



# EdVenture Networks Inc.

*Where Learning is an EdVenture<sup>SM</sup>*

## ***GLORY ROAD!***

**A New Musical about the  
Underground Railroad**

*Book & Lyrics*

*Granville Burgess*

*Music*

*Stephen Lawrence*

*Interactive Media*

*Lawrence Silverman*



In "Glory Road!" we reenact a slave family's journey to Freedom on the Underground Railroad, and children discover that learning History can be Fun!

- 2002 Season at Univ. Pennsylvania and Newmann College

### SYNOPSIS:

***GLORY ROAD!*** is the story of a wacky character, MR. HISTORY, who takes five ethnically-diverse 8-12-year-old children back in time to show them that history is not the boring subject they think it is.

The five kids and Mr. History play multiple parts in depicting the story of a runaway slave and his son who are led north by Harriet Tubman. They are chased by a slave-catcher in a series of exciting vignettes, and the son is separated from his father and Tubman. These two finally reach the safety of Quakers in Chester, PA, who disguise the slave as a grieving widow in a funeral procession to get him safely onboard a ship bound for Canada. The slave-catcher shows up at the funeral with an affidavit for the slaves' arrest, but the unexpected return of the lost child, combined with the outrage of the local populace, drives the slave-catcher away and the slaves go free.

Years later, the slave father accidentally meets one of the Quakers who had helped him escape, and reveals that he is now well-off, happily married, and enjoying his freedom. The kids are now excited by history upon their return to the present, and Mr. History leaves them to go and find other children to enthrall with his magical time-travellin'.

SONGS: "Glory Road!"; "Go Down, Moses"; "Star"; chase music.

***GLORY ROAD!*** is a production of EdVenture Networks' TIME TRAVELLIN' THEATRE, whose mission is to entertain children while exciting them about the subject of history and teaching them important information about our American past.

<u>ACT 1

<u>SCENE 1

The basement of the Honeycomb UAME Church, Delaware County, PA. The Present. SARAH, CARLOS, ALEX, CHARLIE, and COLLIE are sitting around, bored. One or two of them thumb through the "Passport To History" passport, someone else consults a map of Delaware County.

CARLOS

Man, can you believe we gotta do this?

SARAH

(Reading her passport.)

"Passport To History." Passport to boredom!

(SHE flings it aside.)

ALEX

What a way to spend the summer.

CHARLIE

Who came up with this stupid idea, anyway?

COLLIE

(Reading)

"The Delaware County Historical Society."

CARLOS

Man, that is one society I ain't never gonna join.

ALEX

Me, neither!

CHARLIE

So, we gotta visit at least five historical sites...

SARAH

(Mocking)

And get our little bookies stamped!

COLLIE

It might be fun to go to places we've never been.

(They all give her withering looks.)

It was just an idea.

SARAH

Collie, would you rather spend your time at...

(She looks at the list of sites)

The Nathaniel Newlin Grist Mill, or the Granite Run Mall?

COLLIE

I see what you mean.

CARLOS

(Looking at other sites; mocking)

How about a fun afternoon at "Our Lady of Angels Convent?!"

ALEX

(Joining the game, choosing a site from the list)

Or "The Barn at Chadds Ford?!"

SARAH

Moooo!

CHARLIE

No, let's go to the...

(Choosing)

1798 Octagonal School!

ALL

School?!!!

(They each give a disgusting reaction. A long beat.)

CARLOS

Well, let's get it over with. What's the closest site on the list?

COLLIE

(Looking)

Hey, it's Sarah's church!

SARAH

Honeycomb?!

ALEX

Why would your church be on this list?

CHARLIE

Yeah, what's it got to do with history?

SARAH

It's old.

CARLOS

That's history, all right.

ALEX

If it's old and it's dead, it's history.

CARLOS

If it's a fact or a date, it's history.

ALEX

Didn't they ever play sports back then?

SARAH

Or dress up nice for a party?

CHARLIE

Or watch TV?

ALL

Charlie!!

CHARLIE

Oh, yeah. Well, there you go, no TV, no phones, what the heck did they do all day?

COLLIE

Wait a minute, what's that plaque on the wall about?

SARAH

Never read it.

COLLIE

(Goes to read a plaque on the wall)

"Honey Comb United African Methodist Episcopal Church was a main stop on the Underground Railroad."

ALEX

A railroad, underground?!

SARAH

All aboard for the next basement!

COLLIE

Wait, I remember something about that. I don't think it was a real railroad. It had something to do with slavery, I think.

SARAH

I already know all I need to know about slavery.

ALEX

What?

SARAH

That you did it to us!

ALEX

Hey, I wasn't there!

SARAH

Same thing.

ALEX

How do you know, maybe one of my ancestors was on your side?

SARAH

Wasn't nobody on our side.

ALEX

I'm on your side today.

SARAH

I know you are, Alex. That's what I mean, what's the past got to do with anything, let's just deal with here and now.

COLLIE

Well, the here and now is that our parents have decided we've got to do this "Passport To History" thing this summer.

CHARLIE

At least they let us do it together.

(CARLOS starts wandering around the room)

What you doin', man?

CARLOS

"Visiting the site!"

(They laugh.)

SARAH

Let me stamp your passport.

(SHE signs his booklet)

CARLOS

(Reading)

"I hate history!" Cool!

SARAH

All together now...

ALL

I HATE HISTORY!!! I HATE HISTORY!!!!, etc.

Some strange music from the soundtrack. The lights begin dancing crazily as MR. HISTORY whirls onstage amid much noise and confusion. When things settle down, he stands posed on his trunk.

CHARLIE

Who are you?

MR. HISTORY

Your guide to the past.

(HE pulls a card from behind CHARLIE's ear and hands it to him.)

CHARLIE

"Have Imagination, Will Travel"

MR. HISTORY

"TIME TRAVELLIN'"

TIME TRAVELLIN'-- THROUGH THICK AND THIN,  
TIME TRAVELLIN'-- JUST WHERE DID WE BEGIN?  
TIME TRAVELLIN'-- IMAGINATION LEADS THE WAY  
TAKE A TRIP BACK TO THE PAST, LOOK IN THE MIRROR FOR  
TODAY.

(Music under)

CARLOS

The past is boring.

MR. HISTORY

Boring?!

(On top of his trunk)

"I have need to be on fire and have icebergs to melt!"

COLLIE

Who said that?

MR. HISTORY

William Lloyd Garrison, who published a newspaper called The Liberator, to help abolish slavery.

ALEX

You mean a dead man.

MR. HISTORY

But you can make him come alive!

CHARLIE

Like Frankenstein!

(HE does a Frankenstein walk)

MR. HISTORY

No, by using your imagination.

(HE begins riffling through his trunk, throwing out odds and ends until he pulls out a Quaker's cravat.)

TIME TRAVELLIN'-- TO FAR AND NEAR,  
TIME TRAVELLIN'-- WE'RE OUTTA HERE!  
TIME TRAVELLIN'-- A COSMIC CRUISE  
IT'S SUCH FUN TO WALK AROUND INSIDE OF SOMEONE ELSE'S  
SHOES.

(Music under)

Put this on.

CARLOS

Man, I ain't wearing that, make me look like a sissy!

MR. HISTORY

It belonged to Nathan Evans, a Quaker minister and one of the bravest men in Pennsylvania history.

CARLOS

He had to be brave to wear that garbage!

COLLIE

I'll wear it.

ALEX

Colleen, are you crazy? First of all, he said a "man."

COLLIE

So, I'll just use my imagination!

SARAH

And secondly, we don't even know who this dude is? He comes whirling in here, dressed way weird, got a trunk full of junk, and talking 'bout "Have imagination, will travel."

MR. HISTORY

YOU CAN BE ANYTHING YOU WANT  
YOU CAN GO ANYWHERE YOU DARE,  
EXPLORE AND DISCOVER  
WHO, WHAT, WHY, WHEN, AND WHERE!  
(Music under)

Haven't you ever wanted to go back in time?

CHARLIE

To the dinosaurs?

MR. HISTORY

Not that far back. Just back in American history.

CHARLIE

History? I hate--

MR. HISTORY

(Screaming and covering his ears)

STOP!!!

(Music ends)

Every time you say that my ears go "Boom!" That's what brought me here, when you yelled out "I hate--" that phrase. You've got a big voice.

CHARLIE

That was all of us.

MR. HISTORY

All of you?! All of you hate history?

(THEY nod.)

This might be tougher than I thought.

SARAH

What might be?

MR. HISTORY

Convincing you that history is fun.

SARAH

You got that right! History is--

MR. HISTORY

Ah, ah, ah! Please, my ears. Here, Colleen, let's put on Nathan Evans' cravat.

(HE ties it around her neck, steps back to look, then snaps his fingers. COLLEEN begins speaking as Evans, delivering a sermon. Music under, more slowly)

COLLEEN-AS-EVANS

... These men and women were poorly clad, tired, hungry, their flesh bearing the marks of the lash. One mother's babe had been torn from her side and sold to traders that very day. I say to you--

(Mr. History rips off the cravat and COLLEEN returns to her natural self. Music ends.)

MR. HISTORY

What do you say to us?

COLLEEN

Huh?

(The others stare, amazed.)

ALEX

How'd you do that?

MR. HISTORY

TIME TRAVELLIN'-- A HUNTER'S HAT,  
TIME TRAVELLIN'-- A BASEBALL BAT,  
TIME TRAVELLIN'-- THAT'S ALL YOU DO  
TAKE A PART OF SOMEONE'S LIFE AND YOU BECOME THAT  
SOMEONE, TOO.

(Music under)

SARAH

(Mockingly)

Give me a wig, I'm gonna be George Washington.

(Making a hacking motion)

Take that, cherry tree!"

CHARLIE

(Also mockingly)

Patrick Henry: "Give me liberty, or give me a Big Mac!"

MR. HISTORY

(Packing his trunk to leave)

Well, enjoy your Passport To History program.

CARLOS

Wait, where're you going, Mr....?

MR. HISTORY

History.

CARLOS

Mr. History, just hold on a sec.

(To others)

Guys, if we've got to do some travellin', why not travel back then?

SARAH

Carlos, you've been watching too many sci-fi movies.

CARLOS

Maybe he's for real.

SARAH

And maybe he's Bozo the clown!

CHARLIE

Collie, how did you feel, when you were... Nathan Evans?

COLLIE

I felt like... Nathan Evans!

CHARLIE

Gimme a costume!

(MR. HISTORY hands him JAMES DANNAKER's hat. CHARLIE puts it on at a jaunty angle.)

Cool!

MR. HISTORY

TIME TRAVELLIN'-- EXPAND YOUR MIND...

CARLOS

Gimme something!

(MR. HISTORY gives him a whip)

What's this?

MR. HISTORY

An auctioneer's whip.

TIME TRAVELLIN'-- IT'S AMAZING WHAT YOU'LL FIND...

(HE gives a head of lettuce to ALEX.)

ALEX

Do I eat it?

MR. HISTORY

You throw it. You have come to a public meeting in Marple Township, Delaware County, in the year 1837, for the express purpose of disrupting a speech by Nathan Evans. Meanwhile, in Baltimore, Maryland, a slave of the Honorable Reverdy Johnson is about to be sold.

(Holding a bandanna)

Now, if I only had a slave....

(THEY all look at SARAH. Beat. SHE snatches the bandanna and begins putting it on.)

SARAH

You guys are nuts!

MR. HISTORY

(Putting on a costume piece)

And I shall be James Lewis, currier and tanner, who also attended the meeting. Now, if you'll all count backwards from ten to one, we'll blast off!

SARAH

I betcha we'll be standing right here when it's all over.

MR. HISTORY

Ready!

ALL

TIME TRAVELLIN'-- ...  
10-9-8-7-6-5-4-3-2-1.....  
BLAST OFF!

They whirl around the stage as the  
lights change to...

<u>SCENE 2

A Marple Township schoolhouse and an auction block in Baltimore, simultaneously. COLLEEN-AS-EVANS addresses a large crowd, containing CHARLIE-AS-DANNAKER, ALEX-AS-HECKLER, and MR. HISTORY-AS-LEWIS. During his speech, CARLOS-AS-AUCTIONEER leads SARAH-AS-SLAVE silently to the auction block on the other side of the stage.

COLLEEN-AS-EVANS

... We Quakers pat ourselves on the back because Quakers don't own slaves, no! And slavery is illegal in Pennsylvania, yes! But as we sit here in our comfortable clothes in our comfortable meetinghouse, somewhere in the South a person, someone with eyes, and ears, and a heart, and a soul,-- someone just like thee and me-- is being bought and sold like a bag of grain!

As COLLEEN-AS-EVANS continues  
mouthing his speech silently, the  
Auctioneer picks up his cry.

CARLOS-AS-AUCTIONEER

Just look at this darkey, fine skin, not a mark on it. What's your name?

SARAH-AS-SLAVE

Sarah.

CARLOS-AS-AUCTIONEER

Speak up!

SARAH-AS-SLAVE

Sarah!

CARLOS-AS-AUCTIONEER

Now, Sarah ain't but 20. You can use her in the house, or the field, or use her to breed more slaves. What am I bid for this fine slave? One hundred!... Two hundred!...

(The Auctioneer silently conducts the bidding as COLLEEN-AS-EVANS continues his speech.)

COLLEEN-AS-EVANS

Imagine yourself standing by while your child, your own flesh and blood, was sold before your very eyes, crying "Mommy!," "Daddy!," as he was dragged away--denied even a final caress!

CHARLIE-AS-DANNAKER

Thee speaks quite eloquently, sir. But may I remind thee of the Fugitive Slave Law that makes it a crime to help a runaway slave?

COLLEEN-AS-EVANS

And may I remind thee of Deuteronomy 23:15: "Thou shalt not deliver up to his master the servant which hath escaped unto

thee."

ALEX-AS-HECKLER

Would you have us break the law?!

COLLEEN-AS-EVANS

I would have thee obey a higher law: that of your conscience!

MR. HISTORY-AS-LEWIS

Sir, I do a great deal of business with the South. You abolitionists would rupture the connection between North and South. That would kill my business.

ALEX-AS-HECKLER

That's right! We all know free Negroes will work for dogs' wages here in the North, wages can't none of us whites afford to work for. The last thing I want is more free Negroes stealing my jobs.

COLLEEN-AS-EVANS

Kill your business? Steal your job? And what is the alternative? This!

(He produces a pair of shackles.)

Come, try them on, gentlemen. And then talk to me of money!!

(As silence descends, the Auctioneer picks up his cry)

CARLOS-AS-AUCTIONEER

... Money is to be made with this darkey, I tell you!

(Physically examining her)

Fine set of teeth, gums are good, strong hands--stand up straight!

(SARAH-AS-SLAVE straightens)

Look at that body, sturdy. Pick up a mess of cotton! I ain't about to let this slave go for \$500, now let me hear a sensible bid!

(HE continues the bidding as COLLEEN-AS-EVANS continues, saying "bid" simultaneously with CARLOS-AS-AUCTIONEER.)

COLLEEN-AS-EVANS

Bid me not to use moderation in a cause such as this! Would you tell a man whose house is on fire to give a moderate alarm? I will be heard!

ALEX-AS-HECKLER

Not by me!

(HE throws the lettuce, but misses. CHARLIE-AS-DANNAKER accosts him.)

CHARLIE-AS-DANNAKER

Hold on, sir, you go too far!

ALEX-AS-HECKLER

No, you do, sir, to let this lawbreaker come into our meetinghouse and disturb the holiness of this place.

(To COLLEEN-AS-EVANS)

Look to your life, sir! There are many who hate the

Abolitionists and will do anything to stop them. And there is no Fugitive Slave Law to protect you!

(HE runs from the building. CHARLIE-AS-DANNAKER goes to COLLEEN-AS-EVANS.)

CHARLIE-AS-DANNAKER

Is thee all right?

COLLEEN-AS-EVANS

I've endured much worse than a few vegetables.

MR. HISTORY-AS-LEWIS

Thee hast great courage, sir.

COLLEEN-AS-EVANS

But I cannot succeed alone. The Underground Railroad needs station houses, where slaves may rest safely. And conductors to deliver them secretly to the next stop. Will thee help us?

CHARLIE-AS-DANNAKER

My business would surely suffer.

COLLEEN-AS-EVANS

Thee is right. Newspapers will attack you. Insurance companies will refuse to protect your property. But compare that to this.

(HE holds out the shackles again.)

MR. HISTORY-AS-LEWIS

Thee may use my house in Marple as a station-stop. James Lewis.

(THEY shake hands.)

CHARLIE-AS-DANNAKER

And I shall join thee as a conductor. James Dannaker.

(THEY shake.)

COLLEEN-AS-EVANS

(Embracing them)

The two Jameses! Welcome, Friends!

As THEY go off, CARLOS-AS-AUCTIONEER concludes the auction, speaking "friends" simultaneously.

CARLOS-AS-AUCTIONEER

Friend, you just bought yourself a fine darkey! Sold!

(Pushing SARAH-AS-SLAVE off.)

Bring on the next slave!

(HE goes offstage as the lights flash and splash, the music sounds, and the actors whirl back into the basement of the Honey Comb church.)

<u>SCENE 3

The Honey Comb church basement, where MR. HISTORY and the KIDS whirl back into place.

CHARLIE

Man, this time travellin' is way cool!

COLLIE

How'd you miss me with that lettuce? You're a great baseball player.

MR. HISTORY

But Alex's character had never even heard of baseball.

ALEX

Yeah, I didn't miss you, he did!  
(THEY laugh.)

CARLOS

How come they call it the underground railroad?

MR. HISTORY

(Feels his head for a fever)

Just checking your temperature... Just what I thought:  
Historical Curiosity! Good!

Well, in 1831 a runaway named Tice Davids crossed the river at Ripley, Ohio, his master hot on his heels. From his boat, the master saw Tice wade ashore.. and then he never saw him again. Baffled, he could only exclaim: "He must have gone on an underground railroad!"

CARLOS

I bet people like Dannaker and Lewis hid him.

MR. HISTORY

Right.

COLLIE

How many slaves escaped on the railroad?

MR. HISTORY

Let's try to find out.  
(HE produces a small book)

ALEX

What's that?

MR. HISTORY

A record of the slaves that were hidden in this church.

CHARLIE

(Looking)

I can't understand it.

MR. HISTORY

Because it's written in code. If the authorities discovered this, you could go to jail for hiding a runaway. But I know the code. Let's see...

(Translating as he reads)

"Eighth month, 19th: Started with five colored persons to the anti-slavery office in Philadelphia at 2 am."

CARLOS

In the morning?

MR. HISTORY

They often traveled at night, and hid during the day.

"Eighth month, 22nd: Luken Pierce drove here with a four-horse wagon containing 25 colored persons."

ALEX

Twenty-five!

MR. HISTORY

So that's thirty in one month, in one year, at only one station house.

COLLIE

Then thousands of slaves must have escaped!

MR. HISTORY

Over fifty thousand! And you know what's even more remarkable? Every year over 500 escaped slaves returned to the South to help others escape. They risked their freedom for their brothers and sisters.

SARAH

(Forcefully)

I don't blame them!

MR. HISTORY

Well, Sarah, I thought you'd been rather quiet.

COLLIE

Yeah, didn't you like "time travellin'?"

SARAH

I hated it!

(MR. HISTORY covers his ears. SARAH removes his hands and explains.)

Not because it was history, but because I really felt what it was like to be sold like a piece of meat. If I could have freed one slave, I'd have done it, I don't care what they did to me!

MR. HISTORY

How'd you like to be someone who freed over 300-- all by herself?

SARAH

Who?

MR. HISTORY

The woman they called "Moses." Like Moses in the Bible, she led her people to the Promised Land of freedom. Ever heard the song, "Go Down, Moses?"

SARAH

I've sung it!

MR. HISTORY

Great! It was written for her. Harriet Tubman. By day a hotel cook in Philadelphia, by night one of the bravest conductors on the underground railroad.

(HE takes out a gun and offers it to SARAH. Music to "GO DOWN, MOSES" begins under.)

SARAH

Did she shoot the slave owners?

MR. HISTORY

No, she saved this for her own people.

SARAH

What?!

MR. HISTORY

You'll see-- if you want to...?

(SARAH takes the gun. MR. HISTORY pulls a frock coat from his trunk)

Now, I need a slave owner...

(HE hands CHARLIE the coat)

And his wife...

(HE hands COLLIE a bonnet)

A slave boy, Robert.

(HE hands CARLOS a carved wooden toy horse.)

And a slave, we'll call, "Tom."

(HE hands ALEX a pair of wooden shoes)

The scene is the home of the Honorable Reverdy Johnson, Baltimore, Maryland, Christmas, 1850.

SARAH

WHEN ISRAEL WAS IN EGYPT'S LAND,  
LET MY PEOPLE GO.  
OPPRESSED SO HARD THEY COULD NOT STAND,  
LET MY PEOPLE GO.

(The slave family joins her)

ALEX/CARLOS/SARAH

GO DOWN, MOSES, WAY DOWN IN EGYPT'S LAND,  
TELL OLD PHARAOH, LET MY PEOPLE GO.

(MR. HISTORY, COLLIE, AND CHARLIE join.)

ALL

NO MORE SHALL THEY IN BONDAGE TOIL,  
LET MY PEOPLE GO.  
LET THEM COME OUT WITH EGYPT'S SPOIL,  
LET MY PEOPLE GO.

(ALL move into place for the next scene.)  
GO DOWN, MOSES, WAY DOWN IN EGYPT'S LAND,  
TELL OLD PHARAOH, LET MY PEOPLE GO.

The lights change to...

<u> SCENE 4

TOM's slave quarters, Baltimore, Christmas Eve, 1850.  
In the distance the sound of a Christmas Carol being  
sung in the Master's house. ALEX-AS-TOM folds a small  
quilt, while his son, CARLOS-AS-ROBERT, 10, plays with  
the horse.

ALEX-AS-TOM

I wonder if we's supposed to take this quilt.

CARLOS-AS-ROBERT

The one that had the instructions sewn inside?

ALEX-AS-TOM

Yeah. Maybe Moses need it for to tell other slaves 'bout the  
railroad. But I knows we got to pack light.

CARLOS-AS-ROBERT

Can I take Star?

ALEX-AS-TOM

Son, I done told you this ain't a trip for toys.

CARLOS-AS-ROBERT

But you made it for me, Daddy.

ALEX-AS-TOM

I know I did, Robert, an' I'm mighty glad you likes it so  
much.

CARLOS-AS-ROBERT

I just thought Star would help, that's all.

ALEX-AS-TOM

With what?

CARLOS-AS-ROBERT

Me bein' skeered.

ALEX-AS-TOM

Skeered?

CARLOS-AS-ROBERT

'Member how your cudn' tried it, got caught by the dogs, tore  
up...

ALEX-AS-TOM

Yeah, they'll be dogs.

CARLOS-AS-ROBERT

An' swamps with snakes?

ALEX-AS-TOM

Be that, too.

CARLOS-AS-ROBERT

An' if the slave-catcher catch us...

ALEX-AS-TOM

The law 'lows 39 lashes-- but slave catchers ain't known for payin' the law no mind.

(Beat.)

It gon' be a rocky road, son, no doubt about it. But at the end!?!...

CARLOS-AS-ROBERT

That's just it, Daddy: we don't know what's at the end.

ALEX-AS-TOM

Sure we do, boy.

I DON'T BLAME YOU BEIN' SKEERED.  
SKEERED?-- YEAH, I BEEN SKEERED.  
SKEERED TO GO FAS' AN' SKEERED TO GO SLOW--  
WIFE SOLD?...-- LET IT GO.

BUT THE SCAREDEST THING TO ME,  
BE TO SPEND ETERNITY,  
WITHOUT EVER BREATHIN' FREE!  
THAT'S... WHY... I'M...

MOVIN' ON DOWN THAT GLORY ROAD,  
GLORY ROAD,  
GLORY ROAD.  
MOVIN' ON DOWN THAT GLORY ROAD  
WITH THE NORTH STAR AS MY GUIDE.

DANCIN' ON DOWN THAT GLORY ROAD,  
GLORY ROAD,  
GLORY ROAD.  
DANCIN' ON DOWN THAT GLORY ROAD  
FREEDOM'S ON THE OTHER SIDE.

SUNSHINE, RAINDROPS-- THEY'LL HAVE A DIFF'RENT FEEL,  
NO MO' HOE CAKE AN' BACON GREASE.  
BLOW THAT TRUMPET, AN' LET THE THUNDER PEAL:  
I AM MARCHIN' HOME TO FREE-EE-DOM!

(HE dances, gradually drawing his son into the dance.  
When they are really flying, COLLIE-AS-MISSUS walks in  
unannounced and THEY come to a quick stop. Music ends.)

COLLIE-AS-MISSUS

Tom, what's goin' on?

ALEX-AS-TOM

Nothin', Missus. Robert an' me jes' celebratin'. Ain't your Christmas party still goin'?

COLLIE-AS-MISSUS

Yes, but I wanted to bring you your presents. Here's one of the Master's old shirts for you, Tom.

ALEX-AS-TOM

Thankee, Missus, that's mighty kind of you.

COLLIE-AS-MISSUS

An' I got somethin' special for you.

(SHE gives CARLOS-AS-ROBERT a wrapped present, which contains a toy-horse.)

It's porcelain. All the way from Boston!

CARLOS-AS-ROBERT

Oh, Missus, I ain't never had nothin' this special!

COLLIE-AS-MISSUS

Now you can get rid of that old wooden one.

(HE looks at ALEX-AS-TOM.)

Now, remember, special Christmas dinner tomorrow, like always I've baked your favorites.

ALEX-AS-TOM

Thankee, Missus, we'll sure-boys be there.

COLLIE-AS-MISSUS

Good. Well..., back to our celebratin'!

(SHE leaves. A long beat.)

CARLOS-AS-ROBERT

Do we have to escape on Christmas?

ALEX-AS-TOM

That's what the instructions said. It's when they least expect it.

CARLOS-AS-ROBERT

They treats us good, Daddy. Learned you how to read. Brought us off the plantation to Baltimore-city.

ALEX-AS-TOM

Yes, they's good folks.

CARLOS-AS-ROBERT

Then why are we leavin'?

ALEX-AS-TOM

'Cause they ain't never gonna be as good to us as we gonna be to ourselves.

BROTHER WORRY, COME BACK SOME OTHER DAY,  
SISTER SORROW, GET THEE BEHIND!  
MASSA, MISSUS, YOU BEST GET OUT THE WAY:  
WE BE MARCHIN' HOME TO FREEDOM.

(Three quiet knocks at the door. MUSIC continues under.)

Shhh!

(HE crosses to the door.)

Who is it?

SARAH-AS-HARRIET

Moses.

(ALEX-AS-TOM opens and SHE enters quickly.)

ALEX-AS-TOM

Miss Harriet, welcome.

SARAH-AS-HARRIET

Ain't no welcome in a slave's quarters.

(SHE removes her hat.)

CARLOS-AS-ROBERT

I thought you was a man!

SARAH-AS-HARRIET

(Giving her full, free laugh)

'Cause they calls me Moses? Anybody can be a conductor on the underground railroad. Taint' but one qualification: know the way to freedom. Come on.

(SHE moves towards to door, but CARLOS-AS-ROBERT hesitates.)

What's wrong?

ALEX-AS-TOM

Robert jes' a little sad at leavin'. Don't pay him no mind.

SARAH-AS-HARRIET

I pay him plenty mind!

(To CARLOS-AS-ROBERT)

There gonna be a mess of times when you're shiverin' in a icy river, bug-bitten, your feet so sore and swole-up you'd like to tear 'em off an' throw 'em away-- plenty of times when slavery's gonna look mighty appealin'. But freedom's got to be your shine-eye thing.

CARLOS-AS-ROBERT

Shine-eye thing?

SARAH-AS-HARRIET

Yes. Somethin' that make your eyes light up, somethin' that draw you to it like honey draws bees. Somethin' that make your face shine from that light within!

WHEN...I... AM...

(Slowly, with great pride and dignity)

WALKIN' ON DOWN THAT GLORY ROAD,  
GLORY ROAD,  
GLORY ROAD.

WALKIN' ON DOWN THAT GLORY ROAD  
EV'RY STEP BE FILLED WITH PRIDE.

(A little faster)

STRIDIN' ON DOWN THAT GLORY ROAD,  
GLORY ROAD,  
GLORY ROAD.

STRIDIN' ON DOWN THAT GLORY ROAD  
WITH MY FREEDOM AT MY SIDE.

OLD FOLKS, YOUNG FOLKS, DON'T MAKE NO NEVER MIND,  
BLACK FOLKS, WHITE FOLKS-- WE'S ALL THE SAME.  
YOU CAIN'T SEE IT, THEN YOU DEAF, DUMB, AND BLIND:  
ALL GOD'S CHILDREN LONG FOR FREEDOM,  
LIVE FOR FREEDOM,  
DIE FOR FREEDOM!

(The MISSUS enters unannounced.)

COLLIE-AS-MISSUS

The Master needs you, Tom--  
(Sees SARAH-AS-HARRIET)  
Oh!

ALEX-AS-TOM

I'm comin' right away.  
(HE starts for the door, but the MISSUS doesn't follow.)

COLLIE-AS-MISSUS

Who's this?

ALEX-AS-TOM

Why, this is...  
(HE's at a loss for words.)

CARLOS-AS-ROBERT

(Suddenly)

This is my Aunt Betty from over to Mr. Larabee's plantation.  
He lets her visit sometimes at Christmas. She was just  
tellin' me how beautiful that horse is you give me, Missus.  
Wadn't you, Aunt Betty?

SARAH-AS-HARRIET

Robert's sure lucky to have a missus like you, Miss Johnson.

COLLIE-AS-MISSUS

Why, thank you, Aunt Betty.

ALEX-AS-TOM

Tell Massa I'll be there lickety-split.

COLLIE-AS-MISSUS

I'll do that, Tom.  
(SHE exits.)

ALEX-AS-TOM

(To SARAH-AS-HARRIET)

Should I go?

CARLOS-AS-ROBERT

(Forcefully)

No!!! We headin' the other direction!

WE... BEST... BE...

MOVIN' ON DOWN THAT GLORY ROAD,  
GLORY ROAD,

GLORY ROAD.  
MOVIN' ON DOWN THAT GLORY ROAD  
TAKE A STEP AN' I BEGIN.

ALL

MARCHIN' ON DOWN THAT GLORY ROAD,  
GLORY ROAD,  
GLORY ROAD.

MARCHIN' ON DOWN THAT GLORY ROAD  
KNOWIN' FREEDOM'S 'ROUN' THE BEND!

(Music continues as CARLOS-AS-ROBERT takes his horse,  
Star, with him, purposefully ignoring the MISSUS'  
gift. ALL exit, as the lights change to...)

<u>SCENE 5

The parlor of Reverdy Johnson's home. The MISSUS, holding the porcelain horse, enters, trailed by the MASTER.

COLLIE-AS-MISSUS

Why would they run away? We treated them so well.

CHARLIE-AS-MASTER

Now, Mary, you can't expect darkies to behave like civilized folks.

COLLIE-AS-MISSUS

And I gave Robert all those presents!

CHARLIE-AS-MASTER

(Gently)

To make up for the son we couldn't have?  
(A knock at the door.)

COLLIE-AS-MISSUS

Who could that be?

CHARLIE-AS-MASTER

I think I know.

(HE opens the door, and MR. HISTORY-AS-SLAVECATCHER strides in, holding a gun and a reward poster.)

MR. HISTORY-AS-SLAVECATCHER

You the one posted this reward for a runaway?

CHARLIE-AS-MASTER

Why, yes, Mr?...

MR. HISTORY-AS-SLAVECATCHER

Name don't matter. Reputation does: I done caught seventeen of these runaways. Aim to make it eighteen.

CHARLIE-AS-MASTER

Tom's got his son with him--

MR. HISTORY-AS-SLAVECATCHER

Nineteen!

COLLIE-AS-MISSUS

You won't hurt them, will you?

MR. HISTORY-AS-SLAVECATCHER

My gun's just loaded with buckshot. Dead slaves don't bring no reward money. As for my dogs, well, if they git to 'em first, they might have 'em a bite or two.

(HE laughs a loud, mean laugh.)

COLLIE-AS-MISSUS

Oh!

CHARLIE-AS-MASTER

See that they are returned in good shape! They're my property!

MR. HISTORY-AS-SLAVECATCHER

Why don't I just grab me a couple of free Negroes while I'm up North? This new Fugitive Slave Law Congress passed says all I need's an affidavit, don't have to offer no identification. The runaway cain't testify-- heck, there ain't even no jury trial, just gotta go before a commissioner.

(To COLLIE-AS-MISSUS)

You know the part of this new law I likes most?

(SHE shakes her head)

The commissioner receives \$5 if he frees the slave-- an' \$10 if he sends him back to his master! What would you do?!

(HE laughs loud and exits, stuffing the reward poster in the MASTER's hand as he passes. The MASTER calls after him.)

CHARLIE-AS-MASTER

We want Tom and Robert, no others!

(The SLAVECATCHER waves dismissively and is gone.)

COLLIE-AS-MISSUS

What a horrible man! This whole business is vile and dirty!

CHARLIE-AS-MASTER

Now, Mary, you'll feel better when we've got Tom and Robert back home.

COLLIE-AS-MISSUS

I wish we'd never owned a slave!

(SHE runs off, crying. The MASTER slowly looks at the reward poster, balls it up, and follows her off, as the SOUND OF HOUNDS baying begins offstage and the lights change to...)

<u>SCENE 6

THE ESCAPE. A series of scenes in limbo as the MR. HISTORY-AS-SLAVECATCHER chases the runaways, punctuated by music, night noises, and the fearful, constant baying of hounds. SARAH-AS-HARRIET, carrying a gunny-sack, leads ALEX-AS-TOM and CARLOS-AS-ROBERT hurriedly on, pauses to decide which direction, then leads them quickly off. MR. HISTORY-AS-SLAVECATCHER runs on, looks about, and addresses the audience.

MR. HISTORY-AS-SLAVECATCHER

You see any runaways passin' this way?

(The AUDIENCE responds.)

Which way did they go?

(MR. HISTORY-AS-SLAVECATCHER spends a few moments trying to follow the directions of the AUDIENCE, moving this way and that, then finally yells at them:)

There's a thousand dollar fine for helpin' a runaway!

(HE runs off in a different direction than the RUNAWAYS, as the lights change to...)

SCENE 7A

Another part of the forest. SARAH-AS-HARRIET hands out onions from her gunnysack.

ALEX-AS-TOM

Why're you givin' us onions?

SARAH-AS-HARRIET

Rub 'em on your feet, the smell confuses the dogs.

CARLOS-AS-ROBERT

I wish they'd hush up!

SARAH-AS-HARRIET

We need us some hush puppies.

ALEX-AS-TOM

Yeah, I'm powerful hungry.

SARAH-AS-HARRIET

Not for us, for the hounds. Don't you know how hush puppies got called that?

CARLOS-AS-ROBERT

Tell us.

SARAH-AS-HARRIET

Well, Deacon Theron Trowbridge, out in Iowa, used to set out corn sticks on the paths the runaways followed.

ALEX-AS-TOM

He fed the dogs?!

SARAH-AS-HARRIET

Sho' did-- only he put a special ingredient in his corn sticks: strychnine poisonin'! Hush, puppy!

(SHE laughs, and THEY join her, but the happy mood is broken by the sound of baying hounds. SARAH-AS-HARRIET quickly stuffs the onions back in her sack, and leads them off as the lights change to...)

SCENE 7B

Another part of the forest. Day. CARLOS-AS-ROBERT breaks downstage as SARAH-AS-HARRIET pulls a skunk tied to a string from her sack and begins wiping the trail.

CARLOS-AS-ROBERT

Ooo-eeee! That stinks!

SARAH-AS-HARRIET

Good.

ALEX-AS-TOM

I ain't never killed a skunk before.

SARAH-AS-HARRIET

You gon' do lots of things you ain't never done before. Now, you 'member what I told you to look for, 'case we gets separated? An' what to say?

(THEY nod. SHE heaves the skunk offstage.)

We got to find some water, lose them dogs for good.

(THEY move off, as the lights change to...)

SCENE 7C

A swamp. The RUNAWAYS lie still, under the water, holding reeds to their mouths to breathe. MR. HISTORY-AS-SLAVECATCHER comes on and stares at the swamp.

MR. HISTORY-AS-SLAVECATCHER

Dang swamp!

HE spits derisively and moves off, as the lights change to...

SCENE 7D

A series of station stops as each RUNAWAY individually addresses a station master in a different time and locale.

SARAH-AS-HARRIET

(To the STATION MASTER, who holds a hoe)

'Scuse me, Missy, but I couldn't help noticin' those white bricks lined up in your yard.

COLLEE-AS-STATIONMASTER

(The code words)  
Are you a "friend of a friend?"  
(SARAH-AS-HARRIET smiles and waves for her companions  
to join her as the lights change to...)

Another station stop. ALEX-AS-TOM stares in front of  
him as CHARLIE-AS-STATIONMASTER enters.

CHARLIE-AS-STATIONMASTER  
May I help you?

ALEX-AS-TOM  
I was just noticin' your yard statue there. Looks like it  
sometimes holds a flag.

CHARLIE-AS-STATIONMASTER  
Not tonight. Station's full. Try up the road.  
(ALEX-AS-TOM nods sadly, waves for others to follow,  
and moves off as the lights change to...)

Another station stop. Night. CARLOS-AS-ROBERT  
addresses COLLEEN-AS-DIFFERENT STATIONMASTER.

CARLOS-AS-ROBERT  
'Scuse me, ma'am, but I saw a lantern in your top window  
there...

COLLEEN-AS-DIFFERENT STATIONMASTER  
Who're you?

CARLOS-AS-ROBERT  
A "friend of a friend."

COLLEEN-AS-DIFFERENT STATIONMASTER  
Come in.

CARLOS-AS-ROBERT waves for his  
friends, but instead MR. HISTORY-AS-  
SLAVECATCHER strolls on.

MR. HISTORY-AS-SLAVECATCHER  
Ain't no use wavin'!  
(CARLOS-AS-ROBERT runs. As the SLAVECATCHER gives  
chase, a CITIZEN runs on brandishing a large stick.)

CHARLIE-AS-CITIZEN  
There he is!  
(The SLAVECATCHER stops.)  
We don't want your kind in our town!!  
(HE chases MR. HISTORY-AS-SLAVECATCHER off as the  
lights change to...)

SCENE 7E

Another part of the forest. Night. SARAH-AS-HARRIET  
stands still as ALEX-AS-TOM paces agitatedly.

SARAH-AS-HARRIET

We need to be movin' on.

ALEX-AS-TOM

My little boy's out there somewhere, lost!

SARAH-AS-HARRIET

If we stop to look, we'll get caught.

ALEX-AS-TOM

I ain't goin' no further! I never shoulda got on this "train!"

SARAH-AS-HARRIET

But you did.

ALEX-AS-TOM

Well, I'm gettin' off!

SARAH-AS-HARRIET

(SHE pulls out her pistol)

I ain't never had a train leave the track, an' I ain't startin' now.

ALEX-AS-TOM

I won't tell about the trails we took.

SARAH-AS-HARRIET

They has ways to make you. There's plenty more slaves need freein', so I cain't take that chance. Now, you gonna live free,-- or die?

(Beat. ALEX-AS-TOM pushes past her and SHE follows him off as the lights change to...)

#### SCENE 7F

Another part of the forest. Night. CARLOS-AS-ROBERT enters, alone and afraid. An OWL HOOTS. HE jumps, listens tensely. Beat.

CARLOS-AS-ROBERT

I'm skeered, Daddy. No moon, no northern star, clouds all over. I could find it if--... I remember the instructions, if--...

(HE pulls out the old carved horse)

'Least I got you for company.

"STAR"

STAR, WHERE ARE YOU, STAR?

YOU KNOW IT'S REALLY NOT

FAIR

STAR, WHERE ARE YOU, STAR?

I KNOW YOU'RE UP THERE

SOMEWHERE.

STAR, WHERE ARE YOU, STAR?  
WHY CAN'T YOU BE THERE FOR  
ME?

STAR, WHERE ARE YOU, STAR?  
I ONLY WANNA BE FREE

STAR, UP IN THE SKY  
PLEASE TELL ME WHY YOU'RE  
NOT SHINING

BRIGHTLY UP ABOVE  
MY STARRY DOVE,  
YOU FILL THE HEAVENS  
WITH LAUGHTER AND LOVE

STAR, I'M NOT TOO FAR  
AWAY FOR YOUR DAZZLING  
EYE,  
STAR, YOU ARE BY FAR  
THE BRIGHTEST LIGHT IN THE  
SKY.

STAR, MY SHINING STAR  
I KNOW YOU'RE TRYING TO  
SEE,  
STAR, MY LOVING STAR  
I KNOW YOU'RE REACHING FOR  
ME.

HE dances with his toy horse,  
growing more confident as he does.  
Starlight suddenly bursts  
gloriously through the clouds,  
illuminating the night.

STAR, O WONDROUS STAR!  
I'M NOT AFRAID OF THE NIGHT,  
STAR, MY PERFECT STAR  
I FEEL THE GLOW OF YOUR LIGHT,  
I KNOW I'M ALL RIGHT,  
'CAUSE YOU ARE MY BRIGHT  
SHINING STAR!

Hello, Star!

CARLOS-AS-ROBERT gathers himself  
and sets confidently off, as the  
lights change to...

<u> SCENE 7

James Lewis' home, several weeks later. CHARLIE-AS-DANNAKER, MR. HISTORY-AS-LEWIS, and COLLEEN-AS-HENRIETTA BOWERS DUTERTE stand and ritualistically recite words from the American Anti-Slavery Society's Credo.

ALL

"If you come to us and are hungry, we will feed you; if thirsty, we will give you drink; if naked, we will clothe you; if you need a hiding-place from the face of the pursuer, we will provide one that even bloodhounds will not scent out." This is our solemn vow.

CHARLIE-AS-DANNAKER

Can you believe it's been nearly 20 years since that credo of the Anti-Slavery Society was first adopted in Philadelphia? And slavery's still as strong as ever!

MR. HISTORY-AS-LEWIS

Not so, friend. Each year more slaves escape to freedom on our railroad!

CHARLIE-AS-DANNAKER

We can't sneak every slave out of the South!

COLLEEN-AS-HENRIETTA

We can do our share. The rest is up to Providence.

CHARLIE-AS-DANNAKER

Or a President with the courage to emancipate the slaves.

MR. HISTORY-AS-LEWIS

It may not come without a fight.

CHARLIE-AS-DANNAKER

Then God save our poor country!

Beat

COLLEEN-AS-HENRIETTA

Are you sure she arrives tonight?

MR. HISTORY-AS-LEWIS

(Drawing a note from his pocket and reading)

"On Tuesday will receive shipment of two large kegs of dark ale and one small one."--

The hoot of an owl.

COLLEEN-AS-HENRIETTA

There!

(CHARLIE-AS-DANNAKER runs off and bundles ALEX-AS-TOM and SARAH-AS-HARRIET into the room.)

MR. HISTORY-AS-LEWIS

Welcome, friends!

(Embraces.)

But where is the "small keg?"

SARAH-AS-HARRIET

Robert got separated.

COLLEEN-AS-HENRIETTA

(Consoling ALEX-AS-TOM)

We shall keep a sharp eye out for him.

CHARLIS-AS-DANNAKER

'Long as he keeps the north star in sight, he's got a good chance.

MR. HISTORY-AS-LEWIS

You must be hungry.

SARAH-AS-HARRIET

Food can wait. How shall we get Tom north?

CHARLIE-AS-DANNAKER

Madame Duterte is an undertaker--

COLLEEN-AS-HENRIETTA

(Proudly)

Philadelphia's first black undertaker!

CHARLIE-AS-DANNAKER

And tomorrow Tom will simply join her funeral procession to Chester wharf, where Captain Whildon will stow him for the trip up the Delaware to Trenton, and thence to Canada.

COLLEEN-AS-HENRIETTA

We'll dress you up in widow's weeds, just to make sure.

ALEX-AS-TOM

Will Harriet be with me?

SARAH-AS-HARRIET

My part of the journey ends here.

ALEX-AS-TOM

I owe you a thanks I can never re-pay.

SARAH-AS-HARRIET

Oh, yes you can.

ALEX-AS-TOM

How?

SARAH-AS-HARRIET

Enjoy your freedom!

"GLORY ROAD"--REPRISE

OLD FOLKS, YOUNG FOLKS-- DON'T MAKE NO NEVER MIND,  
BLACK FOLKS, WHITE FOLKS-- WE'S ALL THE SAME.  
YOU CAIN'T SEE IT,--

ALEX-AS-TOM  
THEN YOU DEAF, DUMB, AN' BLIND,

ALEX-AS-TOM/SARAH-AS-HARRIET  
ALL GOD'S CHILDREN LONG FOR FREEDOM,  
(LEWIS and DANNAKER join in)

ALL  
LIVE FOR FREEDOM,  
DIE FOR FREEDOM!

THAT'S... WHY... WE'RE...

STRUTTIN' ON DOWN THAT GLORY ROAD,  
GLORY ROAD,  
GLORY ROAD.  
STRUTTIN' ON DOWN THAT GLORY ROAD,  
KNOWIN' FREEDOM'S 'ROUN' THE BEND...

(THEY move offstage. The music continues under,  
changing to a dirge-like rhythm of "Glory Road", as  
the lights change to...)

<u>SCENE 8

The funeral procession through the streets of Chester. COLLEEN-AS-HENRIETTA and CHARLIE-AS-DANNAKER bear a coffin, followed by ALEX-AS-TOM, disguised as the widow. SARAH-AS-BUSINESSMAN hurries along, sees the funeral, and stops to doff his hat. MR. HISTORY-AS-SLAVECATCHER suddenly appears from the "crowd" and confronts them.

MR. HISTORY-AS-SLAVECATCHER

I'll be takin' a peek inside that coffin, if you don't mind-- or even if you do!

CHARLIE-AS-DANNAKER

What gives you the right?!--

MR. HISTORY-AS-SLAVECATCHER

(Waving it)

This-here affidavit. But if you don't want me to start with the coffin, I'll just take a look at the widow--

HE starts towards ALEX-AS-TOM, but COLLEEN-AS-HENRIETTA dashes in front of him.

COLLEEN-AS-HENRIETTA

How dare you desecrate this solemn occasion! Have you no pity, sir, for this poor, grieving widow?! Out of the way!

MR. HISTORY-AS-SLAVECATCHER

Not before I--

(HE tries to get past her when a loud wail brings CARLOS-AS-ROBERT onto the stage.)

CARLOS-AS-ROBERT

Aaaaaiiiiiiiii!!!!

(HE flings himself on the coffin.)

Daddy!!!!!!! Daddy!!!!!!! Come back!!!!!

(HE continues wailing.)

ALEX-AS-TOM

(Running to comfort "her son.")

Oh, child!!!!!

MR. HISTORY-AS-SLAVECATCHER

Hey, come back here!

(HE goes to them, but every time he gets near, ALEX-AS-TOM, wailing, pulls CARLOS-AS-ROBERT away.)

You can't!--

(SARAH-AS-BUSINESSMAN intercepts him.)

SARAH-AS-BUSINESSMAN

Shame on you, sir! Can't you see the family's in mourning?! Shame! Shame! Shame!

COLLEEN-AS-HENRIETTA and CHARLIE-AS-DANNAKER take up the cry.

COLLEEN/CHARLIE

Shame! Shame! Shame!

(The SLAVECATCHER tries to go this way and that, but at every turn someone is there shouting "Shame!" The actors get the audience to start shouting "shame!" When the noise is at its height, MR. HISTORY-AS-SLAVECATCHER exits in disgust. All, including the audience, cheer and embrace. ALEX-AS-TOM hugs CARLOS-AS-ROBERT tightly until COLLEEN-AS-HENRIETTA comes over and coughs delicately. When THEY look around, SHE motions for the funeral to resume. The music to "Glory Road" comes in at a fast rhythm. The MARCHERS walk solemnly, against the beat. Then the music seems to grab them, and they begin spinning back to the future, the lights darting crazily about as they change to...)

<u>SCENE 9

The basement of the Honeycomb Church. The present. SARAH, CARLOS, ALEX, CHARLIE, COLLIE, and MR. HISTORY are in their everyday clothes. The History Trunk is in place.

ALEX  
Hey, we're back!

COLLEEN  
But, why?

MR. HISTORY  
End of story.

CHARLIE  
That can't be it. We don't know what happened to Tom an' Robert.

MR. HISTORY  
They made it to Canada.

SARAH  
And Harriet Tubman!

MR. HISTORY  
She continued to rescue slaves. She even rescued her own parents!

ALEX  
Tell us that story!

ALL  
Yeah! Tell it! Tell it!

MR. HISTORY  
What's this?  
(HE feels a forehead or two.)  
Historical curiosity?

CARLOS  
Come on, man!

MR. HISTORY  
No, time.

(As THEY protest)  
But, there is a very nice ending to this story.  
(HE offers CHARLIE-AS-DANNAKER a different costume piece, and ALEX-AS-TOM a more prosperous costume piece. THEY put them on and move into place.)

In 1866, fifteen years after today's story and just after the Civil War had ended, James Dannaker was standing on a train platform in Chester when a stranger approached him-- at least he thought it was a stranger.

(A train whistle SOUNDS.)

ALEX-AS-TOM

Excuse me, is your name James Dannaker?

CHARLIE-AS-DANNAKER

How did you know that?

ALEX-AS-TOM

I'll never forget it. My name is Tom, and I once was the property of the Honorable Reverdy Johnson of Baltimore.

CHARLIE-AS-DANNAKER

(Remembering)

The funeral!!

ALEX-AS-TOM

The "crying!" funeral!

(THEY laugh and shake hands.)

CHARLIE-AS-DANNAKER

How are you?

ALEX-AS-TOM

Rich!

(THEY laugh.)

Living in Rochester, New York, and traveling to Baltimore with my wife-- but I ain't gon' look up Master Johnson!

(THEY laugh.)

CHARLIE-AS-DANNAKER

How long's it been?

ALEX-AS-TOM

Twenty-four years.

CHARLIE-AS-DANNAKER

Twenty-four years...

ALEX-AS-TOM

How can I ever re-pay you?

CHARLIE-AS-DANNAKER

Same way you did Harriet Tubman: enjoy your freedom!

ALEX-AS-TOM

I am!

(Offering his hand)

"GLORY ROAD"--REPRISE

COME... JOIN... ME...

MARCHING ON DOWN THAT GLORY ROAD,  
GLORY ROAD,  
GLORY ROAD.

(The rest of the Company joins them. ALEX-AS-TOM and CHARLIE-AS-DANNAKER throw off their costume pieces.)

ALL

MARCHING ON DOWN THAT GLORY ROAD,  
FEELIN' FINE AND FANCY-FREE!

MARCHING ON DOWN THAT GLORY ROAD,  
GLORY ROAD,  
GLORY ROAD.  
MARCHING ON DOWN THAT GLORY ROAD--  
EVERYBODY MUST LIVE FREE!

-CURTAIN-