

**NOTE --**

**EDITS:** *The author would like to cut 10-20 minutes from the play (song/text – about 5%) but is holding off on final cuts pending input from directors, actors and people like you.*

*In Act 2, the most likely cuts are: pruning dialogue and optional scene; cut either Voices or Might Have Been (Scene 2), cut/shorten Proposition, cut Men reprise, cut a verse of “We Love Spinach”, cut a verse of Every Choice I Lose. If No Edits are done it may be broken up with 2 Intermission (the second after Act 2, Scene 5.)*

**FORMAT.** *This story has was written in WordPerfect (DOS!) and transferred to Word and WordPerfect X5 so others can read. Some codes and formatting may not transfer.*

**Act 2, Scene 1**  
***Giving Her a Nudge***

*Setting: Ruth and Naomi's home.*

*Ruth enters fuming -- she will be cleaning.*

*The house has now changed in that there are numerous feed bags of 'wheat' and 'barley' stacked up beside the walls and under the table -- they will be used for a sight gag in Act 2, Scene 6.*

*Ruth wiping down and muttering, knocking things over all over the place.*

*Musical flourishes as she wipes table -- salt, cups, anything that won't break -- at each portion of the song. As an alternative, she may use a broom to attack the floor, and anything else that gets in her way. Consider ending the introductory portion of the scene either with (1) her kick and or (2) she kicks and pick up the daises to throw them away but can't.*

**MEN (reprise)**

**Ruth:**

Oh, men.

Why did God create them?

What was He thinkin' of?

Love?

You smile and you flirt,

but they're mostly jerks.

They'll drop you in a second just to chase some skirt.

Ya can't live with 'em

or without 'em.

What ya gonna do?

Love's music starts,

ya give him your heart.

Then they go and blow it and tear it apart.

Oh, Men . . .

What's the matter with them?

Why can't they be true?

I can't believe that God made you!

*(Kick to a somewhat pirouette and last flourish with a rag or have her pick up daisies from a crude vase on the table and she starts to throw them away, but can't; or both)*

*(Naomi enters; she may substitute "Ruthie" if it is more comfortable to her. She may also substitute "Love" or "Sweetheart" when referring to Ruth.)*

**Naomi:**

Ruth, Ruth. What is all this commotion? What are you doing?

**Ruth:**

Just cleaning.

*(She picks up a salt shaker or other table ornament she knocked over)*

**Naomi:**

Ruth, if you keep cleaning like this, soon there will be nothing to clean. Everything will be broken. Now, tell me child, what is bothering you?

*(Seething)*

**Ruth:**

Nothing.

**Naomi:**

Nothing?

**Ruth:**

Nothing . . . Oh, today in the fields . . . We talked and he smiled and . . . and then I left . . . and came back . . . and HE and SHE and THEY . . . And OOOOHHH

*(She may grab and shake Naomi)*

DO YOU UNDERSTAND WHAT I'M SAYING?

**Naomi:**

Ruthie, I think I understand. Only a man could be so frustrating. I used to feel the same way about my husband, may he rest in peace . . . tell me . . . is this about Boaz?

*(Looking down, possibly at the daisies, may kick an imaginary stone)*

**Ruth:**

Well . . . Yes . . . No. I mean he's not mine. . . We're just friends. He  
can find someone . . . anyone . . . JUST NOT HER.

**Naomi:**

Or anyone else?

*(Under her breath or nod/shrug.)*

**Ruth:**

Yeah.

**Naomi:**

Ruth, it is time for you to face how you feel about this man. And  
this woman, too. Was she a friend?

*(Below: Ruth mutters, seethes, glares and generally acts frustrated.)*

**Ruth:**

I thought she was.

**Naomi:**

And so she made a play for your protector. Now, how did you feel  
about this so-called friend, when she made such a play?

**Ruth:**

I wanted to pull her hair out.

**Naomi:**

I understand. That is normal. . . when we are in love.  
Tell me, did he ever make a play for you? Ever kiss you?

**Ruth:**

Mom . . . Never . . .

Mom, I think I'd have to walk him to first base. . .

He'd probably never want to go there anyway.

**Naomi:**

Ruthie, he's a man. . .

Now, far be it from me to ever tell you what to do. Never would I do such a thing. But, do you want this man?

**Ruth:**

*(Ruth sheepishly shrugs and/or nods.)*

**Naomi:**

Are you willing to fight for him?

**Ruth:**

Fight for him?

**Naomi:**

It's not as hard as it sounds -- you don't have to pull out anyone's hair . . . but you must let him know that you want him and if he wants you . . . welllll. . .

**Ruth:**

I'd rather pull out my own hair.

**Naomi:**

I know.

Ruthie, throughout history men and woman have been having fights . . . And making up.

But someone has to reach-out to make up.

Now, let me tell you . . . with the young men, the problem is keeping them away from the girls (you know this, right?).

But with the older men, like Boaz, OY! -- sometimes they are rooted like sycamore trees to their habits!

Well, I will tell you how to pull him out of the rut of his habits . . . and into your arms.

*A Bride Tonight*

**(Naomi)**

*(Lyrics reflect Eastern European accent, adjust if not used, or used less.)*

*(Spoken and becoming lyrical quickly)*

Shall I not get you security,  
for you have been so good to me?  
Now, if you want his hand to win,  
just listen to me, 'cause I know men.

So, put on a pretty dress  
and stick out your chest,  
for you will want to look your best.  
Just remember, it's not a sin  
to set the hook and reel him in.  
And you could be a bride tonight!

*(Naomi swats Ruth's rear and Ruth straightens up  
and gives a look of dumbfounded indignation)*

Ruth: (Oh, I could be a bride tonight.)

I've seen the way he's looking  
whenever you walk by,  
a longing anticipation,  
he's yours if you just try.

So, if you want him to take to the plunge,  
you must give him the nudge  
and you could be a bride tonight!

*(Ruth, smirking)*

(Oh, I could be a bride tonight!)

I've seen the way you sparkle  
whenever you think of him.

And though you try to hide it, *(Naomi giggle #1)*

I know that stupid grin. *(Naomi giggle #2)*

So if you want to have his ring  
you must tell him everything --  
and you could be a bride tonight!

(Ruth) (I might just be a bride tonight!)

**Naomi:**

If you want to wear his ring  
you must tell him everything --  
and you can be a bride!

Oh, such a pretty bride!

You will be a bride tonight!  
Tonight!

*(Slightly embarrassed and excited)*

**Ruth:**

If I want to wear his ring  
I must tell him everything

*(I could be a bride!)*

*(I just might be his bride!)*  
I will be a bride tonight!  
Tonight!

**Ruth:**

So what should I do?

**Naomi:**

Tonight, they celebrate the barley harvest. He will be there.  
Now . . . you must look your best.  
So, wash yourself, put on your best dress and a touch of perfume.  
Then go . . . but don't let him know you are there.  
Then, after he lies down, uncover his feet . . . lie beside him . . . he  
will tell you what to do.

*(Amazed and sputtering. She may recoil or use a few hand motions before she finally talks.)*

**Ruth:**

. . . YOU . . . YOU want me to lie down beside a man in the middle  
of the night and do *whatever* he tells me? Uh. . .

**Naomi:**

Child, do not worry.  
Some men can be trusted at 2 in the morning.

**Ruth:**

. . . that's not what my father said.

*(You may substitute "dad" for father if it seems more natural.)*

*(Naomi sighs slightly and gives Ruth a knowing look)*

**Naomi:**

My child, every day I hear you singing. Every day Boaz has other fields to visit. He stays here. He stays here for you. He's in love with you.

*(Ruth in disbelief.)*

**Ruth:**

He's in love with me?

**Naomi:**

These eyes may be old, but they are not so old that they cannot see the signs of a man in love. . .  
And a woman in love, too, I think. Hummm?

**Ruth:**

But why didn't he say something?

*(Below: Ruth may pick up the daisies and look down at them reflectively when Naomi mentions that "some men send flowers".)*

**Naomi:**

Child, men do not speak just with their mouths.  
Where does he spend his time? With you.  
All summer Boaz has protected you in the fields.  
And all this grain? . . .  
Some men send flowers . . . he sends barley and wheat.  
I can eat the barley and wheat . . . it is more practical.  
Now, you must go to where you belong.  
Into the arms of a good man.

*(Ruth nods. Contemplates. . . , potential for intro music to "He's the One".)*

**Ruth:**

But . . . but what will I wear? . . . if . . . if I go.

**Naomi:**

What about that blue dress you always used to wear at festivals?

**Ruth:**

I gave it away . . . when we left. I could only carry one bag. The only nice dress I have is the one . . . the one I was married in . . . I can't . . .

**Naomi:**

Yes you can. I can shorten it in no time. My son will not be disgraced by your wearing a dress of love. May this dress of love tie you to the past . . . and to your future.

*(Potential second intro "He's the One." Naomi takes a package/box from a cabinet. Ruth is a bit overcome, as she hasn't touched the dress since coming to Bethlehem. The dress should be faded white or cream, possibly white dyed slightly with coffee. A simple garment in keeping with the times, 5-8 inches below the knee length, at least after it is "shortened" by Naomi, designed to spread out and be danced in, similar to the one Liesl wears in the movie version of The Sound of Music when she sings/dances to "I am Sixteen Going on "Seventeen". It should be tight enough to accentuate her figure a little. Ruth unwraps the box and slowly raises the dress. She looks to the sky and sighs.)*

**Ruth:**

It's faded.

**Naomi:**

Everything fades. Our memories. Our lives. But your love, it is as brilliant as a spring day after the rain . . .  
Besides, you would look good in gunny sack

*(Underlined portion, optional -- Ruth's moral character is her defining characteristic.)*

**Ruth:**

I can't . . . I can't wear white . . .  
Oh Mom, he probably only wants a girl who can.

**Naomi:**

You are still as a pure today as the first time you wore that dress . . .

**Ruth:**

And I've only got my work shoes.

**Naomi:**

He won't be looking at your shoes.



**Ruth:**

Oh, if the gossips find out . . .

*(Ruth shakes a little)*

**Naomi:**

Then they will talk. Let them. Let them talk about the faith and love of my Ruthie! My Ruthie . . my good girl who would not stand back and let life pass her by. For when she saw love she reached out to grab it! Let them talk about that!

**Ruth:**

Mom, if I get a reputation . . some men . . .  
Mom, I'm scared.

*(Naomi may use her finger to point/touch Ruth's heart near end.)*

**Naomi:**

Love casts out all fear, child.  
Now, in how you behave when you are there, be true to your God.  
Be true to the memory of your husband, my son.  
But, also, Love . . be true to your heart

*(Intro "He's the One" may start above, for instance during "But, also . . be true to your heart."  
Ruth may play with the dress.)*

### ***He's the One***

***(Ruth)***

If I make a suggestion,  
will he pop the question?  
Or, will he bolt and run?  
If I tell him the truth,  
is it, "Goodbye, Ruth?"  
Some play with your heart for fun.

Is it just a fantasy  
that, perhaps, he cares for me?  
I wouldn't try  
with another guy.  
Something tells me that he is the one!

(2) Inside, my heart is throbbing.  
I aspire to acquire his name.  
In the morning will I be sobbing?  
This plan is a little insane!

Can I be his fair princess?  
Or does he want a mistress?  
Am I just another toy?  
Will he hold and protect me,  
or use and reject me,  
like so many old grown up boys?

*(Naomi at MF and Ruth at MP below stanza)*

(Ruth)  
Is it just a fantasy  
that, perhaps, he cares for me?  
I wouldn't try  
with another guy.

Something tells me that he is the one!

(Naomi)  
Doesn't your heart tell you it's true?  
That this man is in love with you?  
You've gotta try  
'Cause he is the guy.  
*(Naomi crescendo to f or ff below)*  
I'm telling you he is the von!

*(Interlude. Choreography -- Naomi and Ruth will waltz back and forth with Naomi holding out the dress and Ruth backing away from it and then moving towards it -- she is both repulsed and attracted to the dress and this plan.)*

(3) *(volume similar for both below)*

Hopes, dreams, yearning,  
Can't be ignored.  
Bridges burning.

Can't be as it was before.

Love song calling . . .  
You are his dove.  
Quit your stalling . . .  
*(Naomi crescendo to f or ff below)*  
Reach out, reach out, for love!

*(Naomi -- feigning exasperation -- dramatically starts to fold the dress to put it away.*

*Ruth seizes dress. Pause. Lights adjust to mostly spotlight her.)*

Perhaps I'll be left  
in my distress  
on a pillow wet with tears.  
But I've just gotta try,  
'cause he is the guy!  
Something tells me that he's the one!  
*(Lights fade.)*

## Act 2, Scene 2

*Setting: A table at the farm with Boaz, Levi and a jug of "cider".*

*(This scene is played with Levi attempting to keep Boaz's alcohol consumption down and his mental acuity up. Therefore, he will pour, very little, and Boaz will look at his empty glass at various times. Levi will dump out Boaz's glass at various portions of the dialogue into a potted flower pot and try to keep Boaz as clear headed as possible.*

*Some companies may have the plant actually spin a little as the cider is poured and will eventually wilt for comic effect. The use of this is done because visually the scene doesn't move much -- it's a guy crying in his beer.)*

**Levi:**

So, what are you going to do?

**Boaz:**

I want to drink and sleep and never wake up.

*(Levi pretends to pour into Boaz's glass or spills half of it upon handing it to Boaz. Then fills his own.)*

**Levi:**

Bo', that cider won't win her back . .

**Boaz:**

Humph.

**Levi:**

You know, you could look at the bright side of this . .

**Boaz:**

Huh?

**Levi:**

Well, if she hates you . . she must really like you . . .  
No, really. Didn't you realize she was sweet on you?

**Boaz:**

She's nice to everyone. I thought she was just treating me like she would her father . . or an uncle.

*(Levi gags)*

**Levi:**

Most girls don't look at their father like she looks at you.

**Boaz:**

Really?

*(From looking hopefully at Levi, Boaz turns in contemplation, while turned Levi pushes over his own empty mug at Boaz side of the table and takes Boaz's mug.)*

**Levi:**

And you, of course, never thought of her other than as a good  
uncle would .

**Boaz:**

Well . . there were times when I thought "If I was 10, 15 years  
younger. ." I always pushed 'em down.

**Levi:**

Of course.

Did you ever think of her as you laid down at night?

*(Boaz picks up the cup and takes a drink, realizes it's empty.)*

**Boaz:**

Well . . uh . . I said a few prayers for her.

**Levi:**

. . . Come on .. have you ever wondered what it would be like to be  
with her?

**Boaz:**

Levi!

**Levi:**

*(Raises his eyebrow and looks back.)*

**Boaz:**

OK, I've said a few prayers for forgiveness, too.

**Levi:**

Boaz, I am not sure that it is to Him you should be asking forgiveness right now.

**Boaz:**

And tell her what? I was kissing another woman because . . .

**Levi:**

I admit, it's a little tough.

**Boaz:**

Yeah.

*(Note: The "might have been" and "might'a been" are balanced but doing one more may be more comfortable and is appropriate. Similarly, if Levi is doing a bit of a Guys and Dolls take on his character, "dames" may be substituted for "girls".)*

### ***Might Have Been***

I once dreamed  
of the man, I wanted to be.  
A man of God,  
with a home and family.

But as, so often,  
happens in life,  
My dreams were deferred,  
I never took a wife.

And the cruelest words  
I've ever heard . . .  
Are those immoral, immortal words -  
They are: "What might have been".

For we're just men  
full of "might of beens".  
Feet of clay, full of sin.  
For I know that I'm unworthy of  
a girl like her, and her love.  
"Remember when?"  
"Let's be friends."  
"Might have been."

*(Levi a bit "professorish" on this. Some of underlined words may be cut to fit interlude and actor's delivery.)*  
*(Interlude/dialogue)*

**Levi:**

Ya know, Boaz, it has been my experience that the female of the species is capable of great forgiveness.  
They want to forgive us. It's in their nature.

**Boaz:**

And this explains you and Rachel?

**Levi:**

Well, they have limits . . . . After about the thirty-fifth time they quit believing you quite as readily.

**Boaz:**

. . Uh huh. So, what you gonna do?

**Levi:**

. . maybe try to change -- not sure I can. Maybe try to win her back -- not sure I can do that either -- it's a tough sale. . .  
. you?

**Boaz:**

. . she deserves someone her own age. .

**Levi:**

Shouldn't she have a say in that?

**Levi:**

Before 'goodbye'  
Why don't you try --  
Tellin' her the truth?  
Tell her ya need her --  
Say: "I love you, Ruth."

For every man who lives is a tarnished knight,  
Not one in a million ever gets it right.  
So, get off that high horse you ride,  
Join the ranks of the fallen, who still took a bride.

**Boaz:** How can she love me when I've show my true face,  
I'm unworthy, I'm a disgrace.

**Levi:**

You have been chosen for a divine romance.

Don't throw it away, give it a chance.

How could she love me?

**Levi:** She'll always love you.

How could she love me?

**Levi:** She'll always love you.

Love makes all of us fools.

**Boaz:**

No, I'm the king of "Might Have Been".

Lost at love, once again.

"Remember when?"

"Let's be friends."

"Might have been . . ."

**Levi:**

So, you're running away?

**Boaz:**

If I stay, it'll be uncomfortable for her.

She may leave. Here, she's safe.

**Levi:**

And alone. Boaz, you've faced armies,  
why are you scared of facing a girl?

**Boaz:**

With armies you only die once.

*(Levi nods, may grimace or shake his head, and Exits.)*

## The Voices in Your Head

*(Setting: Options: Boaz may appear to doze, to have him sit at the table, sit on the table, or get up in a daze.*

*Lights low, cast, other than Levi and Rachel who are not included and men who come in as the scene develops, surround Boaz in shadows; may use flashlights/candles to signify parties who are talking/singing in Boaz's head. Scene should convey that these are only Voices in his mind, until Simon and the Men enter after Verse 2.)*

*(Cast -- other than Ruth & Grandmas)*

Fat, Dumb, half-breed . .

Fat, Dumb, half-breed . . scum

*(Women)* (harlot's son)

*(Men)* (half-breed . . . scum)

*(Men)*

Listen to the voices stirring in your head  
Remember the taunts when you were a kid.  
Remember your sins and what you did.

*(Women)*

Six times rejected, seven's complete.  
All the girls think that you're a creep.

*(Men)*

Listen to the voices in your head.  
You're a fat, dumb, half-breed scum.  
A fat, dumb half-breed, half-breed scum.  
*(young women #1)* *(young women #2)* *(young women #3)*  
Father tell'm "NO"! Father tell'm NO! Father tell'm NO!  
*(all young women)*  
With him I won't go!

*(Grandmas -- other females, as needed)*

Hear the still small voice in your head.  
Telling you that love's not dead.  
Remember her smile the gleam in her eyes.  
She may be yours if you'd just try.  
*(Boaz)* (If I just try)

*(Ruth)*

Boaz, I love you, I can forgive



that's that the only way to live.

*(Men/Women)*

It's a lie, It's a lie. Don't even try!

She'll never listen. She wants you to die!

*(Men)*

*(Die! Die! Die! Die! Die!)*

*(Boaz)*

I don't deserve her, I never will

How could she love me still?

I'm a

*(Men Join)*

. . . a fat, dumb, half-breed scum

A fat, dumb half-breed, half-breed scum.

*(Men)*

Listen to the voices in your head.

It would be better if you just fled.

*(Women)*

You're a scandal, a shame,

Your mother's a whore.

That girl doesn't want you anymore.

*(Female cast, other than Ruth/grandmas)*

No way she'd touch your wrinkles in bed.

No way she care for you to wed.

*(Men)*

You're a fat, dumb, half-breed scum

A fat, dumb, half-breed, half-breed scum.

*(Women)*

The harlot's son! The harlot's son! The harlot's son!

*(Boaz Startled. Music breaks. Simon and four men have entered.)*

**Man #1:**

Boaz?

**Boaz:**

Yes?

**Man #1:**

We need to talk.

**Boaz:**

'bout what?

**Man #1:**

Those sinners in your field.

**Boaz:**

Well, that'd cover just about all of us.

**Man #1:**

You know what I mean, Boaz. Your foreman and his girl have been keeping the gossips busy for years. And now you've got a stink'n Moabite at your place.

**Boaz:**

Awe, Ruth.

**Simon:**

Boaz, you know what Moses said!

**Boaz:**

About being kind to the poor and foreigners?

**Simon:**

That's not what I meant and you know it!

**Boaz:**

Look, Ruth choose to live under the wings of the God of Israel.  
What's the problem?

**Man #2:**

They're our enemies!

**Boaz:**

She's not.

**Simon:**  
They killed my brother!

**Boaz:**  
She didn't.

And I loved him, too, Cuz'.  
Look, didn't Moses say we'd be priests to the world?  
Don't we have to talk to the world?

**Man #1:**  
Don't try teaching us the law. . You ignorant half-breed.

**Man #2:**  
We'll talk to the elders . . .

**Voices**

*(Continued)*

*(Cast, surrounding scene)*

*(Music done p. as dialogue continues  
while music is sung)*

Listen to the voices in your head.  
Listen to the voices in your head.  
Listen to the voices in your head.

**Boaz:** Go right ahead. I'll take 'em on. .  
For her, I'll take on the world.

**Man #2:** You've got the blood and spirit of that  
Canaanite whore who bore you.

Keep control when you're seeing red.

**Boaz:** If you're referring to my mother,  
I'd be proud to have half her spirit.

*(Played with Boaz's doing any of the following: (1) fists balled up, but kept at his waist. (2) Boaz grabbing him by the lapels in a threatening manner, eventually releasing him; (3) Boaz inhaling deeply and he may touch or hold the red cord around his waist.)*

*(Cast Women)*

In your heart you know she's the one.  
The time has come to be your mother's son.

*(Boaz)*

You won't touch a hair of her head  
Before going for her, make sure I'm dead!  
She's a right to hospitality.  
She's under God's wings, she's family!

*(Simon and Men)*

She's a sinner, a stain and she's not like us!

*(Boaz)*

She's under the wings of the God we trust!

*(Men & Simon)*

She's a sinner, a stain and she's not like us!

*(Boaz)*

You all fill me with disgust!

Get off my land!

*(Men)*

What about her?

*(Boaz)*

Don't lay a hand.

*(Simon and his guys back out to exit while singing)*

*(Most of Surrounding Cast)*

You're a fat, dumb, half-breed scum.

A fat, dumb half-breed, half-breed scum.

*(Men & Simon)*

*(Cast joins)*

She'll never be a Jew! Never be a Jew! Never be a Jew!

*(Female cast)*

And she doesn't want you!

*(Male Cast)*

(She doesn't want you.)

*(Men)*

*(Women)*

Fat dumb, half-breed. (Harlot's son!)

Fat dumb, half-breed. (Harlot's son!)

Fat dumb, half-breed.

(Ah! . . .)

*(All)*

Listen to the voices.

Listen to the voices.

Listen to the voices in your head!

*(Spotlight on Boaz, mouth ajar, who looks stricken/dear in headlights terror.)  
(Lights off, all exit)*

**Act 2, Scene 3**  
***Facing a Secret***

*Setting: A pathway with a stone protruding fence. Stays same for Scene 4*

*(Ruth enters wearing the white/cream, faded dress. She should look like she has done herself up for a date, light make-up. She may have daisies in her hair. Ruth walks past the stone fence, then turns, looks at it again. She goes to say a short prayer on it. She shakes her head. Rachel will either enter from opposite stage or be in the shadows. Ruth will see her and freeze at "Amen". Rachel has either a small ceramic container or a small leather sack with a ceramic container in it to take out.)*

**Ruth:**

Lord, please help me . . . forgive . . . and believe . . .  
and . . . well, (*beseeking grimace upwards*) forgive me? . . .

**Rachel:**

Amen.

*(Ruth recoils.)*

**Rachel:**

Ruth, don't run . . . I need to talk to you . . .  
Ruth, Boaz didn't do anything. He was just comforting me.

**Ruth:**

Looked like he was plenty comforted to me.

**Rachel:**

It was me. Not thinking straight . . . been sick -- but that's no  
excuse. Haven't been myself -- always late . . . but that's no  
excuse. Look, it's you he wants, not me.  
Please . . . please forgive me. . . But whether you forgive me or not  
-- I don't care if you never talk to me again -- forgive him! It  
wasn't his fault. Give him another chance . . .

**Ruth:**

Don't worry, I will.

*(Rachel exhales)*

**Rachel:**

Hey, you're not going to work in that, are you?  
What are you up to?

**Ruth:**

Oh, this . . . no . . . um, I was just . . .  
say, why aren't you at the harvest party?

**Rachel:**

I'm taking the evening off. Give the gossips some space . . .  
I'm sure I've given them enough to talk about already . . .  
I got back late . . . . I've been late with everything lately. . .

*(Turning head.)*

**Ruth:**

. . . late . . . how late?

*(Rachel looks at Ruth, she sits down on the fence, her head down.)*

**Rachel:**

Ten weeks.

**Ruth:**

I see.

**Ruth:**

So when I arrived?

**Rachel:**

I already suspected. I think it happened back when they were  
planting that back field.  
*(Slightly annoyed.)* Spinach wasn't the only seed being planted  
in the wrong field that day.

**Ruth:**

Have you told Levi he's going to be a father?

**Rachel:**

No. And I won't. . . and don't you . . . he'll never know.

*(Slightly taken back)*

**Ruth:**

He won't? . . . How? . . . What are you planning?

*(Rachel takes out small container or shows it to Ruth.)*

**Rachel:**

I . . . I went to the medicine woman . . . got this container . . .  
she said it'll make me sick . . . get cramps . . . miscarry . . .  
if I don't do it now there's a woman in Jerusalem . . .  
she uses a long metal hook. . . *(both shudder)*

I could die.

**Ruth:**

Rachel, do you want this baby?

**Rachel:**

*(Shrug/nod of assent.)*

**Ruth:**

You could tell Levi, I'm sure . . .

**Rachel:**

I won't trap him. My parents had to get married and they were  
miserable. All they did was yell at each other.  
I always said I'd never . . .

**Ruth:**

Could you go back home? To your family?

**Rachel:**

Mom and dad are dead . . . my cousins. . . fanatics. . .

**Ruth:**

Rach', are you so sure Levi doesn't want to marry you?

**Rachel:**

You've heard him: "Kids are expensive" . . .  
With him it's all shekels.  
The selfish jerk. I just wish *once, once* I could see him do  
something for someone else . . . like the old times . . .  
then maybe I could believe in him again.

**Ruth:**

The old times?

**Rachel:**

Back when. He'd schmooze people for their own good . . . I had a  
couple of little cousins . . he got Ben to eat broccoli by tellin' him  
it'd make him strong . .  
taught'em the Ten Commandments, too.

**Ruth:**

*Levi?*

**Rachel:**

One time 'Becca climbed up a tree way too high . . she was so  
scared. He climbed up and coaxed her to him . .  
carried her down . . he'd twirl her, too . .

**Ruth:**

Rach', are you sure he didn't want to be trapped?  
I mean . . Levi .. he thinks.

*(Rachel shrugs/shakes her head.)*

**Rachel:**

I don't think either of us were thinking much. .  
Ruth, say a prayer for me.

**Ruth:**

Sure.

**Rachel:**

Hate me?



**Ruth:**  
No . . . why?

**Rachel:**  
Some would. What would you do?

**Ruth:**  
. . . I suppose . . . I'd tell the father. . .  
hope he wouldn't turn his back on me . . .

**Rachel:**  
Yeah, well, you've got more courage than I do.  
And Boaz. Now *there's* a man you can depend on.  
He's marry a girl if he got her pregnant.

**Ruth:**  
I'm not sure he'd go to bed with her unless he'd married her.

*(Skeptical muffled "Humph!")*

**Rachel:**  
You believe in the Tooth Fairy, too?

**Ruth:**  
No . . . but I believe in him. . . Rach', sometimes you have to reach  
out for love. . . Sometime it works . . . sometimes . . .

*(Rachel should be looking at Ruth, eyeing her with a growing awareness of what Ruth is planning.)*

**Rachel:**  
men use you and throw you away like garbage . . .

**Ruth:**  
and you're left behind . . .

**Rachel:**  
sobbing into a pillow of dashed hopes . . .

**Ruth:**  
and broken dreams . .

**Rachel:**  
with no good choices.

*(Below done freely/improvisational Jazz.)*

### **Every Choice I Lose**

(1) (*Rachel*)  
I dreamed of a home and family.  
A life with my love and my kids,  
Oh, why can't it be?

But now I'm alone  
a baby inside.  
No hopes, no dreams,  
and no place to hide.

Oh God, what should I do?  
I never really learned to call out to you.  
Oh God, which path to choose?  
Regret or rejection await,  
Every choice I lose.

(2)  
I guess I could run.  
But where would I go?  
To live with the shame  
and the scandal that everyone knows.

A child needs a dad,  
but this man's unfit.  
No way he'd play, provide,  
or just babysit.

*("babysit" should be spoken, frustrated/flustered)*

Oh God, what should I do?  
Is it too late for me to cry out to you?  
Oh God, which path to choose?  
A life on the line, plus mine,  
Every choice I lose.

(3)

To drink of the vial  
get on with my life.  
A life with no love,  
and no kids, and never his wife.

To live life alone.  
I won't let him in.  
That selfish, greedy, lout,  
I'm finished with men!

Oh God, what should I do?  
There's something precious in me,  
I don't want to lose.  
Oh God, which path to choose?  
My womb a tomb --  
(*Spoken*) I'm doomed -- (*may be in a whisper*)  
Every choice I lose.

**Ruth:**  
Rachel . .

*Hope in the Darkness*

(*Ruth*)

I have felt the gloom,  
the darkness that consumes,  
the emptiness inside.

My husband in a tomb.  
My unfruitful womb,  
the wish that I had died.

But in my despair, God was there.  
A still small voice, my grief to share.  
And when I pray, I've heard Him say,  
"I am with you. You're in my care."

(2)

Can you wait a day, can you wait a week?  
For the answer that you seek?  
Hope sometimes will rise, through our teary eyes,

though our lives seem bleak.

There is hope in our darkness.

There is joy after tears.

There is help in each other,  
as we face our fears.

And you, are a friend to me.

I will be with you, whatever will be.

Please wait 'til tomorrow, before you decide.

My God has wings, where you're welcome to hide.

*(Rachel nods to assent that she'll wait a little. They may give each other a hug.)*

**Act 2, Scene 4**  
***Levi Meets His Match***

*(Levi enters with a group of children. They have T-Shirts or coverings/robes that are Green and Proclaim: "I -- HEART -- Spinach"; "Spinach -- The Best Thing on Your Plate"; "Spinach Makes You Strong Like Poppi"; Levi's proclaims on the Back: "The Spinach King". Another option for costumes would be cheerleaders with "S" for Spinach prominently on their front. Levi stops, worried that Rachel will bite his head off. Rachel will firmly hold her container.)*

*(Off stage voice of Levi. They enter in middle)*

**Levi:**

OK, kids, tomorrow's the big day. Do well and I'm sure we'll sell  
20 cases of spinach . . . think fun! Think summer camp!

*(Levi tentative with Rachel. Ruth may wipe away a tear.)*

**Levi:**

Um . . . hi. Hello, Miss Ruth.  
Um . . . Hello, Rachel . . .

**Rachel:**

It's OK, Levi. It's a small town, there's only one street.  
We're going to see each other.

Just because you're a greedy jerk doesn't mean I can't be civil.

*(Below -- he gulps before or after "understood".)*

**Levi:**

Understood. . . and since you're being civil . . . I would like to  
express my civil and heartfelt thanks for your great idea.

**Rachel:**

My what?

**Levi:**  
You suggested a jingle.

**Rachel:**  
I did what?

**Levi:**  
Yes. You said that it "Just wasn't right" the way I was selling my spinach. I needed music.

**Rachel:**  
That's not what I said!

**Levi:**  
Really? Well, you inspired me. I realized that we can't sell spinach just on the strength of Poppi's endorsement. We need music. A regular marketing campaign. Presentation.

**Rachel:**  
And these children?

**Levi:**  
Greatest salesmen in the world.  
Who can resist the sweet plea of a child?

**Rachel:**  
You.

**Levi:**  
. . . it was a rhetorical question. . . . Anyway, why don't you listen?  
It might make you smile. . Looks like you could use it. Make you  
want to buy some spinach.

**Rachel:**  
Or make me barf . .

*(under her breath)*

More.

**Levi:**

Alright, kids, this is Miss Ruth and Miss Rachel.

**Kids in Unison:**

Hello, Miss Ruth! Hello, Miss Rachel!

**Levi:**

Now, I'd like you to pretend that these are potential customers for our wonderful and nutritious spinach.

Because the First Rule of Selling is: "Practice makes perfect."

*("Poppi" will take on a costumed Lion during the kazoo section. He munches on his spinach before the fight as verse one is ending -- may grimace or spit it out. This should be done like World Wrestling Federation wrestling, with "Poppi" first losing -- prior to eating spinach -- and then bopping the costumed lion over the head and putting the crown on his head and carrying a belt around in triumph.)*

### **WE LOVE SPINACH!**

(1)

One day Poppi came into town,  
there was a lion standing on the ground.  
Poppi beat it and he took its crown,  
'cause his can of spinach he found.

*(14 year old base or Levi):* (Oh, blow me down!)

Oh, we love spinach,  
every meal we finish.  
Spinach is a good and tasty treat.  
Oh, we love spinach  
Every meal we finish.  
Spinach is what we love to eat.  
S-P-I-N-A-C-H  
What's the best thing on our plate?  
SPINACH!  
SPINACH!  
It's the best thing we just ate!

(2)

*(Kids with kazoos playing melody, while "Poppi" fights the "Lion")*

(3)

Spinach is the food that makes you strong.

When you eat it, you can't go wrong.

Savor the flavor all day long,

On your table where spinach belongs!

*(14/15 year old base or Levi): (Oh, blow me down!)*

*(May be girl or high-pitched guy, and all look at him/her.)*

Oh, we love spinach

Every meal we finish.

Spinach is a neat and tasty treat.

Oh, we love spinach

Every meal we finish.

It's the best thing on our plate!

S-P-I-N-A-C-H

What's the food that we just ate?

SPINACH!

SPINACH!

YEA!

*(Ruth applauds and smiles. Rachel horrified/impressed but politely claps a few times.)*

**Levi:**

Well done, Kids! Well done! Now be sure to tell your mothers  
and grandmothers to buy! Talk to your neighbors.

And good night for now!

*(Children exit.)*

**Rachel:**

Levi! How far are you going to take this?  
You're using those kids!

**Levi:**

And that's wrong?

**Rachel:**

They're kids! They should be playing or studying or. .



**Levi:**

. .working in the fields 12 hours a day? They won't be playing or studying. It's harvest time. And I am paying them.

**Rachel:**

You're paying them?

*(He nods)*

**Levi:**

Well, it is mostly commission. But they get to be in our Spinach Club, learn all about Poppi's adventures, and maybe go to camp.

**Rachel:**

Poppi's adventures? He rowed a boat! He got fired for throwing up on the other rowers! What was that about Poppi beating a lion? It was Samson that beat the lion.

**Levi:**

Poetic license. . . Besides, Samson's dead.

*(Looking inspired.)*

And see, I'm teaching 'em that Bible story. That's got to be good for something. Right?

**Rachel:**

Give me a break.

**Levi:**

No it's true!

Here I am trying to get them to eat something nutritious . . and you act like I'm trying to kill 'em.

**Rachel:**

It's good for them?

**Levi:**

Well, I didn't realize it at first . . but it's better than those meals that are supposed to make 'em happy.

**Rachel:**

Look, why can't you just be a foreman, a farmer . .  
maybe a dad? . . why sell this stuff?

*(She holds up wilted leaf and makes a face.)  
(Levi's getting warmed up as this goes on.)*

**Levi:**

Because, I love the thrill of selling! I'm part of a noble but  
maligned profession which forms the heart of all economic  
activity.

**Rachel:**

Huh?

**Levi:**

Rachel, without salesmen, what product would be produced?  
What invention would be invented?  
What shelf would be stocked?  
And I sell not just what people need -- but what they hope and  
dream of. .

**Rachel:**

But -- YOU HATE CHILDREN!  
You've told me you don't want any -- I don't know -- twenty, thirty  
times!

*(Proudly, like Sam Walton of Walmart, with hand over heart)*

**Levi:**

These aren't children -- they're "Sales Associates."

**Rachel:**

Oh, brother. .

*(Hannah Enters. She's a cute girl of 6-12, and used in opening, sniffing, comes to Levi.  
Rachel will take this whole scene in with a sense of bewilderment.)*

**Hannah:**

Uncle Levi . . . it didn't work . . I can't do it.

*(Under her breath)*

**Rachel:**  
Uncle Levi?

*(Levi turns to Rachel and shrugs. Then to Hannah.)*

**Levi:**  
It's kinda an honorary title . .  
Now, Sweetheart, tell me what happened . . .

*(Hannah sniffles)*

**Rachel:**  
*(Mouths)* Sweetheart?

**Hannah:**  
Well . . I went down the street and I knocked on five doors, just  
like you taught us, and some people slammed doors on me and  
when I told 'em what you said they laughed at me and nobody  
bought my spinach and it was horrible ..  
*(sniffle).*

*(Below: He hands her a handkerchief. She takes it and turns away to blow her nose. While she does this Levi takes a coin from his pocket and tosses it to Ruth who catches it. Then he gets down on a knee to talk to Hannah eye to eye. During part of this he may eye Rachel to determine whether she's buying his concerned "Uncle Levi" routine.)*

**Levi:**  
Now dry your eyes, Hannah.  
Now, let me explain. The first rule of selling is:  
"Be Persistent".

Selling is not just music and jingles and athletes' endorsements.  
It's hearing "No." A lot. Now, why don't you try selling to the  
nice lady in the pretty cream dress?  
Then you can quit for today.

*(Hannah quickly gathers her courage -- she's supposed to shed fake tears -- picks up her basket, turns to Ruth and starts in with her spiel. Levi is behind her. Hannah should be reluctant at first but warm up to her routine. She's perky/cute. Ruth encouraging. Levi proudly watching.)*

**Hannah:**

OK . . . Excuse me, Miss Ruth, my name's Hannah and I was wondering if I could talk to you for just a minute, please?

**Ruth:**

Well, I'm pleased to meet you Hannah, I think I can spare a minute.

**Hannah:**

Thank you, so much! Well, I'm selling Levi's Gourmet Organic Spinach so I can go to summer camp. It's grown locally and I helped pick these bunches fresh this morning. They're nutritious, very healthy and tasty! They'll add color to your dinner table and make you the envy of all your neighbors! Both kids and grown-ups love the taste! Would you like to buy a bunch?

**Ruth:**

Well, Hannah, I think I would, how much are they?

**Hannah:**

They're one shekel each or three for two shekels, which is a generous discount. Would you like three then?

**Ruth:**

Well, I seem to only have a five shekel coin.

*(Levi suddenly reacts -- he gave her the wrong coin! His voice cracks.)*

**Levi:**

Five?!?

**Ruth:**

Do you have change?

*(Hannah starts to tear up again)*

**Hannah:**

Actually, no . .  
I haven't sold any yet . .  
Oh, no . . now I can't . . I can't . .

**Levi:**

All of it.

**Ruth:**

You know what? I believe that I could use more than three . . .  
how much would five shekels buy?

**Hannah:**

Oh! All that I have! Thank you so much!  
That will pay for half of summer camp right there!

*(After giving Ruth her spinach, Hannah gives Levi a hug. She EXITS after next line.  
IF the optional section with Hannah is used this hug is only partially returned by Levi.  
IF the Optional Section IS NOT used, Levi's hug/demeanor should reflect that he really cares  
about and enjoys this child and her affection.)*

**Hannah:**

Oh, Uncle Levi! You were right! You were right!  
Wow! We're both gonna make so much money!

**Levi:**

Well, you'll probably make more on this sale than I will. .

*(Hannah exits.)*

**Ruth:**

That was very generous of you, Levi.

**Rachel:**

Yeah.

**Levi:**

Well, sometimes you just have to jump start a salesman.  
She did go to five houses, that's tough. . .

**Rachel:**

Uh, huh. .

*(Rachel exits looking back bewildered. Levi follows her with his eyes, trying to determine if she's bought it. She can't understand what gotten into the man she thought she knew – abducted by aliens? – she stops, looks back at Levi and ponders. Then takes a step and chuckles. She shakes her head, looks down at the container carrying the drugs and puts it in her pocket. She has figured out the slightly wilted product Levi is really selling -- himself. Rachel Exits.)*

**Ruth:**

That really was generous Levi.

*(Grimacing/Ruth smirking.)*

**Levi:**

Well, I didn't mean to. I grabbed the wrong coin.  
And I probably didn't do her any favors if she hasn't got the gift.  
I've condemned her to a life of rejection.

**Ruth:**

. . she'll recover. . . Levi, do you really believe that kids are the  
best salesman for spinach? . .  
I mean I remember being a kid and I . .

**Levi:**

. . hated the stuff?

**Ruth:**

Yeah.

**Levi:**

Well, I was desperate . . the fields about to rot . .  
but . . that wasn't all of it . .

**Ruth:**

. . and the rest of it . . .?

**Levi:**

You knew I grew up poor?

*(She nods)*

**Ruth:**  
Word gets around.

**Levi:**  
Know why?

*(Shaking her head, quiet "No" below is optional.)*

**Ruth:**  
No.

**Levi:**  
Well, my dad drank -- a lot. When he was sobber he was the sweetest, nicest guy you'd ever meet. You think I can sell?  
Oh, man -- you should have seen him -- incredible.  
But then he'd drink and he'd go through all the money he made and then some. And he'd get angry.  
Take it out on mom . . . me . . . my sister . . .

**Ruth:**  
I'm sorry.

**Levi:**  
Well, Rachel wants the ring. . . I'm scarred. . .  
You know how after people get married, they have kids?

**Ruth:**  
. . . it tends to be more convenient that way.

**Levi:**  
I don't know the first thing about raising kids.  
I can't even raise myself. What if I'm like my Dad?  
. . . so, I thought maybe if I hung around kids, I might find out if I like 'em. . .

**Ruth:**  
What'd you find out?

**Levi:**  
If I have a daughter she'll have me wrapped  
around her little finger.

**Ruth:**  
.. what'a surprise ..

*(Eye color below to change depending on actress playing Hannah)*

**Levi:**  
.. she'll look at me with those big brown eyes and I'm doomed. No  
sales resistance, whatsoever. . . with all my training.  
And.. uh . . Ruth . . the kid -- it was mostly an act.

**Ruth:**  
Huh-ummm . . But it was sweet.

*(Starting to exit, but coming back. She gives him a kiss on the cheek and her voice become a little quieter.)*

**Ruth:**  
Levi . . about Rachel . . . go for the quick close . . it's important.

*(She starts to exit.)*

**Levi:**  
Say, Ruth. What *are* you up to in that dress?

*(She may twirl slightly, depending on the dress.)*

**Ruth:**  
Selling, Levi. . . Selling.

**Levi:**  
Dress for success, Miss Ruth.

*(She nods)*

**Levi:**  
Oh, and Miss Ruth . .

**Ruth:**  
Yes?

**Levi:**  
If you're selling -- my guess is, he's buying.



**Ruth:**  
Thanks, Levi.

*(Ruth Exits. Levi looking after her and smiling to himself.)*

**Levi:**  
It's the First Rule of Selling, Miss Ruth:  
". . . Sell 'em what they really need."

**OPTIONAL SECTION**

*(Levi follows Ruth with his eyes, looks back at where Rachel left. Hannah -- depending upon her age -- skips back in.)*

**Hannah:**  
Oh, Uncle Levi, that was so much fun. Did I do good?

**Levi:**  
You were incredible, Sweetheart. She might'a bought it. . . .  
Now, about that coin --

*(She holds up the coin to gaze at it or tosses it)*

**Hannah:**  
. . . yeah, I've never had a five shekel coin before.

**Levi:**  
Well, I know Hannah, but I just made a mistake.  
We agreed on one shekel.

**Hannah:**  
But you gave me five. I want'a keep it.

**Levi:**  
Well, you can't. That's a day's wages.

**Hannah:**  
I think you wanted to give me a tip.  
When was the last time *you* mixed up money?

*(His face contorts.)*

**Levi:**  
... that's not the point.  
Do you remember what the First Rule of Selling is?

**Hannah:**  
Never give a sucker an even break?

**Levi:**  
Nooooo. But I like it. The First Rule  
of Selling is: "Always Keep Your Commitments."

**Hannah:**  
How many First Rules are there, again?

**Levi:**  
Don't be impertinent. .

**Hannah:**  
Uh, huh. And you've always kept your  
co . . co . . comitt stuff?

**Levi:**  
Well . . I've tried . . most of the . . BUT that's not the point.  
And do you remember what the Second Rule of Selling is?

**Hannah:**  
Big people get to make up the rules as they go along?

*(He smirks)*

**Levi:**  
No. "Always offer a good product at a fair price."

**Hannah:**  
And five shekels is too much?

**Levi:**  
'fraid so. But . . that doesn't mean you can't try to negotiate for a  
little more.. How about three?

**Hannah:**  
How about two? I want repeat business.

*(He holds out his hand. She takes it on "Done".)*

**Levi:**

And I promise to use you the next time you're right for the job.

**Hannah:**

Done.

*(They exchange coins and then she hugs him tightly. This time he returns the hug. He will be try to compose himself as she exits.)*

**Hannah:**

I love you, Uncle Levi.

**Levi:**

And I love you, too . . . now, ya better get home to your Mom, or she'll worry.

***End Optional Section***

***Dream Girl (reprise)***

***(Levi)***

Someone with pigtailed,  
giggles and hugs,  
It's amazing how at your  
heart, they tug.

But I dream of something  
that never can be.  
Who'd trust something so precious  
to a jerk like me?

Someone who'd help ya  
be gentle and kind . .  
won't work . .  
no way . .  
never mind.

*(Levi exits)*

**Act 2, Scene 5**  
***If You Want Him to Take the Plunge***

*(Setting: The Threshing Floor. The stage is mostly dark, a campfire may be used or lighting to suggest a moonlit night. There must be enough light for the audience to see the silhouette of our main characters. A slightly heighten stage should be used as the “threshing floor” beside which Boaz is guarding the grain -- during that era landlord's frequently camped beside their crop to avoid theft. The “bed” must function like a park bench for them to talk to each other. Trees/brushes around to suggest the great outdoors.*

*Boaz lies under his cloak. His red “chord” is on a hook. Ruth comes in fingers the chord lovingly and then lies down near his feet. She feels the thinness of the fabric in her dress, realizing that it is awfully cold, she wraps herself in her shawl and rubs her arms.*

*Ruth may lie down beside him feigning sleep, eyes to audience, hoping he wakes up. He doesn't. She'll finally get up and jabs him and then she lies back down, pretending she didn't nudge him.*

*After waking up, he puts a hand over -- pats her, withdraws quickly, and then bolts upright.)*

**Ruth:**

Well, “if you want him to take the plunge. . . .”

*(She gabs him, lies down, he pats her see above)*

**Boaz:**

What have I done! . . .

*(Looks at cider then to heaven. Stage whisper.)*

**Boaz:**

How much did I drink? Uh, Lord . . .there appears to be a woman  
in my bed . . . well . . . I'm really sorry. . . I didn't mean . . . well, I  
guess I must'a . . . uh, Lord, I think I'm gonna need to ask  
forgiveness . . . but, uh . . . could ya help me remember a little of  
what I'm asking forgiveness for.

*(She starts to rise.)*

**Ruth:**

You didn't do anything wrong, Bo'.

*(Boaz almost loses it. From disaster to his fondest desire.)*

**Boaz:**

Ruth! . . Ruth! You came back! You came back! Can you ever forgive me? can you ever . . . Uh, *what are you doing here?*

*(Ruth's voice should be soft, a little scared until he puts the blanket/jacket around her -- in an image of a 50s movie with the guy covering her. Then switch to a little bemusement at her inexperienced, slightly inept, lover.)*

**Ruth:**

Don't you know? Boaz, I am a relative. You're a kinsmen . . a protector. . . if you want'a be. Bo, it's cold. Would you . . . could you . . . cover me with your cloak?

**Boaz:**

I would be honored.

*(He puts the coat/blanket around both of them. She should gleefully enjoy it and what it indicates. She moves one of her hands out for him to take it. He's staying about six inches away -- he's still somewhat mentally at a 50s high school dance and there's a ruler between them.)*

**Ruth:**

Ya know, you can touch me if you'd like . .  
a little bit . . at least.

**Boaz:**

A little bit will be just right.

*(Softly)*

**Ruth:**

Thank you.

**Boaz:**

Ruth, I'm so sorry. Can you ever forgive me?

*(She may hook his leg with hers. Her shoes may fall off. Sheepishly.)*

**Ruth:**

I didn't come just for the moonlight, Bo . . although it is nice.

**Boaz:**

Yes it is. But I think I prefer the view down here.

**Ruth:**

It's nice to have you beside me.

*(She leans her head on his shoulder, he puts his arm around her.)*

**Boaz:**

I love having you beside me, too . . .  
loved it since the first day you were here. .

**Ruth:**

Bo, I need you . . . want you. If you're willing to have me . . . um . . . I  
can . . . I can be like a servant in your house . . .  
I can cook . . . and I keep a good house . . .

**Boaz:**

A servant? Ruth, if you're asking what I think you're asking . . .

**Ruth:**

Uh . . . huh . . .

**Boaz:**

You are asking what I think you're asking?

**Ruth:**

What did you think I was asking?

**Boaz:**

Well . . . I . . . uh, I thought you were asking me  
to ask you to marry you --

**Ruth:**

Uh, huh.

**Boaz:**

I think that can be arranged.

*(She snuggles up closer beside him. Gleams.)*

## Your Love is Sweeter

(Boaz/"B")

Older, not wiser, not good enough for you.

(Ruth/"R")

Don't say that, my precious . .

(Boaz) You're my (both) Dream come true.

(Ruth)

Kinsmen, protector, my bashful Knight,  
You're the one I longed for, my Mister Right.

(R & B)

Your love is sweeter than fine wine

(R)

Kiss me, caress me, let me know you are mine.

(R & B)

Let your arms surround me, let me feel the bliss,  
of the touch of a lovers' first kiss.

*(Musical Interlude while they waltz)*

*(May be spoken)*

(Ruth)

I want your ring.

I want your name.

Honey, I want you.

*(Sung)*

And then there's some play'n we're gonn'a do.

*(Boaz gulps)*

*(R&B)(Sung)*

(R & B)

Your love is sweeter than fine wine.

(B)

Kiss me, caress me, let me know you are mine.

(R & B)

Hold me in your arms and never let me go.

But I long for "I do", all of you to know.

*(She smiles fetchingly and he takes her in his arms and lights dim before we catch the kiss – we'll hold off until the finale. They fall down beside each other on the “bed.” . .*

*Lights dark. Ruth giggles.*

*Wait 5-10 seconds. A roster crows. Lights dimly go back up. Ruth – asleep – is holding in one hand the red sash that hangs from his coat that signifies becoming part of his family/protection, which she desperately wants. Consider using a fog machine, if affordable. Boaz gets up on his side and gently nudges Ruth.)*

**Boaz:**  
Ruth?

**Ruth:**  
Yes?

**Boaz:**  
It's almost morning. You'd better get up.

*(She rouses. Starts to straighten up on her elbows or begin to straighten her hair or dress.)*

**Ruth:**  
But what if I don't want'a?

**Boaz:**  
Ruth . . you know I'd like *(sigh)* . . .  
but you need to get home. I don't want you part of the rumor mill.  
. . and . . and there's something I need to tell you . . .

*(She's Apprehensive . . Does he want her?)*

**Ruth:**  
Yes?

**Boaz:**  
Well, while it's our custom for family members to take in widows .  
. well, I'm a relative . . but I'm not the closest one.

**Ruth:**  
OK, who's on first?



**Boaz:**

You may have already met him . . . a farmer in a nearby field .. (*grimaces*) . . . my cousin, Simon.

**Ruth:**

Him!

**Boaz:**

So, you know him? I have a plan. But you'll have to wait a little bit. For now, you need to get home . . .

*(Tentatively.)*

**Ruth:**

O.K.

**Boaz:**

But I won't send you home empty handed. . .  
Let's see, I bet Naomi's dreamed of a full pantry.  
Why don't you take home some grain? As a token.

*(She's not that thrilled)*

**Ruth:**

That'd be nice.

**Ruth:**

Oh, I should give you something, too.

**Boaz:**

That's alright.

**Ruth:**

. . . Oh, I don't have anything -- 'em why don't you keep one of my shoes? I can't seem to find it, anyway.  
I know it's not much . . . but . . .

**Boaz:**

My Princess is leaving me a shoe? How romantic. . .  
I wonder if it'll ever catch on?

*(They both turn their heads sideways.)*

**Boaz & Ruth:**

Nawww.

*(She kisses him softly on the cheek and reluctantly leaves with her grain. If the grain is in a sack, then she puts the shawl over her head, partially covering her head, to hide her features. Boaz watches her leave and exits upper stage. Ruth leaves stage right and from stage left Levi enters in a perplexed state, pacing. He turns and sees her. Ruth's not sure who it is so she exits quickly. The curtain closes for a set change.)*

*(Levi, in front of the curtain.)*

**Levi:**

Humm, and I thought I couldn't sleep just 'cause I was nervous.

**IF 2nd INTERMISSION USED ADD OPTIONAL LINE BELOW (skip second "Well")**

We'll I've got a little time to see how this turns out. .

*(To Heaven)*

Well, any more ideas . . would be appreciated.

The same goes for . . well . . You know . . .

I'd rather sell spinach.

*(He takes off a sandal and gets down on one knee to measure the imprint of her foot against his shoe and uses his finger to indicate the line to where it reaches.*

*Optional: A grandmother carry wooden milk buckets is scene squinting off towards where Ruth exited, side stage.*

*Levi Exits.)*

**OPTIONAL 2<sup>ND</sup> INTERMISSION**

## Act 2: Scene 6

*Setting: Naomi's house.*

*Subdued lighting. It's about 5:30 am. A rooster crows. Naomi is pacing. She reaches to get out grain for breakfast. Another option is that she may be putting wood into a stove. Ruth quietly slips in through the door.*

*Ruth is gleeful -- but also apprehensive after being sent home and finding out about Simon.*

**Naomi:**

So, my daughter, coming home at the crack of dawn . . . Hummm .  
. so . . how did it go?

**Ruth:**

Well, I went just like you said and well, he agreed to marry me! . .  
At least I think he did . . if he can . . and he gave me this grain . .  
for both of us . . . He said I should go home before anyone saw me  
. . but, I don't think he wanted me to (*giggles*)  
. . Oh, Mom, I was so scared and . . and he was so nice . . and it  
was so wonderful . . and horrible . . and the moon . . and I fell  
asleep in his arms . . ahh . .

**Naomi:**

What happened to your shoe?

**Ruth:**

I gave him one . . . as a token of love . .

**Naomi:**

You gave him a stink'n shoe?

**Ruth:**

Well, it seemed romantic at the time.

**Naomi:**

Whatever . . Now, let me get a cup of tea for both of us and then  
you can tell me every little detail . . .  
you can tell me every little detail?

**Ruth:**

Yes, I can . . he was . . nice.  
Oh, Mom, some men can be trusted at 2 in morning! . .  
Uh . . there isn't a Tooth Fairy, is there?

*(Fade out or curtain)*

*(Setting: Side stage or in front of curtain. Boaz and Levi alone. It's morning, but around 8:30 am, and bright.)*

**Levi:**

So what's your plan?

**Boaz:**

We use the village elders. Eli had a field he mortgaged before he left for Moab. If I repay the mortgage, I get the land . . . but I have to care for Eli's family.

**Levi:**

. . . so, if you get the land. . .

**Boaz:**

I get the girl. But my cousin's got priority, so I have to get him to back down.

**Levi:**

We could bribe him . . .

**Boaz:**

Levi, you know how with selling, if you accentuate the negatives . . .

**Levi:**

. . . most people won't buy . . . not bad . . . not bad at all . . .

*(They exit.)*

*(Lights off Levi and Boaz. Lights come up back or curtain opens at Naomi's house. Ruth is pacing. This scene is designed to let Ruth do some physical comedy.)*

**Ruth:**

Oh, it's been five hours! Five hours! What's going on! *(Turn)*

I can't believe I did that! *(Turn)*

He's probably packing his bags to get out of town as fast as he can

. . . *(Turn)*

He probably thinks I'm a fool and a flirt and who knows what else.

*(Turn, may kick air)*

*(Turn -- arms up)*

Oh, this is *soooo* crazy.

**Naomi:**

Child, settle down. Do not worry. He's in love with you.

He will not rest until it's settled.

*(Phyllis enters. She will stay outside the house.)*

**Phyllis:**  
Oh, Naomi! Naomi . . !

*(Naomi to Ruth, Naomi exits house door)*

**Naomi:**  
Now, stay here let me talk with Phyllis.  
Good morning, Phyllis. What brings you this way?

**Phyllis:**  
Well, there are rumors floating around. The hens are squawking! .  
. And they're right behind me.

*(Turning back to Ruth who is still inside.)*

**Naomi:**  
Ruth, start the tea. Now, what rumors?

**Phyllis:**  
Someone saw something and they think . . .

*(Sadie & Grandmas enter. Dialogue starts off-stage.)*

**Sadie:**  
And we even vouched for her! It's a scandal, that's what it  
is. . . a scandal! . . Well, good morning Naomi, Phyllis.  
Is Ruth around?

**Naomi:**  
Well, I'll go get her. Will you stay for tea?

**Sadie:**  
Of course. But why is Ruth not in the fields today?

**Naomi:**  
Umm, she is tired. I think she has a cold. Why do you ask?

**Grandma #1:**  
Well, we'd like to talk with her. Today when Sarah got to milk her  
cow she saw someone in a light dress leaving Boaz's farm coming  
this way . . .

*(Ruth inside, getting tea ready, perks up and looks intently and apprehensively. Naomi is also sweating. Ruth may do numerous "phews" as she reacts to the below. She'll also nod -- or*

*shake -- her head vigorously that she'd never come up with this ridiculous plan and that her man has to buy kisses from her.)*

**Naomi:**

Could Sarah make out who it was?

**Sadie:**

Alas, no. It was foggy.

**Naomi:**

A pity . . . What would anyone be doing there?

**Sadie:**

Naomi, we were not born yesterday . . . I hate to ask --  
never would I want to know such a thing --  
but could Ruth have been there?

**Naomi:**

Ruth, well, I can tell you about my good, Ruthie.  
She would be shocked, shocked if anyone  
suggested she go to a man's farm late at night alone.  
Never would she think of such a thing!

**Grandma #1:**

Well, even the good can be led astray.  
Are you sure of where she was last night?

**Naomi:**

Oh, of course. Last night I talked to Ruth myself before she laid  
down. So, I can vouch for where she was.

**Sadie:**

So you would have seen if she left the house?

**Naomi:**

Absolutely. In fact, I will swear unto the Lord that I know where  
Ruth was every minute of last night!  
I kissed her goodnight as she was going to lie down.  
And she laid down *right* where I told her to.  
She is such a good girl.

**Sadie:**

Well, someone isn't such a good girl.

**Grandma #2:**

And the girl in the light dress wasn't all Sarah saw! There were footprints in the mud, coming towards this part of town. With one shoe and one shoeless foot!

*(Ruth kicks with shoeless foot then jumps up and down in circle as if she stubbed her toe. Grandma #1 below pretends to be mortified.)*

**Grandma #1:**

If she left a shoe, what else did she leave behind? Humm?

**Grandma #2:**

And Nate says grain is missing from Boaz's storage bid.

*(Ruth frantically looks around at the grain. This looks bad. Ruth now starts getting some of the grain bags in a stack and putting her shawl or the table cloth over them to hide them -- she may make a couch out of them. Then she starts putting the others in the wardrobe. Her shoe falls off. Consider having grain stacked up in orderly manner and Ruth puts tablecloth over it to make couch.*

*Ruth will react to Sadie's comments below because . . . well . . . the shoe fits.)*

**Naomi:**

Hummm . . . why don't I go get that tea.

**Sadie:**

Oh, don't bother yourself, I'll get it.

**Phyllis:**

Uh, let me.

**Sadie:**

Anyway, we're on the lookout for a girl in a light dress, with one shoe, and perhaps some extra grain. You wouldn't have seen such a girl would you?

**Naomi:**

Never would I expect to see such a thing.

*(Ruth enters wardrobe to hide. But her head sticks up out of busted top.)*

**Ruth:**

Phew.

*(Phyllis enters and looks in the opposite direction of where the wardrobe is. Ruth's face turns from a smile after having hid to terror as she realizes her head is still sticking out of the top of the wardrobe. She ducks as Phyllis turns in her direction. Phyllis looks around. She eyes the*

*shoe lying in the room, picks it up, contemplates, and does one of the following: (1) throws it on top of the wardrobe where it hits Ruth who gives a muffled “ouch” (2) hides it under a pillow (3) hides it under the “couch” which she immediately realizes is the grain, she shakes her head and may throw it on the wardrobe.*

*Ruth Exits back of wardrobe to change into work clothes for re-entry.)*

**Phyllis:**

Ruth? Ruth?

*(Phyllis gets tea and cups and goes outside.)*

**Phyllis:**

That's funny, I thought you said Ruth was inside.

**Naomi:**

Perhaps she stepped out to get some water.

*(Under her breath.)*

**Phyllis:**

There's only one door.

**Sadie:**

Now, we need to get to the bottom of this Naomi.

*(Hannah enters with a bag or a basket that is covered with spinach, humming “We Love Spinach” and walks toward the door. Naomi will try to talk to her to get out of this conversation. She perks up at the “Oh”.)*

**Naomi:**

Perhaps tomorrow -- Oh, may I help you young lady? --  
perhaps the day after.

**Hannah:**

Oh, Miss Ruth bought some spinach from me yesterday and  
I'm just delivering the last of it.

**Naomi:**

Well, let me help.

*(She starts to rise. Hannah may get to the door and start to knock.)*

**Hannah:**

No, Uncle Levi said I had deliver this only to Ruth. He said that  
the First Rule of selling is “Keep Your Commitments.”  
So I always do that.



*(Ruth emerges from the wardrobe in normal drab clothing -- rubbing head if Phyllis hit her with the shoe. It may be a dress she puts on top of the other, ideally short enough that the pretty dress appears underneath the drab one as a slip that's showing.)*

**Ruth:**

Hannah, Honey, is that you? Come in.

**Phyllis:**

But . .

*(Hannah enters. Speaks quietly to Ruth. She pulls shoes from spinach basket.)*

**Hannah:**

Uncle Levi said you might need these. I hope they fit.

**Ruth:**

Thank you so much for the "spinach", Hannah.  
Now, I'd better see our guests. Thank you, again.

*(Ruth emerges from the house, trying to look innocent.  
Hannah Exits, flipping a new coin she just earned.)*

**Ruth:**

Hello, ladies, what brings you here today?

**Sadie:**

Well, we heard rumors. About a girl in a . . with one . .

**Phyllis:**

Perhaps you can get their opinion on the list.

**Naomi:**

List?

**Phyllis:**

We've been preparing a scroll for Sabbath.

**Sadie:**

It was my idea. Of what a good woman of God is like.

**Grandma #1:**

A gracious woman.

**Grandma #2:**

A noble woman!

*(Skeptically/rolling her eyes)*

**Phyllis:**

A woman of virtue.

**Naomi:**

And why do we need such a list?

**Sadie:**

We want to teach our sons what to look for.  
Men can be such boobs.

**Grandma #1:**

Especially when they're staring at a pair of . .

*(Sadie interrupting and looks askew at Grandma #1, she may step on her foot.)*

**Sadie:**

So we made a list.

**Ruth:**

It looks really long.

**Sadie:**

Well, we would not want our good men marrying woman  
of questionable character.

**Grandma #2:**

A girl who would go sneaking around at  
night doing who knows what.

*(Ruth quietly gulps. The list is one of the following: (1) a huge scroll which is unrolled during the song with items from Proverbs 31; (2) a huge posterboard of items from Proverbs 31. The "scroll" can also be butcher paper or newsprint size and newsprint rollers.*

*The words on the list should correspond to portions of Proverbs 31 as portions of that text come up in the song.*

*Ruth will quietly wilt/grimace as she realizes that she just doesn't measure up. But then on the last lines of the last stanza "a virtuous woman loves the Lord" she will perk -- she may cup her hands and pose, that maybe, just maybe, she to is a "virtuous woman" -- which, of course, she is.*

**Further Notes for Virtuous Woman:** *Parts with Grandma #1, Grandma #2, Grandma #3 may be done by Sadie or Phyllis if desired.*

*Parts may be split so that one character finishes another's listed lines.*

*High soprano notes may be added as desired on ending phrases or some portions for Grandmas raised an octave.)*

### **The Virtuous Woman**

(Sadie)

Well, it's sacred duty, that we have just begun  
To insure our hamlet's virtue, and decide who we should shun.  
For society's morals are a fallen sad disgrace.  
We must uphold the virtue, of our chosen race.

(Grandmas)

We must uphold the virtue, of our chosen race!

(Grandmas)

For a virtuous woman is a gift from God.  
Her husband calls her blessed, it's posted on his blog. (Ruth: What's a blog?)  
(*Or substitute: "Her family calls her blessed, in endless monologues."*)  
And we are the grandmas who enforce God's Holy plan.  
To put down sin across the land.  
God needs our helping hand!

(2) (Sadie)

A virtuous woman, who can find?  
Her worth is more than rubies, or a diamond mine.  
(Grandma #1)  
She works with a needle, flax and thread.  
(Sadie)  
She brings home the mutton, she cooks fresh bread.

(Grandma #2)

A good girl won't flirt or call a guy.  
(Grandma #1)  
She'll never show cleavage or a leg to catch his eye. (*Grandmas gasp at "cleavage"*)  
(Grandma #3)  
She'd won't giggle or wink to turn his head.  
(Grandma #2)  
She won't see his bed, 'til she's hap'ly wed.  
(*Grandmas look suspiciously at Ruth*)  
(All Grandmas)  
(Until she hap'ly wed!)

(Grandmas)

For a virtuous woman is a gift from God.  
(*Below line may be done as a solo and/or semi-spoken*)  
(Sadie)

How'd that man get her? He eats like a hog.  
(Grandmas)  
If you peer with discretion, it's very clear to see.

That the virtuous woman looks a lot like me.  
G #1            G #2            G #3  
Modesty.      Humility.      Purity.  
(Grandmas)  
She looks a lot like me!

(3) (Naomi)  
Now one aspect of virtuosity  
is knowing mum when von should be.  
Does a lost shoe prove lost modesty?  
Or lost purity?  
(Grandmas) (Purity!)

Now, we must act prudently  
and consider as a group.  
How we vonce behaved stupidly  
'fore our bod's began to droop.

Now, there are some things that I can share  
'bout when we were young, and let down our hair.  
Now you von't mind, and you von't care,  
Should I our dirty laundry air.  
(Grandmas)  
Just what would she share?  
(*May crack on "share"*)

**Sadie:**

Now, uh, Naomi, your Ruthie is a good girl.  
I'm sure nothing happened last night.  
I heard it was a gray dress.

**Grandma #1:**

I heard purple.

**Phyllis:**

Probably someone just chasing a cow that got out of it's pen and  
they lost a shoe.

**Sadie:**

Oh, well. We will never know who that girl was . .

*(Grandmas all shrug and/or turn their palms up.)*

**Naomi:**

. . it's a mystery . .

(4) *(Sadie)*

So, about this morning and the missing shoe.

Perhaps nothing happened, it isn't News.

*(Grandma #2)*

Perhaps we are talking about a sin that's small.

*(Grandma #1)*

And from grace a good girl did not fall.

*(Grandmas, plus Naomi)*

For a virtuous woman, can still have fun

a little harmless flirting won't offend the Holy One.

And while we have great discretion and vast humility,

that isn't what most young men wish to see.

*(G #1) G #2                      G#3*

Modesty.      Humility.      Purity!

*(Grandmas)*

Now what the young men wish to see!

*(Grandmas & Naomi)*

For a virtuous woman will reach out for love,

When it's needed, she'll give her man a shove!

And should she stumble, God won't throw her overboard.

'Cause the virtuous woman loves the Lord!

*(Lights or curtain go down on them. Check prior directions for Ruth.)*

**Act 2: Scene 7**  
**A Proposition**

*Setting: The village market. People are milling about. Boaz and Levi enter stage right. Simon will be at a booth on the far side of the stage.*

**LEVI's FLIP CHART/POWERPOINT:** *For song -- Boaz/Levi use a display board/flip-charts with various pictures that should be about 2 1/2 x 3 feet, depending upon size of auditorium and your budget, ideally done like a presentation at an Amway sales meeting.*

*May also be done with "powerpoint" and screen that Simon sees in his head,*

*The following are suggestions for pictures and captions that Levi will turn and may use a pointer to emphasize:*

1. *White Poster Board with the following written on it--  
"A Chance of a Lifetime! --  
Yours to Choose!  
Imagine . . ."*
2. *Vineyard with grapes, you may include Simon beside them looking sophisticated with a wine glass and pipe -- "Imagine . . . Award Winning Wines!"*
3. *Amber waves of grain -- "Imagine . . . LaGreedy Acres -- Where Seldom is Heard a Discouraging Word"*
4. *View of Pastoral Hillside, perhaps with a real estate sign-- "Imagine . . . LaGreedy Acres -- View Lots Starting at 10,000 Shekels!"*
5. *Patriarchal picture of Frowning Bearded Jew -- "Eli - Broke But Not Forgotten, RIP"*
6. *Bar Graph in various colors showing substantial rise in Value -- "Don't Be a Dummy -- Invest in Land Flowing With Milk and Honey!"*

**THEN**

7. *Ruth Looking as Awful as possible, but smiling with her hand out for money -- "Imagine . . . She Won't Ask for Much -- Just All You've Got!"*
8. *Simon's wife -- who looks like a Norwegian linebacker -- with raised rolling pen - - "Imagine . . . 'Honey, Guess What I Brought Home?'"*
9. *Naomi with cane or umbrella beating a cowering Simon over the head -- "Imagine . . . Naomi -- The Perfect Jewish Grandmother!"*

*(City Fathers are Discussing Politics)*

**Zack:**

Well, Zeb, I for one believe that Israel needs a king!

**Zeb:**

It's the height of folly.  
With God's Judges we get men like Gideon and Samson.

**Zack:**

Samson! Alley cats have better morals than him!

**Zeb:**

Athletes and girls, what ya gonn'a do?

*(City fathers shrug. Boaz steps forward.)*

**Boaz:**

Gentleman, I hate to interrupt your important discussion, but I need witnesses for a business proposal.

**Zed:**

Boaz? Of the 300?

**Zack:**

And who is the other party? You, sir? *(Pointing to Levi.)*

**Levi:**

Not I.

**Boaz:**

No, it is my cousin.

Simon, would you be so kind to join us?

*(Simon grudging enters. City elders eye Simon, they've all dealt with him, it's a small town.)*

**Zack:**

Awe, yes . . . Simon . . .

**Simon:**

What'dayawant, Boaz? I've got a business to run!

**Boaz:**

This will only take a minute, just sit back and image . . .

### ***A Proposition***

*(Levi turns pages of Flip chart or PowerPoint above.)*

**Boaz:**

Now, out of town on a little mound.

There's a lovely vineyard that I just found.

It used to be our families' tell it got bound  
to a mortgage tied to the ground.

Men: The ground.

All: A mortgage tied to the ground.

B&Levi ("L"):

We got -- Amber field of ripening grain,

We got -- gentle breezes, 'n warm spring rain.

We got -- grapes that make finest champaign --

Why should a guy ever complain?

Simon: Tell me Cous' -- why should I care?

There is mortgaged land everywhere?

From people in debt and despair --

Tell me why, I should care?

Men: (Why is this his affair?)

B: Well Eli left in speed and haste.

L: He moved to Moab, in some disgrace.

B He's got fertile land, goin' to waste

B&L: But he left behind a pretty place.

*(A few guys join below as the momentum is building and they favor Boaz.)*

B&L & A Few Men:

We got -- Amber field of ripening grain,

We got -- gentle breezes, 'n warm spring rain.

We got -- grapes that make finest champaign --

Why should a guy ever complain?

Simon: Why indeed?

**Simon:**

OK, keep talking. I'm listening.

You're not trying to pull a fast one, are you?

**Boaz:**

Who me?

**Levi:**

Where would he have learned such a thing?

**Boaz:**

Please -- I know you're busy -- if I may . . .

*(Sung)*

**Boaz:** I'd like to redeem the property,  
But you have first priority.



**Simon:** I can take the land and make it mine!  
**Men:** Why should he, his rights assign?  
**Simon:** Make it mine! Make it mine! Make it mine!  
**Men:** You should sign on the dotted line!

**Men:** You'll have -- the biggest farm in Bethlehem!  
You'll have -- plenty of servants to lend a hand!  
You'll have -- money and riches at your command!  
Buy the mortgage -- grab the land!

*(Boaz nods as men sing, holds out his hands to shrug his agreement. Simon takes out a pen to get ready to sign. Boaz looks at the pen with apprehension.)*

*(Dialogue)*

**Simon:**  
YES! . . . Sorry, Boaz, Old Man, but every farmer wants more  
land. And *I* have the rights! You don't.  
Besides, Eli left no heirs -- I'll get it all at Jubilee. I'll take it!

**Boaz:**  
Well, I'm disappointed but that is your right . .

**Levi:**  
Now, Boaz . .

**Boaz:**  
Yes, Levi?

**Levi:**  
Are you sure you've given full and complete disclosure?

**Boaz:**  
. .full and complete? . .

**Levi:**  
'cause the first rule of selling is: "Always tell the truth."

**Simon:**  
Boaz? What's he getting at? I want my land!

*(Feigning resignation.)*

**Boaz:**  
I know . . I guess . . can't cheat family . . well . . .

*(Song, continues)*

**Boaz:** Now, you may think you'll make a mint,  
**Levi:** but before you commit read the fine print.  
**Boaz:** This deal may have a little glitch --  
**Simon:** You won't stop me from getting rich!  
**Men:** Tell us, Sir, what is the hitch?

**Boaz:**

I guess I have to lay it all on the line --  
full and complete disclosure --

*(shudders)*

*(Sung)* You see the land doesn't come for free.

*(Simon proudly sips on beverage)*

You'll have to care for Eli's family.  
So take the land, if you decide,  
But the MOABITE widow becomes your bride!

**Simon:** - MY WHAT! -- *(Simon sprays beverage all over)*

**Men:** His bride!

**Simon:** My bride!

**Simon:** That's what you've been trying to hide!

**Boaz:**

Ummm . . .

**Levi:**

Ya know, Boaz, there is the mother-in-law . .

**Boaz:**

yes, yes? . .

**Levi:**

I've heard she complains . .

**Boaz:**

Indeed?

**Levi:**

and she's pushy . .

**Boaz:**

never would I believe that a Jewish grandmother could be this way

. . .

**Zeb:**

Zack, I've heard about this girl, too --

**Zack:**

word gets around . .

*("I heard" may be by both men or all men)*

**Zeb:** I heard -- she'll never let you smoke a cigar.

**Zack:** I heard -- she likes Beluga caviar.

**Zeb:** I heard -- she never let you share her bed.

**Zack:** One guy did, he woke up dead!

[MEN do: You'll get --]

**Boaz:** (You'll get) -- a Moabite girl and her mother-in-law.

**Levi:** (You'll get) -- the bossiest "ma" you ever saw.

**Men/Levi/Boaz:** You'll get -- 49 kids all call'n ya Pa! --

**Simon:** I think this plan has a fatal flaw.

*(Dialogue: Levi will step forward and help out with a little good-cop/bad-cop bit, done with a touch of Abbot and Costello. Levi to Boaz and back again as if Simon wasn't there. Music continues in the background.)*

**Simon:**

Umm. . I'm not so sure . . What would my family think? . Or, my wife . . eww . . .

**Boaz:**

You think she might object?

**Levi:**

Ya know, Boaz . . I once knew a man whose wife was upset when he brought home a puppy . .

**Boaz:**

And this is worse?

*(Shrugging or shaking his head)*

**Levi:**

You never know . . . bring home a girl half their age . . . woman can be so . . unreasonable . . .

*(Simon is physically backtracking, he may put up his hands.)*

**Simon:**

Uh, look, look, if I married a Moabite women --  
Dad might disown me.  
I'm sure she'd rather have you. I can't do it -- YOU DO IT!

**Boaz:**

Thank you, Cuz'!

*(Boaz's body relaxes. He hands Simon a sandal while song below is sung and shakes his hand. Simon is sulking, everyone else having a right good time.)*

**Simon:**

Don't mention it . . . ever!

**Men:** Oh, Boaz is the Kinsmen of his family,  
He'll pay off the mortgage on the property.  
He'll get the land and a noble wife!

**Boaz:** I just made the deal . . .

**Levi:** you just made the deal . . .

**Boaz/Men:** of my/your life!

*(Boaz and Levi slap hands, as do Zeb and Zach, although discreetly.)*

**Act 2, Scene 8**  
***The Prince Comes for His Bride***

*Scene: Naomi's house. Rachel is helping Ruth with her hair and flowers.  
Ruth is wearing Levi's slippers and the wedding dress again.*

*(Levi knocks on the door.)*

**Levi:**

Umm, I came to let you know Boaz will be over soon . . .

**Naomi:**

We'll be ready . . . And nice work, Partner . .

*(Levi grimaces. Rachel under her breath.)*

**Rachel:**

Partner?

**Levi:**

Rachel, do you got a minute?

*(She looks at Naomi and Levi, contemplating the "Partner", may mutter  
"Partner?" or "Everybody's a Partner" here or after Ruth speaks.)*

**Rachel:**

I got your note, Levi . . look, can't it wait?

**Ruth:**

No, it's OK, Rach', I'm ready . . go talk to him . .

*(Rachel grunts. But she goes outside to talk with Levi.)*

**Rachel:**

Alright, Levi, you've got 5 minutes . . . And *I've* got some  
questions for you, you manipulative weasel . . so make it fast . .  
what'd you want to talk about?

*(Nervous laugh)*

**Levi:**

Isn't it obvious? Rachel, I've never wanted anyone but you.  
I bought a ring . .

**Rachel:**

Oh . .

**Levi:**

I was wondering if there's any chance for us?

*(She regains composure and feigns disinterest in the ring. Getting in his face.)*

**Rachel:**

Maybe yes. Maybe no. Depends on your answers.

*(He gulps)*

**Levi:**

Uh . .

**Rachel:**

I want to know what you've been up to. You set up that little girl with the spinach, didn't you?

**Levi:**

You knew?

*(Slightly softer. She liked being pursued.)*

**Rachel:**

Levi, you've never asked for a big sale without selling.  
Now "Partner" I want to know about Ruth and Boaz.  
What have *you* had to do with *them*, Samuel Levi?  
And I want the truth.

**Levi:**

Rachel, shouldn't my question get priority, it is kind'a an important question?

**Rachel:**

No.

**Levi:**

Uh, which one of my questions were you answering "no" to? . .

**Rachel:**

*(She smirks. May fold her arms.)*

**Levi:**

Wouldn't you prefer to my pitch about how I'm going to change  
and you'll make me the happiest man in the world?  
And we'll live happily ever after.

**Rachel:**

I want the truth, Levi.

**Levi:**

Well, OK. About Ruth and Boaz.  
(*She nods.*) Well, see it's a small world.  
When I was up selling in Jerusalem in the spring I bumped into  
Naomi on her way here. She introduced me to Ruth -- said Ruth  
was 'bout the only good thing in her life.'

**Rachel:**

Uh, huh . .

(*Levi warms to his story.*)

**Levi:**

Anyway, I got thinking about Boaz, sees. He's wanted a nice girl  
for so long. But he's been out of commission so long he's got  
barnacles. But, I'm a farmer and a salesman, sees?

**Rachel:**

And that matters because?

**Levi:**

Well, farmers . . make things grow. . You plant the seeds . . you  
say a prayer .. you mix in some water and a little BS. . .

**Rachel:**

. . which you have in abundance . .

**Levi:**

. . so I planted a few seeds -- nudged Boaz when it  
was needed . . talked to the guys . . bought some shoes . .  
but, I really didn't do much at all . .  
(*Rachel giggling*) what? . . . Rachel, why are you laughing at me?

**Rachel:**

Just answer the questions. Weren't you in Boaz's will?  
And, now . . . if they have children . . .

*(She's smirking, he's resigned. His body slightly sags as he contemplates the loss.)*

**Levi:**

Yes. . I'll lose the inheritance. Rach', I'm so sorry.  
I can never give you the things you deserve.

**Rachel:**

So you gave up part of *our* future for *your* friend?

**Levi:**

Well, with love, sometimes there are no happy endings.

**Rachel:**

Uh huh. Levi, wasn't this about the most expensive thing you ever  
did?

**Levi:**

Yeah . . I suppose it was kinda' stupid.

*(Rachel is to pretend indignation to the end. Levi a little proud of himself below.)*

**Rachel:**

Samuel Levi, you're as bad a matchmaker  
as those old biddies . .

**Levi:**

Oh, I assure you, I'm much better than them.

*(Rachel moves in pointing her finger at him while Levi backs up. Levi will only shrug until the last of the below insults. There may be musical cord on each one.)*

**Rachel:**

Let me tell you Samuel Levi . . you are manipulative . .

**Levi:**

I sell . .

**Rachel:**

greedy . .



**Levi:**  
I know. . .

**Rachel:**  
pompous . .

**Levi:**  
uh huh . . .

**Rachel**  
and hypocritical . .

**Levi:**  
*(he nods, a little proudly)* . .

**Rachel:**  
Samuel Levi, I can't believe it! YOU gave up money . . . for love .  
. . for someone else's love? . . .  
Samuel Levi, *you're a romantic!*

*(Now he's indignant)*

**Levi:**  
Woman, I just asked you to marry me.  
You don't have to insult me!  
Just reject me and get it over with.

*(She draws him close and she may kiss him on each of the insults or punch him in the chest with her finger before kissing him)*

**Rachel:**  
Well, let me tell you . . you manipulative, greedy, hypocritical  
hunk of romantic man, you. . . .  
No way you'll get off that easy!  
I'll insult you anytime I want to . . .  
Cuz, I'm going to marry you! *(She kisses him.)*  
And you're MY pompous, greedy, hypocritical hunk of romantic  
man, you!  
And I intend to insult you for the rest of my life.

*(She kisses him again. He smiles and shrugs. She may move back before the bombshell.)*

**Levi:**  
If all the insults are like this, I'll survive.

**Rachel:**

Oh, and by the way . . . you're going to be a father.

*(Perking up excited, then grimacing and staring straight ahead like a deer in the headlights as he returns to his fake-greedy guy persona. He chokes on the word "awesome".)*

**Levi:**

Really!?! That's awe. . . Oh . . . Uh . . .  
Now, THAT's the most expensive thing I've ever done.

*(She moves back beside him and uses her fingers to walk up his arm and shoulder and then kisses him on the cheek.)*

**Rachel:**

And maybe we can enjoy creating a whole lot more expensive,  
wonderful, little things . . .

*(Stunned, deer in headlights look . . . voice getting quieter as he descends into shock. But with a bemused smile on his face.)*

**Levi:**

I'm going to be a Daddy! . . . spinach throw-up . . .  
money give up . . .

*(she dangles out her hand)*

**Rachel:**

Uh, Levi . . .  
If you've got a ring . . . I can sing.

**Levi:**

. . . close sale . . . money . . . gone . . .  
baby . . . puke . . . I'm gonna . . .

**Rachel:**

Ruth! Ruth! Oh, come look!

*(Ruth comes out, Rachel shows off the ring.)*

**Ruth:**

I'm so happy for you. It's beautiful!

**Rachel:**

Yeah, it is. Say, Ruth, if we have a boy, I'd like to name him after his father -- Levi or Samuel -- maybe Dazed and Confused -- do you have ideas for a girl's name?

*(Pause)*

**Ruth:**

. . . Hannah.

**Rachel:**

Hannah?

**Ruth:**

Hannah.

**Rachel:**

You OK?

**Ruth:**

There once was a little girl . . I couldn't save her. .  
maybe, I helped your Hannah.

**Rachel:**

Umm . . I'll think about it . . Hannah's a pretty name.

*(Lights dim on main stage and light up on side stage at a park bench where Hannah is sitting beside Naomi, who has been telling her the story. Hannah may be playing/carrying Obed).*

**Hannah:**

So, that's how Mommy and Daddy got together?

**Naomi:**

Yes Hannah, pretty much. . .

*(Softly)* You have been asking questions.

Your mother thought it was time . . .

Now your father -- a very shrewd businessman, mind you -- got the priest to marry them that very day . .  
at a two for one discount . .  
He put it down as a business expense. .  
Boaz did not mind.

**Hannah:**

I wish I'd been there.

**Naomi:**

Child, you were there.

For when we hear a story we love, we become part of it.

You were there . . . in the gleam in your father's eyes that helped  
him become a better man.

You were there . . . as the reason your mother stood up for herself . .  
and for you.

*(Lights come up a little.)*

**Ruth:**

Mom . . . *the wedding* . .

**Naomi:**

Oh, yes . . . Never had there been such a wedding in all of  
Bethlehem . . . Boaz marched in with what seemed like the entire  
town . . . Your father was beside him and your mother and I stood  
beside Ruth . . .

*(Cast enters. Boaz and Company enter, a canopy is carried, they will march to her house to the music. Naomi places the flower/daisy wreath on Ruth's head.)*

Hannah may either: (1) hold her father and/or mother's hands during the ceremony; (2) runs into her father's arms and he hugs and may either twirl her or hold her in his arms throughout -- if this is done Boaz needs to enter with the box and hand it to Levi and Levi may allow Hannah to hold the box for a short time.

Boaz will turn to Levi who brings out the box that has the Scarlet Cord of Faith. Boaz takes the box and presents the gift to his bride during the intro/first verse. This was why God had Rahab leave the cord -- someone else would one day earn the right to wear it -- and, it's Rahab's wedding present. Ruth puts her hand to her mouth and takes a small step backwards as she realizes what is in the box and the gift being presented to her. She gleefully allows Boaz to put the cord around her waist, it should glisten far more than the replicas.

Boaz takes her hand and escorts her to the marriage canopy where they sing.

They will hold hands for the priest. The priest will pour wine into the goblet and -- consider -- having Levi stop him to pour in a bit of cider instead.

Boaz may place a ring on her finger. They will drink from the wedding wine/cider and break the goblet.

Alternatively, the cord of faith may be presented after the ring is given to her and she takes it to wrap around her man and pulls him to her for the last kiss at the conclusion of the song.

Although the music calls for Ruth to join in with the last triumphant Soprano notes herself, you may substitute another Soprano for these notes so that Ruth and Boaz may kiss as the music reaches the crescendo for the few measures at the end.)

### **I Know**

(All Guests)

Ah . . . Ah . . . Ah . . .

God of Israel, in heaven above  
bless this union in your love.  
Help them trust and forgive  
and ever in your will to live.

(Boaz)

So many days, I said a prayer  
for a girl who wasn't there.

(Ruth)

So many nights, I could only grasp  
love's promise that I thought had passed.

(Boaz & Ruth)

So many heartaches, so many tears.  
Love's blossoms wilt, year after year.  
And then one day I turned around  
and it was you I found.

(Boaz)

And I know that I don't deserve her.  
Someone so gentle, and so kind.

(Boaz & Ruth)

But through seeming circumstance,  
We get to share a divine romance.

*(Boaz cuts in on "ance" with "And")*

(Boaz)

And I know, that I will never leave her.

(Ruth)

From now on, I get to share my life.

(Boaz & Ruth)

Share all the trials, joys and heartaches.  
I'll be a living sacrifice.

*(Some of the couples at the wedding will hold hands for this section.)*

(All Guests)

I remember the passion, the hopes and dreams.

When we were young, kings and queens.  
Remember your sweet caress.  
Remember the shared holy bliss.

Why'd the feelings have to die?  
Lord, help us both to try.  
To renew what once was there.  
Help us both to care.

*(Wedding goblet is broken during this stanza.)*

God of Israel, in heaven above  
bless all unions in your love.  
Help us trust and forgive  
and ever in your will to live.

*(Ruth)*

And I know, that I will never leave you.  
Your people, your God I've made my own.

*(Ruth & Boaz)*

For where there is faith and hope and love,  
That's where I'll be home.

*(Optional: During this next line, Ruth may now raise the Scarlet Cord of Faith in triumph, drape it around her man, and pull him to her for a final kiss.)*

*(All Guests)*

For where there is faith and hope and love,

*(All)*

That's where I'll be home.

*(The couple kiss. Lights dim. Principals leave stage to reenter.)*

*Reprise of various songs as cast comes forward to bow.*

**THE END**