEY STARTED THINKING OF HOW THEY WOULD DIE.



Larissa McCullum, Michael Rice



Larissa McCullum, Rosa Rice



Back: Yang Lee and her sister-in-law, Ketut Masyadi, Greg Wilde, Cynthia Payne, Ted Bliss, Trung Tran, Lowell and Linda Colton, three Laotian Dancers: Tria Yang, Mai Yang, Ka Lo Front Row: Children (not all in photo) Mary Ann Kubo, Sarah Bunting, Johnny Reyes, Theresa Chavez, Sarah Hamm, Simeon Hamm



Greg Wilde as Brother Tran, Amy Edwards as Bich, his wife, Trung Tran (son of Brother Tran) as President The.



Trung Tran (Nhon Tran's son). The other children are Lap, Hoa, Nga, Anh, Phuong, Thuy and Van



Dancers: Tria Yang, Mai Yang, Ka Lo. Sister-in-law of Yang Lee, Yang Lee, Ketut Masyadi





*The Tran Family shortly after they arrived in Santa Rosa in 1975 at baptism of Lap and Hoa.
Nga, Nhon, Thuy, Lap, Hoa, Bich, Van, Ahn, Phuong & Trung*



Juan & Adriana Topete as Jesus & Maria Hernandez

JESUS HERNANDEZ STORY

JESUS AND MARIA HERNANDEZ LIVED IN MEXICO. JESUS DESIRED A BETTER LIFE FOR HIS FAMILY AND CAME TO SANTA ROSA FOR WORK IN THE FIELDS. FOR TWENTY YEARS HE WAS GONE TEN OUT OF EVERY TWELVE MONTHS. ON ONE OF THESE VISITS HE MET THE MISSIONARIES OF THE CHURCH OF JESUS CHRIST OF LATTER-DAY SAINTS. THE GOSPEL GAVE HIM THE STRENGTH TO STOP DRINKING. HE JOINED THE CHURCH IN SANTA ROSA AND TOOK THE GOSPEL BACK TO HIS FAMILY IN MEXICO. FINALLY HE WAS ABLE TO BRING ALL OF HIS FAMILY TO SANTA ROSA WITH HIM.



Javier Ruelas, Juan and Adriana Topete



Rob Jones, Juan Topete, Daniel Lowe



Dancers for "El Rascapetate" - Israel & Rafael Cortez, Monserrath & Lizbeth Garcia, Chris & Ian Andrews, James & Michelle Rice, Michelle & Adriana Ampuero, Emily & Jeremiah Ginn, Sierra, Kaschia & Stephan LaDow, Benjamin and Stephanie Geisner, Tess Wilde



*"La Bamba" Jeff & Andrea LaDow, Kerry and Rolando Ampuero, Kaipo & Iban Ramos
Rebecca Geisner, Rosa Rice, Vanessa Pardo*

DENMARK

MONA LISA GREW UP IN DENMARK, BUT THE SUBJECT SHE LIKED BEST IN SCHOOL WAS ENGLISH, SHE DID WELL IN IT. AS SHE PUT IT, IT WAS SOMETHING ALWAYS INSIDE OF HER. SHE CAME TO AMERICA AS A YOUNG ADULT, WENT TO BYU AND MARRIED A YOUNG RETURNED MISSIONARY FROM THE DANISH MISSION. HER STORY IS ONE OF ALL THE PIECES OF A PUZZLE COMING TOGETHER TO FORM A BIG PICTURE, CONNECTING HER LIFE WITH THOSE WHO HAVE PASSED BEYOND THE VEIL OF DEATH.



Ralph & Mona Lisa Hoyal. Ralph played the part of Captain Richards in Scene 5



Young Ralph played by Ron Jones, Mona Lisa Hoyal



*Ancestors played by:
Liesel Wheelwright, Steve Whitaker, Pat Schneider,
Daniel Lowe & Peyton Mahoney
(Andrew Wheelwright not pictured)*



I wish there were words to express my love and appreciation for not only all of those people who have worked on and participated in the Pageant, but for all those who have participated all year long in this Sesqui-centennial Celebration. First of all to Rolando and Kerry Ampuero who worked on the Grand Ball last July and organized the floorshow. Their dancing has always been not only entertaining, but inspiring! Then to Warren and Jennifer Hedgpeth who worked feverishly to produce the most beautiful float that I think Santa Rosans have ever seen in the Rose Parade. It was not only beautiful, but inspiring! To Carey Pittson who is magical as he has brought this group of over 100 singers to this point of inspiration. It's been a joy to sing under his direction in both the Fireside and this pageant. To Melva and Kenna and Rick who are so talented and hard-working, artistic and persistent. Without them this Pageant could not have been. To Judy Stephens who led the World Wide Service Project here in Santa Rosa. Her enthusiasm is the best! To my niece, Jerilynn Goepel who helped produce the video segments and literally kept me going. I would like to express thanks to every single person in this cast, all 300 of them! As is usually the case, we get more out of such an event than the audience, but we hope that you, the audience, will have felt the Spirit at this presentation. Through the Spirit we hope you will feel of our love for each other, our love for our families and friends who have gone before us, our love for you, and most especially our love for our Savior, Jesus Christ. It is my hope that we will keep America a land of liberty, a land which will continue to thrive because of our great diversity, and a land which will always allow the Gospel of Jesus Christ to be taught so that we and our children, and this land, will be blessed.

Cecile Scribner ~ Chairman



September 30, 1997

Cecile Scribner
3153 Montecito Meadow Drive
Santa Rosa, CA 95404

Dear Cecile;

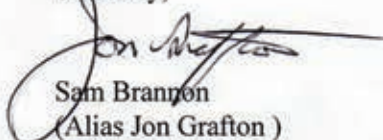
Sorry it has taken so long to write this letter but time seems to slip by so quickly. As you had mentioned you were trying to put a scrapbook together of some of the individuals personal experiences from the pageant, so here is mine. May I first say I will be forever grateful to you for giving me the opportunity to participate in such a wonderful event. For me, the athletics side of things has been my life, therefore I never experienced the arts. I have played basketball for city and state championship teams and also played in college for the U of Washington. They were great experiences I will never forget. And yet the feelings I experienced in the pageant far surpassed any that I have ever felt in basketball. The reason of course is that the spirit was present in every detail of the pageant.

In August our family returned to Canada for a family reunion on my wife's side in Calgary Alberta. During the festivities we got into a conversation about my pageant experience and the whole Brooklyn story. I had received a copy of the passenger list and we were looking over the names. My mother-in-law recognized the Glover name as part of the family genealogy along with the Eagers. After I got over the shock I asked for a print out of the pertinent sheets. Well again time flew by and the end of our vacation came and I had not gotten a copy of the pedigree sheets.

Several weeks later I was going through some boxes in storage and happened upon our Book of Remembrance. I opened the book to the attached page. I have looked at those pages many times before, but this time the names of William Glover and Jane Cowen leapt off the page at me. Such a wonderful feeling came over me, I knew these people. I knew something about their lives, their trials, their sacrifice to be part of the church. I have never felt such a feeling before and I know I will never forget it. I guess I now know the true meaning of turning the hearts of the children to the fathers.

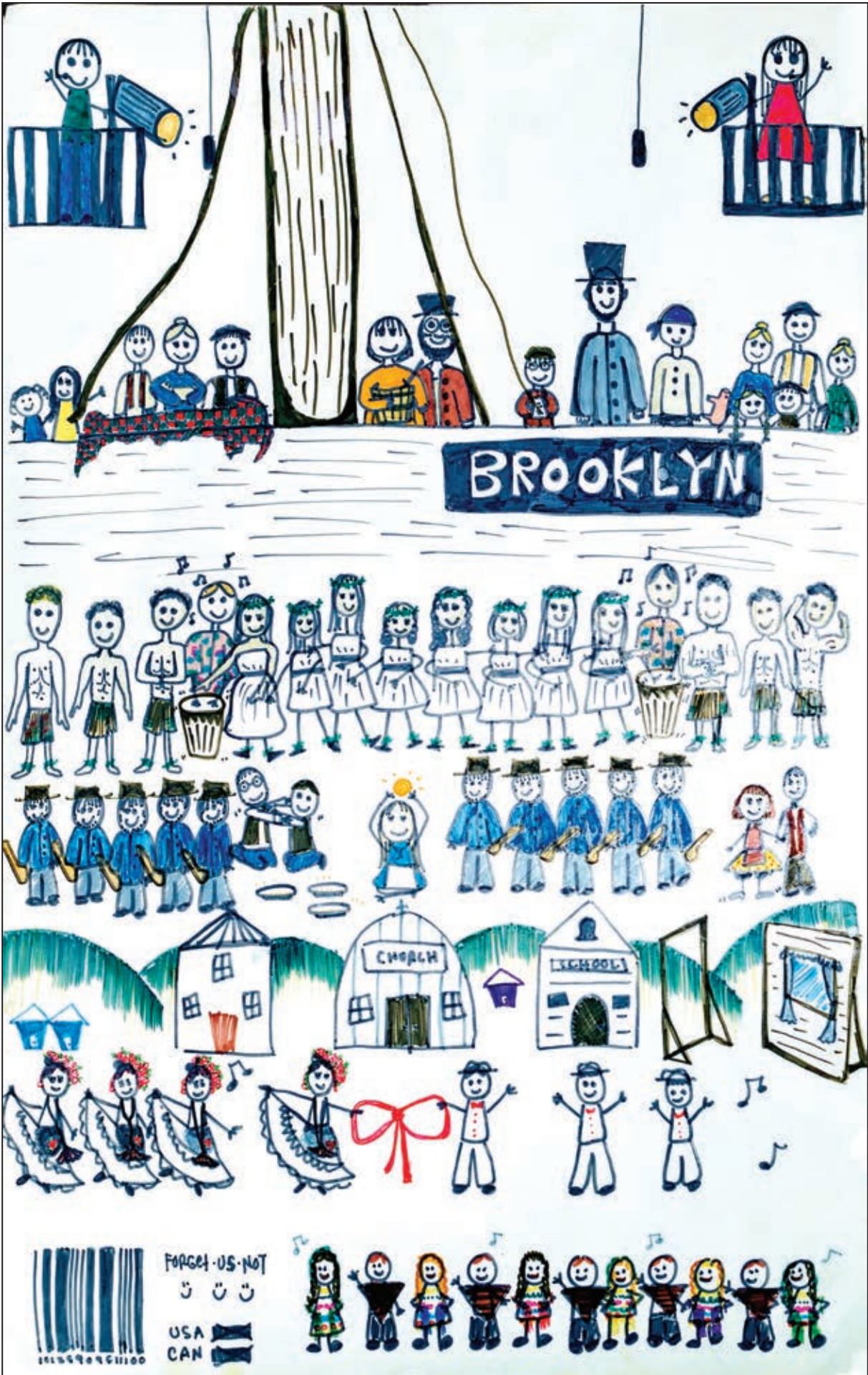
I have also included a copy of the certificates we handed out as a part of the Brooklyn cast party we had at the beginning of September. Jennifer, Dianna and I had a great time preparing them and hope they will be fond memory to look back at. I often find myself looking back at them when I need a spiritual lift. Again may I express my deepest thanks for your inspiration and patience in allowing me the opportunity to participate in the greatest spiritual experience of my life.

Sincerely,


Sam Brannon
(Alias Jon Grafton)

C:\FILES\WORD\PAGEANT.DOC





FROM US:



Ka-mai-Tria...

to all THE cast:



Just wanted to say:

Thank you to

EVERYONE

for supporting us. It really means a lot to us ... REALLY IT DOES!!
It's been such a pleasure to be able to be part of the pageant. It really has been a spiritual experience. We can never thank you all enough for the donations. But we just wanted to make this card to show our appreciation.

Much Love Always,

P.S.

Ka Lo

Malya Jina Juy

Mai Yang

Tria Yang



Oh yeah, another thing: Everyone's been complimenting us so much, we never really had the chance to compliment EVERYONE on their part... So here goes what we've been meaning to tell: **To Lehi**: We just wanted to say that we think you're so cool & you have such a nice voice and we think you're just SO STRONG, you know, carrying that heavy rock and all. **To THE NATIVE AMERICANS**: We think you guys' (and gals) costumes are so neat!!! The thing you wear on the head/face is so cool. We've never seen anything like that before. Plus the feathers that the guys wore on their back was COOL. We loved the dance moves too! Good job! **To THESE TWO**: SORRY we never got to ask what culture you were, but we just wanted to say you two did great on it. We mean, those things looked SO HEAVY!!! So... are those hats in style? Just kidding. We loved the costumes. **TO THE HULA DANCERS (ALL)**: You gals move so graceful!!! The dance was really nice, we just never got the chance to tell you gals. **To ALL THE OPENERS**: Great job!! Nice working with ya's. **To THE SCOTTISH DANCERS**: (we think just wanted to tell the swinging of that's what you gals/guys are. :) We all of you how great a job you did... the girls are so COOL. :)



TO BROOKLYN: The singings are so ——— o good! You all have great voices... THAT'S what we envy about you guys. and the acting is so ——— o COOL. We loved the characters and singing and dancing and the MOB SCENE was so ——— o COOL... You all did great on memorizing the lines and everything. It was **GREAT!!!** **To Rosa:** We enjoyed your company so much. Thank you for everything. Oh, you looked **BEAUTIFUL** in our costume. Best of wishes to you and Michael. **To characters in the ROSA STORY:** We just wanted to say we enjoyed the story... you all were so good at acting. And the ballet dance was so breathtaking. **To THE SAIGONS:** It was a pleasure to be a part of your story. We just wanted to tell Mr. (sorry, we keep forgetting to ask for your name) that you have a great voice in singing. We enjoyed listening to your song!!! You were great at acting too! And we enjoyed chatting w/you. The other characters, you all did so well at acting... we never wanted the story to end because then we'd all get so nervous and worked up inside because then it's almost our turn. **To THE HERNANDEZ:** (we hope we are spelling 'Hernandez' right :) anyhow, we enjoyed the story so much. It's hilarious... and at the same time it was really touching... **To THE LITTLE KIDS WHO DANCED IN THE HERNANDEZ SCENE:** You guys (& gals) are so ——— o cute!!! we loved the dance. **To THE MEXICAN DANCERS:** The dancing was COOL. To Mr. and Mrs. (sorry, we never asked or remembered your names. :() we may never know how you two made that ~~bow~~ (magic perhaps) but we thought it was really cool... **To DENMARK:** This story was so hilarious and touching too! The acting was so funny. **To the young Mona Lisa,** your voice was so ——— o so so so so so so so beautiful!!! mai even remembered your song! we loved listening to it. And to young Ralph, gosh, you're so ——— o funny!! **To THE AUDIENCE AT THE FOOTBALL GAME:** ya is FUNNY!! **To older Mona & Ralph:** great acting! "6 birdies, 2 eagles!" so funny. **To the singer in THIS ACT:** We love ya man!! **To all the cast:** We love ya man!! **To the Mormon Battalion:** Ya's is tite!! (Cool). **TO THE PEOPLE WHO DID THE SCENES:** we heard the noises!!!! just kidding. Ya's did good!!! just wanted to let ya's know. **To the ones who baked the cookies:** They tasted G.O.O.D!!! **To the choir:** Beautiful Beautiful Beautiful voices!!!!!! So great w/ya's sitting in the back of us so we could hear the songs beautifully!! **To the music director:** ~~the guy with the glow in the dark stick...~~ well, just wanted to say... Great job!!! **TO THE PEOPLE WHO DID THE SCENES:** we heard the noises!!!! just kidding. Ya's did good!!! just wanted to let ya's know. **To the ones who baked the cookies:** They tasted G.O.O.D!!! **To the choir:** Beautiful Beautiful Beautiful voices!!!!!! So great w/ya's sitting in the back of us so we could hear the songs beautifully!! **To the music director:** ~~the guy with the glow in the dark stick...~~ well, just wanted to say... Great job!!! **TO THE PEOPLE WHO DID THE SCENES:** we heard the noises!!!! just kidding. Ya's did good!!! just wanted to let ya's know. **To the ones who baked the cookies:** They tasted G.O.O.D!!! **To the choir:** Beautiful Beautiful Beautiful voices!!!!!! So great w/ya's sitting in the back of us so we could hear the songs beautifully!! **To the music director:** ~~the guy with the glow in the dark stick...~~ well, just wanted to say... Great job!!!

OKAY... We think we've written enough. We just wanted to say that you all made us feel so welcomed and we appreciated it. Thank you so much for the support... best wishes to us.... to you all.... to everyone.

"God Be With You Til' We Meet Again"

(sorry we didn't type this on anything. :))



SESQUICENTENNIAL CELEBRATION

SESQUICENTENNIAL GRAND BALL:
KERRY AMPUERO, CHAIRMAN
HELD 27 JULY 1996

SPEAKERS AT THE SESQUICENTENNIAL
FIRESIDE:

MICHAEL & ROSA RICE
JESUS, MARIA & FRANCISCO
HERNANDEZ
MONA LISA HOYAL
PETER TRANVANNHON

COMMITTEE FOR THE FLOAT FOR THE
SANTA ROSA ROSE PARADE:

ARCHITECT FOR FLOAT:
WARREN HEDGPETH
OTHERS: JENNIFER HEDGPETH,
FRANK & NETTIE CLARK, LOKI WEBB,
DELBERT & FLORA PEARL

FLOAT PARTICIPANTS IN PARADE:
PRESIDENT & SISTER FLOYD GOWAN,
JAVIER & TERESA RUELAS,
MICHAEL & ROSA RICE & FAMILY,
RON & CINDY DUNFORD & FAMILY,
LORA SCRIBNER & BENJAMIN SCRIBNER



*Doug Scribner -
Stake President*





*Michael & Rosa Rice
& Family*



President & Sister Floyd Gowan (Mission President)



Javier & Teresa Ruelas



Ron & Cindy Dunford & Family, Lora Scribner & Benjamin Scribner

“It is good to look to the past to gain appreciation for the present and perspective for the future. It is good to look upon the virtues of those who have gone before, to gain strength for whatever lies ahead. It is good to reflect upon the work of those who labored so hard and gained so little in this world, for out of those dreams and early plans, has come a great harvest of which you and I are the beneficiaries.”

~ President Gordon B. Hinckley

