



WISEMEN
The Search for the Inheritance
(running time approx. 90-105 minutes)

Script & Music by
Kevin & Tami Boesiger

THIS IS A SAMPLE OF THE SCRIPT. IT INCLUDES SCENE TWO
AND SCENE SEVEN FROM THE PRODUCTION. FOR A FULL
SCRIPT AND PIANO/VOCAL SCORE, ORDER A PREVIEW COPY OF
THIS MUSICAL.

TIME

1952

SETTING

Los Angeles, California

SYNOPSIS

Mona Fulbright has just received a letter stating she has been named in the will of the late Helen Douglas. The will has been very vague about the inheritance and Mona must find three items and the “key” before she can claim what is rightfully hers. Confused, she calls the one person she knows can help her and takes a train to Los Angeles, California where she meets her friend, Ray Fergus. Ray is a private investigator in L.A. and agrees to help her solve the case. On their journey, Mona, Ray and Pete (Ray’s partner) encounter a variety of characters that help them piece together the puzzle.

“Wisemen: The Search for the Inheritance” is a Christmas musical set in the 1950’s. It is an allegory that follows the story of the wisemen in the Bible. Their search for the Christ child took them away from the comforts of their homes and lasted years. Led by a star, they had very little to go on as they set out to find Him. Jesus was no longer a baby when they found him. The scripture says they went to a home and found the mother with the **Child**. The story of the wisemen is a great example to us today. These were well educated men willing to sacrifice all in order to find the great inheritance of Jesus.

In the same way Mona is on a journey of her own to discover her inheritance. It is not an easy path but in the end is well worth it.

It is our prayer that this musical will be a great illustration of how we all need to daily seek God and hold fast to the inheritance He has freely given us. Musical theater is a great way to engage an audience. It can be fun and entertaining and at the same time communicate great Truth found in scripture. We hope you will not only enjoy this show but will be challenged and encouraged as you continue to seek God like true wisemen.

CAST OF CHARACTERS

* **MONA FULBRIGHT** is a very caring woman and is always looking for that one thing that will set her for life. Life is not terrible for her but it is a struggle. She is a nurse who took care of Helen Douglas up until her death. Mona finds out that she has been named in her will and must follow the clues to find the inheritance.

* **RAY FERGUS** is a private investigator in L.A. and old high school friend of Mona. He is no nonsense and gets right to the point. He does not like to waste time and always gets people back on track.

PETE EHR is Ray's sidekick. He is a man of few words, in fact he only says one word at a time, but he is very insightful.

* **OPHELIA DOUGLAS** is the daughter of Helen Douglas. She was once a great movie star but no longer remembered. She has very little need for people. Her interest in Mona is strictly to get her hands on her mother's estate.

* **FRANK** is Ophelia's dimwitted butler. He means well but bumbles about most of the time.

* **STELLA** is Ophelia's dimwitted maid. She is very sweet but not too bright.

ADDITIONAL ROLES

SIMEON is the pastor of the church on 2nd and Temple

MARSHALL SHEPHERD is a toy shop keeper and typical nerd.

* **MARIA SPENCER** is a young mother.

* **JOEL SPENCER** is a young father.

JORDAN SPENCER is a young child 3-4 years old.

CONDUCTOR of the train to Los Angeles.

MAN #1 at the ticket booth at the train station.

PASSENGER on the train to Los Angeles

WORKER on the train to Los Angeles

MAN #2 in the station in Los Angeles

WOMAN on the street

* **THE CHORUS** are Travelers, Train Workers, Church Choir & People on the street

* *indicates singing role*

MUSICAL SELECTIONS

- SONG #1: *Wisemen Overture* (Orchestra)
- SONG #2: *Wisemen Theme* (Orchestra)
- SONG #3: *The Train to L.A.* (Full Company)
- SONG #4: *Mona's Song* (Mona)
- SONG #5: *Carol of the Street* (Full Company)
- SONG #5a: *The Home of Ophelia* (Orchestra)
- SONG #6: *Always a Star* (Ophelia, Frank & Stella)
- SONG #6a: *Ophelia, the Star* (Orchestra)
- SONG #6b: *Reprise: Always a Star* (Ophelia)
- SONG #7: *Reprise: Mona's Song* (Mona)
- SONG #8: *Train to Keene* (Orchestra)
- SONG #9: *River of Life* (Joel, Maria & Mona)
- SONG #5: *Back to L.A.* (Orchestra)
- SONG #10: *Celebration Medley* (Full Company)
Joy to the World
A New Name in Glory
Down By the Riverside
Mona's Song
&
The River of Life
- SONG #11: *Wisemen Theme* (Orchestra)
- SONG #12: *Exit Music*

SCENE TWO: The Office of Ray Fergus

SFX #1 - Busy street

We hear the noise of a busy street as RAY and enter. As he says the first line, he makes his way to the office.

RAY This is the city. *(pause)* All year 'round it wears work clothes, on holidays it dresses up. *(pause)* To most people Christmas brings happiness and prayer. *(pause)* To some it brings heart break and despair. That's where I come in. I'm a private investigator.

In office. PETE is poring over papers at a desk and is oblivious to RAY until MONA walks in.

RAY It was Wednesday, December 22nd. We were working late in the office. My partner is Pete Ehr. He's a man of few words. He has an uncanny... umm... uh...

PETE *(looks up only long enough to say)* Intuition.

RAY That's right, intuition. Thanks, Pete. My name's Fergus, Ray Fergus.

Theme music plays while RAY sits down and props his feet on his desk. PETE unwraps a Chick-O-Stick and takes a bite.

RAY I had gotten a call a few days earlier from an old high school friend. Her name was Mona Fulbright. She didn't say why she needed to see me, just that she needed my help. She sounded pretty rattled.

At 6:00 p.m. the door opened and in walked Mona. (MONA enters while PETE and RAY look her direction.) Visions of sugarplums danced in my head as she headed my way.

MONA Ray, thank you so much for seeing me. I didn't know who else to turn to.

RAY No problem. Glad I could help. *(motions to PETE)* This is my partner, Pete Ehr.

PETE offers RAY a Chick-O-Stick. RAY declines and PETE offers one to MONA.

PETE Chick-O-Stick?

MONA *(shaking his hand)* Oh, no thank you. Nice to meet you, Mr.?

PETE *(mumbling)* Ehr.

MONA I'm sorry. I didn't catch that.

PETE Ehr.

MONA *(looking confused)* Mr. . . Ehr? *(she looks at Ray for help)*

RAY That's right. Pete Ehr.

MONA Peter what?

RAY No, Pete *(pause)* Ehr.

MONA *(still looking confused)* Oh, well nice to meet you Mr. Ehr.

PETE Pete.

MONA *(suspiciously)* Okay. . .Pete.

RAY Now, what's the trouble here, Mona? What's got a bee in your bonnet?

PETE grabs a notebook and pencil and starts taking notes.

MONA This last week a dear friend passed away.

PETE Deceased?

MONA Yes.

PETE Murdered?

MONA Heavens no!

PETE Accident?

MONA No.

PETE Heart?

MONA *(backing away from him)* No. She'd been sick.

RAY What's this got to do with you? Where do you come in?

MONA I am a nurse and the deceased was one of my patients. We became friends as I spent time caring for her in her last days. This week I received a certified letter from the law firm of Bailey, Lauerman and Star telling me I am named as a beneficiary in her will.

PETE Loaded?

MONA Well, I'm not sure. That's what I need your help with. The will states that in order for me to claim my inheritance I have to find it first.

RAY What? That story sounds phony. It's got more holes than a piece of cheese. Do you have the document with you?

MONA Yes, of course. A copy of the will came with the letter. (*handing will to Ray*) Here, see for yourself.

RAY (*reading will*) The Last Will and Testament of Helen Douglas.

PETE Friend?

MONA Yes.

PETE writes down her name.

RAY I, *HELEN MARIE DOUGLAS*, being of sound mind... blah, blah, blah... FIRST, I hereby revoke any and all other Wills... yada yada yada... SECOND, I direct that all of my just debts and funeral expenses be paid as soon after my decease as may be convenient. THIRD, I give and bequeath unto my daughter, *OPHELIA P. DOUGLAS*, if she survives me, the sum of \$10,000, together with my home and all of my personal effects, furniture, furnishings... yeah, yeah, yeah.

MONA (*pointing to papers*) You're coming to the part relating to me.

RAY FOURTH, I wish to leave the remainder of my estate, which is hereby unmentioned, to *MONA E. FULBRIGHT*. The location and nature of said inheritance can be discovered by diligent search. Doing so will result in finding the aforementioned inheritance. Failure to do so will have eternal ramifications.

PETE Mysterious.

RAY Yes, it is. Do you have any idea what the inheritance may be?

MONA No, none. Helen lived a simple life. Keep going. There are some instructions.

RAY Instructions are as follows:
1. You will need to locate the key that leads to the inheritance.
2. On your quest, it will be necessary to collect three items. These items are required to obtain your inheritance.
3. Commence your search in Los Angeles, California at the corner of 2nd and Temple.

2nd and Temple. . .what's there?

PETE Butcher.

RAY Yes, and a post office, a vacant lot and a . . .

PETE Church.

RAY Right. Let's get down there and do a little nosing around.

BLACKOUT

SCENE SEVEN: Keene, CA

RAY 11:13 a.m. Pete, Mona and I arrived in Keene. It was a clean, quiet little town, a welcome relief from the noise of the city, a proverbial breath of fresh air. Through some basic detective work we were able to locate the address of a Joel and Maria Spencer. Our sources told us they had a young son named Jordan. They seemed to fit our bill.

While RAY is speaking this line RAY, PETE and MONA approach the door of a home and knock. PETE carries the star bag. MARIA answers the door.

MARIA Yes?

RAY Mrs. Joel Spencer?

MARIA Yes.

RAY Ma'am, My name's Fergus, Ray Fergus. I am a private investigator. This here's my partner, Pete Ehr and my client, Mona Fulbright.

MARIA *(She acknowledges each of them)* Yes, how can I help you?

RAY Ma'am, are you familiar with a Helen Douglas?

MARIA Of course. She was a dear friend.

RAY We have a few questions for you. I wonder if we might come in.

MARIA *(motioning them inside)* Please.

All of the them enter the residence where a man is sitting in a chair reading the paper and a young boy plays on the floor with toys.

MARIA Joel, they're private investigators wanting to ask a few questions about Helen.

JOEL *(rising from his chair immediately)* You don't say? *(He extends his hand to RAY.)* Joel Spencer. And you are?

RAY Fergus, Ray Fergus. *(motioning to each as he says their name)* My partner, Pete Ehr and my client, Mona Fulbright.

MARIA Wait, did you say Mona?

PETE Yes.

MARIA As in Helen's nurse, Mona?

MONA Why yes, how did you know?

MARIA Helen wrote about you. She said you were very good to her. Thank you. She deserved the very best.

RAY You are aware then of her recent passing?

MARIA Sadly, yes.

RAY Miss Fulbright was named as a beneficiary in Mrs. Doulgas' estate. The actual inheritance left to her was not. . .

PETE Disclosed.

RAY Thanks, Pete. We've been following clues she left to find this inheritance and have found three items with links to your family. Did Mrs. Douglas mention any of this to you?

JOEL searches MARIA's face as she shakes her head. It is obvious they know nothing.

JOEL I'm sorry, no.

RAY You don't know anything about a key?

JOEL *(shaking his head)* I'm sorry.

MONA Maybe they could help us if they see what we have.

RAY Good idea. *(turns to PETE who has the items)* Pete?

PETE *(pulling out record)* Record.

JOEL *(takes it from PETE carefully and looks at the label)* What's the song?

MARIA Wait, don't tell me. I can guess. Is it "Down by the Riverside"?

MONA Why, yes, how did you know?

MARIA *(she watches her son playing on the floor)* It was their song. When we first met Helen, Jordan was a baby. She would dance around the house with him singing that song.

MARIA walks over to the child and starts singing, picking him up in her arms, dancing him around.

I'M GONNA LAY DOWN MY BURDEN
DOWN BY THE RIVERSIDE
DOWN BY THE RIVERSIDE
DOWN BY THE RIVERSIDE
I'M GONNA LAY DOWN MY BURDEN
DOWN BY THE RIVERSIDE
DOWN BY THE RIVERSIDE

RAY Very nice, but could we stick to the facts, ma'am?

JOEL What else do you have?

PETE Toy. *(He takes jack-in-the-box out of bag.)*

JOEL I don't believe it. I thought that thing was long gone.

MARIA Jordan, look, it's your jack-in-the-box!

JORDAN gets excited and runs to his mother, standing next to PETE who offers him the toy. He plays with it in the traditional way. As the adults talk, JORDAN fiddles with the toy, eventually turning it upside down and messing with it.

RAY We're not getting anywhere here. That's two strikes. One more and we're out.

JOEL What's the last item?

JORDAN tries sticking his finger in the slot on the bottom. He looks at his mother and feels around her neck with his little hand, then motions his hands around his own neck.

JORDAN *(still motioning around his neck)* Heart, where's the heart?

MARIA What are you talking about, honey?

JORDAN I need the heart. *(He looks around the room at each adult and finally stops at MONA, pointing to her necklace.)* I need your heart.

Everyone looks at MONA and MARIA recognizes the necklace.

MARIA Is that... ?

MONA Helen gave it to me. I'm sorry *(starting to take it off)*, you should have it.

JOEL No, please keep it. Helen gave it to you. Jordan, you can't have Miss Mona's necklace.

JORDAN *(He begins to get upset.)* I need her heart. I need her heart.

MONA It's okay. *(she takes necklace off and hands it to JORDAN)* He can look at it.

JORDAN takes the heart and slips it into the slot on the jack-in-the-box.

RAY What is he doing?

MARIA I'm not sure. I've never seen him do this before.

JORDAN turns the heart and reveals a secret panel underneath the toy. Inside he finds a bracelet he clasps in his hand.

MARIA For heaven's sake. Joel, did you know that was in there?

JOEL How did we miss that?

MONA The key.

RAY Of course, the necklace was the key. We had it all along.

MONA No. *(pointing to JORDAN)* He's the key. Everything we brought meant something to him.

RAY If that ankle-biter is the key, where's the inheritance?

MONA *(she comes up next to JORDAN carefully)* Whatcha got there, little man?

JORDAN *(He opens his hand to reveal bracelet.)* Jesus.

RAY Jesus, huh? Looks like a bracelet to me. Are there precious stones in there?

JORDAN No, Jesus.

MONA *(to JORDAN)* Can I see it? *(turning it over in her hand)* It's just a dime store trinket. *(slumps in chair)* I don't get it. We've spent all this time for a piece of costume jewelry. It doesn't make any sense. It's like. . .

PETE Life.

All of them look at PETE.

PETE Searching.

All agree.

PETE Struggle.

Again, all agree.

PETE Disappointment.

Same drill.

PETE Life.

JORDAN comes over to MONA and takes the bracelet from her. RAY motions for the jack-in-the-box and begins inspecting it.

RAY What are we missing here? There's got to be more. Is there a piece of paper stuck in there somewhere?

MONA *(discouraged)* We're at the end of the rainbow and there's no pot of gold. Again. Just when I think my big break is around the corner, I turn the corner and. . .

PETE Zilch.

JOEL What were you expecting?

RAY Something else, a deed or bank account information, (*coming up empty-handed*) *something*.

PETE Will?

RAY Good idea, Pete. Maybe we missed a clue there.

RAY gets the will out of his breast pocket. He and PETE pore over the papers. JORDAN starts a little game, wandering from person to person asking them to pick a color of one of the beads. The others notice him and play along, but aren't paying close attention to him or his responses to their choices.

JORDAN (*His hands are palms up with the bracelet stretched across them. He shows it to MARIA*) You pick, Mama. Pick a color.

When JORDAN says "You pick", it jogs something in MONA's memory. Each time he says it, she scrutinizes him more.

MARIA (*pointing to the blue bead*) Okay, I choose blue.

JORDAN Blue, the Holy Spirit, water from Jesus. (*walks over to JOEL*) You pick, Daddy.

JOEL Umm. . .white.

JORDAN White, Jesus makes me clean. (*He interrupts RAY and PETE, nudging RAY*) You pick.

RAY (*distracted, not paying much attention*) Oh, uh, green.

JORDAN Green. Jesus helps me grow. (*to PETE*) You pick.

PETE What?

JORDAN Which color?

PETE Periwinkle

JORDAN Huh?

RAY (*looking at PETE, shaking his head*) A color on the bracelet, Pete.

PETE (*nodding*) Red.

JORDAN Red, the blood of Jesus.

MONA *(growing impatient, trying to distract herself from JORDAN)* Finding anything Ray? Did we miss something?

RAY Maybe the items we found were wrong. Could the kid really be the key?

JORDAN *(to MONA)* You pick.

MONA *(visibly shaken)* Why do you keep saying that?

JORDAN *(pointing to the black and yellow beads)* It's your turn to pick. Black or yellow?

MONA Black, I guess.

JORDAN Black, lost without Jesus.

MONA *(very deliberately to JORDAN)* You pick. *(She studies him carefully)*

JORDAN I always pick yellow.

MONA Why?

JORDAN For the streets of gold in heaven.

MONA *(the light bulb goes off)* That's it.

RAY What's it?

MONA That's what Helen wanted us to find.

PETE Heaven?

MONA That's the inheritance. She wanted us to know the real prize is not here. It's in heaven.

RAY She sent us on a wild goose chase for this? No way. There's got to be more to it than that.

MONA *(adamantly)* No, heaven is our answer.

RAY That doesn't add up at all. How can you be sure?

MONA She tried to tell me, but I didn't understand.

PETE Continue.

MONA While I sat by Helen in her last days, watching her frail body heave with every breath, life made no sense. “What’s the point?” I thought. It doesn’t matter what you do or who you are. It all ends the same--you die. It got to me and before I knew it I was crying. Soon I felt Helen’s hand on my arm. “You pick, honey” was all she could get out. I wasn’t sure she even knew what she was saying.

“It doesn’t seem fair.” I whispered, “You’ve lived a good life. You’ve been a good person, yet look.”

She didn’t even open her eyes, but said it again. “You pick.”

What was she talking about? Pick what? I figured she must be delirious.

She mumbled it over and over until she fell asleep, “You pick. You pick. *(the last time MONA says it she points to JORDAN)* You pick.”

They all stare at JORDAN.

RAY I don’t understand.

MONA *(she takes JORDAN’s hand in her’s and takes the bracelet from him with her other hand)* This is a road map to the ultimate inheritance, heaven.

PETE Explain.

MONA Life is hard, right? Some days it feels like all we’re doing on earth is killing time. We watch good people like Helen die. It all seems so. . .

PETE Pointless.

MONA Exactly. But all the heartache we experience on earth is leading us somewhere.

MARIA Our life resembles an expectant mother. Our condition is temporary. The sickness, the weariness of the world, the discomfort, are all labor pains leading up to our final deliverance--heaven. As soon as the birthing process is over, the pain is gone, there is great joy, and it all seems worth it.

MONA Can’t you see? Life on earth is only a waste if it doesn’t lead to heaven.

There is a pause as they all ponder that thought.

RAY There’s a link missing in that chain. How can you know if your life is leading to heaven or not?

MONA (*pointing to JORDAN*) You pick. Will you hope for some kind of cosmic luck to make your life go well or will you choose heaven and be sure no matter what happens here the end result will be good?

PETE How?

JOEL (*taking the bracelet from MONA*) Follow the map.

RAY What kind of bit is this?

JOEL (*touching each bead on the bracelet as he names it*) BLACK, you are lost without Jesus. RED, the blood of Jesus makes us WHITE, clean before God. BLUE, the Holy Spirit is our water that GREEN, helps us grow so we can YELLOW, live on streets of gold.

MARIA You need Jesus.

JOEL There's only one way to fulfillment, only one way to heaven, only one way to find God. You have to know Jesus. He's the key. He'll get you there.

SONG #9: *River of Life*

JOEL I WAS DEAD IN MY SIN,
WHEN JESUS FOUND ME.

MARIA THEN WHITE AS THE SNOW,
HIS BLOOD WASHED ME CLEAN.

MONA HE PROMISED A HOME
WITH STREETS MADE OF GOLD

ALL THREE WHERE THE RIVER OF LIFE
WILL ALWAYS FLOWS.

THERE'S A RIVER OF LIFE,
A RIVER OF HOPE.
THERE'S A RIVER OF JOY,
A RIVER OF PEACE.
THERE'S A RIVER OF LIFE THAT COMES FROM ABOVE
AND FLOWS FROM THE THRONE.

RAY That's it. This case is closed. Our work here is done.

JOEL No, don't stop now. This is just the beginning. We can never quit looking for God. Wisemen always seek Him.

MONA There's something else we have to do. (*to all of them*) I'll need your help.

JOEL ON THE JOURNEY OF LIFE
THE ROAD IS ROUGH.

MONA AND OUR SEARCH FOR THE TRUTH
AT TIMES IS TOUGH.

MARIA WE CAN NEVER BE FREE
FROM PAIN OR LOSS

ALL THREE BUT WITH GOD ON OUR SIDE
WE CAN OVERCOME.

THERE'S A RIVER OF LIFE,
A RIVER OF HOPE.
THERE'S A RIVER OF JOY,
A RIVER OF PEACE.
THERE'S A RIVER OF LIFE THAT COMES FROM ABOVE
AND FLOWS FROM THE THRONE.
THERE'S A RIVER OF LIFE,
A RIVER OF HOPE.
THERE'S A RIVER OF JOY,
A RIVER OF PEACE.
THERE'S A RIVER OF LIFE THAT COMES FROM ABOVE
AND FLOWS FROM THE THRONE OF GOD.

BLACKOUT