

ACT 1

BROADWAY THEATER, NEW YORK

A Broadway theater has been rented out for a glorious, top-of-their game, three night New York Revival. Ramps have been constructed to connect the stage to the audience; risers have been placed on stage so some audience members (and the occasional plant) can be closer to The Event.

(NOTE: Throughout tonight's Revival, the choir and preachers will re-enact a Kansas-based story of one man's long road to faith. At times we will see pieces of the "Kansas set" - a Revival Tent, stage lights, corn fields, etc.)

At rise, members of a gospel choir, the ANGELS OF MERCY gather.

#1 - Rise Up!

ANGELS

HMMM ...

IDA MAE & ANGELS

JESUS, IT'S YEARS WE BEEN CLIMBIN' YOUR MOUNTAIN,
AN' IT'S YEARS WE BEEN WALKIN' YOUR ROAD.
LORD, IT'S BEEN YEARS -
FAR TOO MANY FOR COUNTIN',
WITH A LIFETIME OF SIN AS OUR LOAD.
WHEN WE WILL RISE UP -
AND LAY DOWN OUR BURDEN?
WON'T YOU TELL ME HOW LONG MUST WE ROAM?
WHEN WILL WE RISE UP
AND LAY DOWN THAT BURDEN -
TELL ME, WHEN WILL YOU GATHER US HOME.

JONAS NIGHTINGALE (charismatic, complex, wired) grabs the stage!

JONAS

Good evening, New York. I say, GOOD EVENING NEW YORK!
Thank you, for joining us on this, our Revival's third and final glorious night at the St. James Theater. My name is Jonas Nightingale, and as some of you know, tonight is the first time I have preached in ...

(JONAS)

(pauses, as if realizing)

... in over a year now. And I won't lie to you — some of the folks in my own choir warned me you New Yorkers are too impatient for a revival.

ANGELS

JONAS

But I told them if you want to save souls, you got to go where the sinners are ...

(JONAS now points to audience)

You, sir — you're a sinner. Ma'am — you're sin on a stick. And you! You're wonderin', if you can leave at intermission and commit even MORE sin. You're ALL sinners, each and every one of you — but you can be saved!

(sings)

TELL ME, WHAT DO YOU DO
WHEN THE WORLD'S A MESS
AND YOUR LIFE'S IN FLUX
'CAUSE THE ECONOMY SUCKS,
AND YOU'RE STUCK WAY DOWN
IN THE DEPTHS OF DESPAIR?

ANGELS

RISE UP!

JONAS

AND WHAT DO YOU DO
WHEN YOU'RE FEELIN' THE STRESS
AND YOU'VE RUN OUT OF HOPE
AND YOU JUST CAN'T COPE
AND YOU'RE PRETTY DAMN SURE
THATCHA AIN'T GOT A PRAYER?

ANGELS

RISE UP!

JONAS

SEE, THE WORSE YOUR TROUBLES GET
THE DEEPER YOU FEEL YOU'RE SINKIN'
THE MORE YOUR ONE SURE BET
IS HE WHO REIGNS ON HIGH.
'CAUSE AT YOUR LOWEST LOW,
YOU ONLY GOT ONE PLACE TO GO—

JONAS & Marla
Audition

- 42 -

LEAP OF FAITH

IDA MAE

Go to bed. I don't want to hear it.

ISAIAH

That's because you know I'm right.

IDA MAE turns away from her son, and addresses the audience, confessing:

IDA MAE

LOST ...
MAYBE I'M LOST ...
MAYBE I'VE JUMPED THE RAILS,
AND LEFT THE TRACK,
IGNORED THE COST ...
AND ENDED UP
WHERE WE ALL END UP ... !

The music builds back into a final crescendo.

LOST!
FACE IT, WE'RE LOST!
SOMEHOW THE LINE GETS CROSSED!
THE MAP GETS TOSSED!
BUT THERE'S A COST -
AND HONEY, OH, WE'RE LOST.
ALL OF US, LOST ...
LOST.

JONAS, outside his hotel room, takes another sip from his flask. HE looks up to see Marla, who's pissed. HE offers her a sip.

#56 - Into I Can Read You

MARLA

It's a dry county.

JONAS

Of course it is.

HE takes another sip.

MARLA

You put on quite a show. What'd you make, five hundred?

JONAS

It's not about the money, Marla -

MARLA

Good. Then you won't mind this. Here.

(Hands him summons.)

A thousand dollar fine—

JONAS

Is that really—

MARLA

It doubles tomorrow, if you go on.

SHE starts to leave.

JONAS

Thanks. I'll pray for you.

MARLA

Uh huh ... Something else you should know. That boy in the front row—

JONAS

Oh, you mean the crip ... the kid in the wheel—

MARLA

He's my son, Jake. And he's a person with a disability. Not crippled, not handicapped: disabled. For life.

JONAS

I'm so sorry. I know how hard—

MARLA

Save it. The last thing my son needs is some con artist promising him he can walk.

JONAS

I would never do that. I don't make false promises.

MARLA

Really?

JONAS

Well, I try not to. Too risky. All I really do is let people know they've been heard, that they're not alone. I try to give them a little hope.

MARLA

Is that before, or after you take all their money?

JONAS

Well, before, always. Sometimes after. And you might think I'm taking advantage of them, but trust me on this,

(working her now)

I always leave them wanting more.

MARLA

Seriously? Does that line ever work for you?

JONAS

I got others.

MARLA

I can't believe you're hitting on me.

JONAS

I thought we both felt a spark ... and I'm never wrong.

#6 - I Can Read You

MARLA

Never? You want to bet?

JONAS

You want to drink? I'm right, you drink.

MARLA

Hit me ...

JONAS

(sings)

I BETCHA THINK YOU'RE PRETTY TOUGH,
AND, SURE, YOU ARE-BUT NOT ENOUGH.
STILL, YOU'RE THE TYPE OF GIRL
WHO LIKES TO FLIRT WITH DANGER.

MARLA

That's it?

JONAS

YOU HAVEN'T HAD A DATE IN YEARS.
THE LOCALS LEAVE YOU BORED TO TEARS.

MARLA takes a drink.

BUT YOU'D BE TEMPTED BY
A CHARMING, HANDSOME STRANGER.

MARLA

(offers him flask back)

Oh please.

JONAS

P/V "Leap of Faith"

-8-

#18 "Jonas' Soliloquy"

65 **Trying, Faltering** 66 67 68

mf *poco rit.* *ten.* *a tempo* *poco rit.*

Can't be ten.

69 **Gently, rubato** 70 71 72

you. You're not real. Are you? And you know faith can't heal. Don't you? But if

mp G/A D/A G/A D/A

73 74

good did come through me, don't just stand there. Prove it to me. Come on,

(eng. lm.) Dm7 Em7 *cresc.* F

75 76 77 78

make me a deal, won't you? Wipe the slate. Make me new. Point the way to something true. Do it

p sub. Am9 D/A Am *mp* *cresc.* E m/G F D/F#

79 now, 'cause I'll ne-ver ask a-gain. Give me

80 81

mf rall. poco a poco

C/G E/G# Am Am/G Am/F# Fm6

82 More freely

some-thing to be-lieve in. One damn thing and we'll be e-ven. Go a-

83

f

C/G G/F (dictated) E m7 C/E F maj7

84 head. Here I am. Bring it on, please.

85 86 87

ff

C/G Fmaj7 C2/E p sub. Fm/G

88 Slower than Tempo I°

89 90

mp - espressivo *molto rit.* *p*

(spoken) Amen.

Start

JONAS

P/V "Leap of Faith"

-5-

#16 "Last Chance Salvation"

CHOIR

41 42 43 44 45

JONAS: Hello, sinners! Are you ready--- ...for a mir-a-cle!!!

p Oh Ah

+TOWNIES

mp F#min G D/A E/B F/C G/D B7/D# E+7

CHOIR

46 47 48

JONAS

Sop: There's a train a - com-in' to the

Alto: *mf* Last chance! Sal - va - tion! Yeah, yeah!

ANGELS (only) (Last chance!)

Tenor: Last chance! Sal - va - tion!

Bari: Last chance! Sal - va - tion!

Organ

mf Am7 D/E

49 sta - tion— And it's your last chance... 50 51 But the

C H O I R

Sop: Sal - va - tion! Yeah, yeah!

Alto: Sal - va - tion! Yeah, yeah!

Bari: (Last chance!) Sal - va - tion! Yeah, yeah!

Tenor: (Last chance!) Sal - va - tion! Yeah, yeah!

(br.) IV IV Am7

"LIFT #1"

52 53 54

train won't wait for-ev-er, folks, Ifyou're com-in', get on board!

C H O I R

Time to buy your one-way tick-et to the Lord!

D7 Am7 D7 Am7 D7 E+7

55 56 57 58

So you think God hands out mir-a-cles like can - dy? Lem-me

CHOIR

+TOWNIES *p* No, no.

Am7 D/E *mf*

59 60 61

hit ya with a slice— of break-ing news.— You can get— an ea-sy fix,— or the

CHOIR

Whoa— Ah

N.B. N.B.

*beat 2 a hit with stage mvmt

(org.)

"LIFT #2"

62 3 3 63 64

kind that real-ly sticks... But the catch is that-cha gon-na haf - ta choose! So you

CHOIR

B+7 E (for rehearsal)

65 66 67

want good luck, good love, good lives good wea-ther? Well, you can't get all that good-ness free of

CHOIR

mf Good wea-ther N.B.

Good wea-ther N.B.

mf Am7 D/E

68. cost. And you'll nev-³er see that stuff.. If your faith ain't ³strong e-nough... Put your

CHOIR

No, no, no

No, no, no

71 mon-ey where your mouth is or get lost! — You're look-ing at your last chance, sal

CHOIR

Sop: You're look-ing at your last chance.

Alto: Last chance! Sal-

Bari: You're look-ing at your last chance. —

Tenor: Last chance! Sal-

You're look-ing at your last chance. — Sal-

stop

#16 "Last Chance Salvation"

74 75 76

va - tion! Last chance! Last chance! Sal - va tion! Now I

CHOIR

Sop: Last chance! Last chance! Sal - va tion!

Alto: Last chance! Last chance! Sal - va tion!

Bari: Last chance! Last chance! Sal - va tion!

Tenor: Last chance! Last chance! Sal - va tion!

"JESUS LIFT"

77 78

know you wan - na show your faith in Je sus! Bet - ter

CHOIR

Je - sus!

Bm7 E/F#