

# LET IT RING!

A Musical Celebrating America

*Book and Lyrics by  
Michael McLean and Margaret Smoot*

*Music Composed and Arranged by  
K. Newell Dayley*

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PUBLISHED BY

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### **CAST OF CHARACTERS**

*(2 main characters + ensemble of 14 or more. Much doubling possible.)*

PATRICK: May be PATRICIA if played by female.

JAMES: May be JENNY if played by female.

*(The following roles are played or sung by the ensemble and played by either males or female actors.)*

STAGE MANAGER:

WATCHMAN

FISHERMAN

TOWN CRIER

DELEGATES 1, 2, 3, 4, 5, 6

CHAIRMAN

MAN

EXECUTIVE 1, 3, 4

COUNTRY SINGER

YOUNG WOMAN

VARIOUS VOICES *(Assigned individually.)*

FIRST YOUNG MAN

ANGRY YOUNG MAN

JUDGE

DEFENDANT

FEMALE CANDIDATE

YOUNG MAN

LET IT RING! was originally premiered at the Promised Valley Playhouse in Salt Lake City, Utah in August of 1987. It was commissioned as a project by the Deseret News. Kim R. Burningham served as the director and Margaret Smoot was producer. The Original Cast was as follows:

Duane Hill, Morgan B. White, J. Robert Howe, Florin Rex Nielsen, Dave Mohlma, Doug Bean, David Barrus, Scott Carlyle, Sheila Christensen, Nicole Dills, Melinda Farnsworth, Johanne Frechette, Kevin, Jones, Rob Kroff, Janine Lindsay, Eric McAllister, Doug, Shepherd, Kelly Shepardson, Kimberly Walker.

#### **SYNOPSIS OF MUSICAL NUMBERS**

- #1 OVERTURE Orchestra
- #2 SWEET FREEDOM'S SONG Solos and Ensemble
- #2a Underscore Orchestra
- #3 WHAT ARE WE GOING TO DO? Delegates
- #4 SPRINGS, WHEELS AND WEIGHTS Delegates
- #5 GOD MADE US FREE Solo Delegate and Ensemble
- #6 WHO'S GOING TO GET CREDIT? James and Patrick
- #7A IF YOU WOULD LIKE TO REACH Executives and Ensemble
- #7B IF YOU WOULD LIKE TO REACH (reprise.) Patrick, James & Ensemble
- #7C Underscore Orchestra
- #8 WHERE HAS THE DREAM GONE? Young Man and Ensemble
- #8A Underscore Orchestra
- #8B Underscore Orchestra
- #8C Underscore Orchestra
- #8D Underscore Orchestra
- #9 EVERYDAY LIVES Young Woman and Ensemble
- #10 AMERICA, AMERICA! James, Patrick and Ensemble
- #11 FINALE Ensemble
- #12 CURTAIN CALL Orchestra
- #13 Exit Music Orchestra

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## **STORY**

A fantastic journey through the minds of the founding fathers and how today's citizens perceive them. Two "generic" founding fathers, Patrick and James, travel to modern day to show people what it was like to write the Constitution, and how important its principles are. The two characters replay the key dramas of the Constitutional Convention and then in a more lighthearted mood, decide how to use the tools of contemporary life, i.e., advertising and television to get their message across to the American People. If you're into contemporary flag-waving this is your show. The score has strong contemporary roots and the message is universal - truth and liberty - Let It Ring! The score will take you from comic hysteria to genuine pathos and patriotic revelry. It is a perfect musical for any time of the year and any celebration.

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## MUSICAL #1 – OVERTURE

*(The Overture Begins. It's not long, but it's terrific, and when it comes to an exciting conclusion, the curtain doesn't go up as you would expect. In fact, after an uncomfortable pause a young Danny Kaye-type STAGE MANAGER comes out from behind the curtain to the edge of the stage.)*

STAGE MANAGER: I'm sorry. *(To the audience.)* Ladies and Gentlemen, we have a bit of a problem. Our two lead characters haven't yet arrived.

JAMES: *(Coming out from backstage.)* I'm here.

STAGE MANAGER: Well, one of them hasn't arrived, and I don't exactly know what to do. *(Awkwardly to the conductor.)* I don't suppose you could play the overture again ... I suppose not ... well, I guess we ought to ... to ...

*(A VOICE comes from offstage. We can't hear what he is saying, but the STAGE MANAGER looks offstage and seems to like the idea he's hearing.)*

STAGE MANAGER: *(Cont'd.)* ...to do a production number that features mainly our wonderful chorus. Unfortunately that was the number we were planning to use to open the second act.

*(The STAGE MANAGER looks offstage and signals the CAST to quickly make the necessary changes. He then shields his eyes and looks out toward the TECHNICAL CREW in the back of the theatre. To the technical people.)*

STAGE MANAGER: *(Cont'd.)* Could you please cue the lights to the production number that opens the second act, "Sweet Freedom's Song."

*(We see the on and off of stage LIGHTS and then a voice from somewhere, obviously the TECHNICAL DIRECTOR.)*

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TECHNICAL DIRECTOR: *(Over public address system.)*

We're cued up, John. Whenever you're ready.

STAGE MANAGER: Thanks. *(He looks backstage.)* Are they ready? *(Voices all shout, "NO!")* Well, we've got to do something ... the show must go on ...

*(The CURTAIN goes up and we see scenery being moved, PEOPLE running across the stage and people putting on hats and wigs of 18th century costumes they were obviously going to wear if the show was going as planned. Bell ropes fall from the overhead drops. Members of the CAST try to quickly make the adjustment to the change of plans as does our STAGE MANAGER. We hear the sound of BELLS. Stage LIGHTS come up)*

#### MUSICAL #2 - SWEET FREEDOM'S SONG

FEMALE SOLO ONE:

WHERE ARE THEY NOW? WHY AREN'T THEY HERE?  
SOMEONE OUGHT TO TEACH THOSE TWO A LESSON.

MALE SOLO ONE:

NIGHT AFTER NIGHT, THEY MISS THEIR CUE  
IT'S MORE THAN A LITTLE INDISCRETION.

FEMALE SOLO TWO:

THEY'RE ALWAYS LATE, SO WE'RE ON THE SPOT

MALE AND FEMALE SOLO TWO:

TO UPHOLD THE HONOR OF THE ACTING PROFESSION.

FEMALE SOLO THREE

I WISH THEY'D UNDERSTAND HOW INCONVENIENT IT IS  
TO START A PLAY WITHOUT THE LEADS,

UNISON:

BUT THEATRICAL TRADITION SAYS  
THE SHOW MUST GO ON  
NO MATTER THE DISASTER, THE PLAY MUST PROCEED.

SO, WE QUICKLY FIND OUR MARKS  
TAKE A BREATH,  
CALM OUR NERVES. AND  
*(SOME pull bell ropes.)* ... LET IT RING.

## **End of Freeview**

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