

**WATERMAN**



**MATT  
GERWITZ**

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A play in two acts

by Matthew B. Gerwitz

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Published in the United States of America  
February 2014

by:  
Matthew B. Gerwitz / Honour of Kings  
Haines City, FL

Cover Designed by Matt Gerwitz

Cover photography - Author: Ceinturion  
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## CAST

### MAIN CHARACTERS

Noah Waterman	A modern-day prophet and former lawyer
Joan Waterman	Noah's supportive, but concerned wife
Sherman (Shem) Waterman	Noah's eldest son
Dasani Waterman	Sherman's wife and the brains of the family
Hamlet (Ham) Waterman	Noah's second son
Aquafina Waterman	Hamlet's wife & an environmentalist
Japeth Waterman	Noah's third son
Brooke Waterman	Japeth's cheerful, but ditsy wife
Tony Moroni	Noah's arrogant, atheistic, and not too bright Italian neighbor
Karryanna Grudge	The local code enforcement officer with an attitude
F. Lee Cochran	Noah's former co-worker and good friend
Faith Inhim	Joan's best friend
The voice of God	

### SETTING

Waterman is intended to be 21st century adaptation of the Noah's Ark/Flood story. The setting is Rochester, NY, a mid-sized city in upstate New York, late in the summer of 2004. At this time, sin has run rampant and God is preparing to destroy the world with a great flood. Noah Waterman is a prophet, charged with declaring God's message of repentance. Yet he is troubled to learn that the message has been in vain. God has decided the flood must come.

## SCENES

### ACT I

Scene 1	The Waterman Home	Early afternoon
Scene 2	Three Separate Kitchens	Early Afternoon
Scene 3	Noah's Back Yard	Just before dinner
Scene 4	The Waterman Yard	Dinner time

### ACT II

Scene 1	The Waterman Yard	Mid-morning
Scene 2	Prayer Closets	A few days before the flood
Scene 3	The Waterman Yard	The day before the flood
Scene 4	Inside The Ark	The day of the flood
Scene 5	Inside The Ark	Near the end of the flood

## NOTES

1. In the original production we created portable sets made out of individual panels, allowing them to be moved on and off stage quickly. Regardless of how you create sets, make them as easy to move as possible; there are numerous set changes that completely alter the environment.
2. The main set that does not change is the Waterman yard and back porch with a door leading into the house (the porch is set at stage ULC). The door must be functional as people will be coming in and out of the house during the show.
3. The prayer scene (Act II, Scene 4) is especially powerful if the stage is darkened except for a spotlight directed at the individual praying.
4. The voice of God should be amplified with a sound system, if possible. Keeping secret the identity of the person voicing the part also helps.
5. There are a lot of sound effects needed to make this play work. You can find free sound files across the Internet at a number of sites.

## STAGE POSITIONS

R=Right, L=Left, C=Center, U=Up, D=Down

UR	URC	UC	ULC	UL
R	RC	C	LC	L
DR	DRC	DC	DLC	DL
		Audience		

## Act I

### Scene 1

*(the scene opens with the curtain closed and the lights low)*

**VOICE OF GOD:** Imagine if you will, that in the year 2004 the world still exists within the framework of Genesis chapter 6. Mankind progressed over the last 6,000 years, but the flood had not yet happened and Messiah had not yet come. *(pause)* Would this present world really be that different from the historic days of Noah?

*(The curtain opens to reveal the back porch of the Waterman's home and their yard . The sound of a car pulling up and parking is heard, followed by car doors slamming. Noah and Joan enter from stage R, walking toward the porch, Noah carrying luggage.)*

**NOAH:** Boy, it's good to be home. This trip was a tough one.

**JOAN:** It's good to have you home, sweetheart.

**NOAH:** Anything new in the email since I've been gone?

**JOAN:** Nothing important. But we keep getting those spam emails about water falling from the sky. I've been trying to block them but they just keep coming. Maybe you could look at it?

**NOAH:** Yeah, spam is pretty annoying. I tell ya, if spam were edible, we could feed the world!

*(They step up onto the porch and turn to look out into the yard)*

**Joan:** *(after a pause)* Are you alright? You seem distant. It's not like you to be silent all the way home from the airport.

**NOAH:** I'm fine honey, I just had a really difficult trip.

**JOAN:** *(placing her arm around Noah's shoulder)* Okay. But I'll be inside if you want to talk.

*(Joan turns and enters the house, leaving Noah alone)*

**NOAH:** *(with obvious distress in his voice)* Man, I don't know how much longer I can do this. The world is falling apart around me and no one seems to care.

*(looking upward)* Lord, how much longer before you lose patience?

I go from city to city, from church to church...I give the people your message and nobody seems to care. And lately I get the feeling something big is about to happen.

Would you mind telling me Lord? *(pause)* Are you listening? You haven't spoken to me in weeks! Either that or I haven't been paying attention. Lo--



*(Joan abruptly returns to the porch and Noah immediately stops praying  
Joan takes Noah's hand in hers)*

**JOAN:** Noah, we've known each other a long time...long enough for me to know that something is bothering you. Please talk to me.

**NOAH:** *(slight pause)* Joan, did you know that in this country alone we abort three million babies a year? The homosexuals are screaming for equal rights; they want to get married even though the divorce rate is at a record high! Everywhere I look, men live for selfish pleasure. They don't care about themselves and their sin. They care even less about other people.

**JOAN:** I know all about it, dear. We have this conversation every time you come home from a speaking engagement.

**NOAH:** Yeah, but there's something more to it this time. I've got a bad feeling that something is about to happen. Like God's getting ready to pull an "Elvis".

**JOAN:** Uh...pull an "Elvis"?

**NOAH:** Yeah. You know, Elvis. "I'm all shook up"?

**JOAN:** Noah, you are a strange man.

**NOAH:** Anyway, when God decides He's had enough it's not going to be pretty. I can't help but thinking it's getting close. *(slight pause)* I hope I'm wrong.

**JOAN:** Oh honey, what makes you think we're on the eve of destruction? You haven't been listening to that protest music again, have you?

**NOAH:** Very funny, Joan.

Seriously, last night I was supposed to be speaking to a crowd of 500. The message is the same one I've been giving for all these years, but the building was empty. I mean, maybe there were 50 people there. But even with them I got 10 minutes into my presentation and their eyes glazed over like a bunch of college kids listening to a microbiology lecture. I felt like one of those freshman Congressmen on C-Span.

**JOAN:** And your point is?

**NOAH:** My point is that if God has willing hearts to work with, He can fix this mess. But people aren't willing. To tell you the truth, they're not even listening anymore. There's no point to God waiting much longer.

**JOAN:** Well my dear, I too hope you're wrong. But even if you aren't, you and the boys have always been faithful and obedient to God. When the time comes, we will all be taken care of.

**NOAH:** I know that we'll be fine, but what about the rest of the world? What about our relatives, our friends; what about our parents, Joan?

*(Joan turns again to the door, as if to go back in)*

**JOAN:** Come on inside dear. Everyone's coming for dinner tonight, and I could use some help getting the food started.

*(Joan and Noah both enter the house, lights go down)*