

TIME TRAVELLIN' WITH MR. HISTORY

EPISODE # 1:

“PAUL REVERE RIDES AGAIN”

Book & Lyrics

Granville Wyche Burgess

Music

Stephen Lawrence

Interactive Media

Lawrence Silverman

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General Concept.

TIME TRAVELLIN' has one over-riding goal: make history fun! Show children how exciting history can be by letting them be a part of history.

The show's characters will absorb history while experiencing the dress, customs, language, lifestyles, art, industry, religion, and music in whatever "long-ago" we choose.

Our leading characters literally will take part in history by "zapping" back in time to play various historical characters. The show thus takes advantage of the innate desire of all children to act out stories. Thus, there is an important "theatrical" element in our concept.

There is also an important high-tech element. The character of Mr. History acts as an "instant Internet," able to link us immediately with any who, what, where, when, and why we choose. This computer-age concept allows us to advance our plots in quirky, unpredictable, and ingenious ways.

Music is another important element. At all times, music underscores the time, place, and character of each particular episode-- e.g., the fife and drum melody in the "Paul Revere Rides Again" episode. But our concept also gives us the freedom, as with "Revere's" horse song, to break away both dramatically and musically for moments of pure entertainment.

Characters:

The acting core is a group of five kids, representing an ethnic cross-section of this country. They are: an African-American girl, a white girl of Irish ancestry, a Caucasian boy, an Hispanic boy, and a boy of Chinese ancestry. They are led by a wacky guide, Mr. History, quite possibly played by an African-American. (See further descriptions within.)

Conclusion:

Our target audience, 3-5th grades, will identify- strongly with the kids as they "star" in history, and fall in love with Mr. History himself.

They will experience vicariously the gratification of "creative play" as well as the thrill of the instantaneous communication afforded by computers.

And they will learn more about history- than dates and names.

ENTERTAINMENT. EXPERIENCE. EDUCATION.

These are the foundation stones of *TIME TRAVELLIN'*. Upon this foundation we will build a television series about history that is classy and clever, and clicks with today's youth in the zany, up-tempo, computerized lingo they love so well.

NOTES ON PRODUCTION

PAUL REVERE RIDES AGAIN should be as magical as possible. Every production element should be conceived to show the fun of the past, how "magical" it is to examine history. It is also a stylized show, very "theatrical" in nature. The props, costumes, and settings in the past will be historically accurate, but there are times when highly stylized scenes will occur.

HISTORY HUT:

This is the main set. It is an abandoned meeting place from the Kids, younger days, filled with mismatched furniture and props. It's bow to "now" is a computer and a telephone. Just a funky place to hang out.

ZAPPING:

When the Kids and Mr. History travel back into the past and back to the present, it is a visually exciting flash back and flash forward. They tumble through space, sometimes flying towards the camera, sometimes away. All sorts of historical artifacts and people whip around with them: a trip back through time with split-second images of things past. When they zap forward they spin and tumble up to the present.

SNAPPING:

Mr. History can instantly change things by a snap of his fingers - one snap, and he can change himself into a historical character, complete with costume. The same snap might bring a prop or furniture piece with him. If he snaps his fingers towards the wall, a historical time line will instantly appear, or a blown-up picture of an historical artifact they wish to examine more closely. Or he can snap a succession of images onto the computer screen. Mr. History has the power to make instantaneous changes in time and place and bring whomever or whatever he needs to hand.

HISTORY TRUNK:

Mr. History's trunk is like the clown car in the circus: the costumes and artifacts he is capable of pulling out of it are endless. And they don't have to "fit". He is quite capable of pulling a submarine out of the trunk or a whole set-- just reach in and yank out Monticello! If we ever see inside the trunk, it is crammed with stuff yet seems to go on for miles.

The History Trunk has stickers plastered all over from all the places in history to which Mr. History has travelled, a la present-day stickers: "Abe Lincoln's Log Cabin!" "Come See The Battle of Bull Run!", etc.

Mr. History will only give a Kid a piece of a costume--say, just the hat--, but when that Kid is back in time, he or she will be wearing the entire historical costume. When he or she zaps back to the present, only the piece of the costume remains. The same applies for props or settings.

HISTORICAL PROPS AND COSTUMES

Like true historians, we will look at the artifacts of the past to help us decipher the history. These will be as authentic as possible. We will use real paintings from the past, like Copley's painting of Revere. We may use real songs from the past, like a Stephen Foster song, or we may write our own version of a slave spiritual. The point is to get the Kids into acting like historians, examining the past for clues-to what went on and who the people were.

At the end of each episode, Mr. History will donate a historical artifact from that week's adventure to the History Hut and pull out one from his trunk that will be involved in next week's episode. In this way, the Hut will gradually fill up with historical artifacts. Then, the Kids will be able to compare artifacts and see how certain things changed.

CAST OF CHARACTERS

MR. HISTORY:

He is a wacky, totally zany, theatrical tour de force. (Think Robin Williams, Christopher Lloyd, Bill Nye.) He is the world's greatest "ham." He loves to quote people from history, instantaneously transforming himself to shout out, for instance, "Give me liberty or give me death!" In this manner, the Kids will learn some of the famous quotes of history and what made them famous. Mr. History is capable of anything at any time. Just an off-the-wall guy.

KIDS:

SARAH: African-American, singer, terrific athlete.

COLLEEN(COLLIE): Irish ancestry, jewelry/crafts maker.

ALEX: Caucasian, painter.

CARLOS: Hispanic, computer genius, fabulous dancer.

CHARLIE: Asian, math whiz.

The Kids' distinct personalities will emerge as the series develops. The emphasis, however, is on past conflicts, not present ones. The Kids' divergent heritages will allow us to explore the "ethnicity factor" in history.

ACT ONE

INT, MAIN SET-DAY

OPENING SONG

"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.

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.

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

WITH TIME TPAVELLIN'-- EXPAND YOUR MIND,
TIME TPAVELLIN'-- IT'S AMAZING WHAT YOU'LL FIND,
TIME TRAVELLIN'--

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

INT, MAIN SET - DAY

(SARAH, CARLOS, ALEX, CHARLIE, COLLIE, MR. HISTORY)

The KIDS are sitting around trying to study, obviously bored. Finally Sarah slams her book closed.

SARAH

I hate this stuff! Who cares what happened 200 years ago?!

CARLOS

Dates, boring!

ALEX

Facts, more boring!

CHARLIE

It might not be that bad.

COLLIE

Charlie, it's a bunch of dead people!

CHARLIE

In my country, we honor the dead.

SARAH

What's to honor about Paul Revere? Anybody can ride a horse.

CHARLIE

Maybe he did more than that.

ALEX

Yeah, he fell off! (THEY LAUGH.)

CHARLIE

Guys, this isn't helping us study for the test!

ALEX

I hate tests! I'll never make it through the year.

CARLOS

Don't panic. The Internet always has some answers.

He goes to the computer, the others gather around.

COLLIE

Type in "Paul Revere".

CARLOS does so, then reads.

CARLOS

"One of the Sons of Liberty, a group of radicals in Boston, Massachusetts who helped start the American Revolution by challenging British authority. On the night of April 18, 1775,--

SARAH

Ah, we know all that. Click on one of those icons. Is that his picture?

CARLOS clicks on the Copley portrait of Revere, which then fills the screen as Sarah reads.

SARAH (CONT'D)

This portrait of Paul Revere was painted by John Singleton Copley around 1765. Notice the nails on the left hand which are broken and ragged, as an artisan's hands are apt to be--'

ALEX

Yeah, look at the way the fingers are reflected in the silver teapot. I'm gonna try that in my next painting.

COLLIE

Click on that teapot, it's highlighted.

CARLOS does so and the teapot fills the screen as COLLIE reads.

COLLIE (CONT'D)

"Revere was one of the best silversmiths of his day. He also made copper engravings and prints."

ALEX

Let's see some.

CARLOS clicks and Revere's "British Landing Troops in Boston" engraving appears.

CHARLIE

That's the British troops landing in Boston Harbor.

CARLOS clicks again. Revere's print of the Boston Massacre appears.

SARAH

Look, the Boston Massacre, when the British killed all those people.

CHARLIE

Revere must have printed that to remind people what bullies the British were.

COLLIE

Yeah, kinda like political cartoons in newspapers today.

ALEX

So the guy was an artist, too.

COLLIE

And a printer.

CARLOS
(LOOKING AT THE PRINT) Is that something in the smoke?

HE clicks on the smoke in the print. Suddenly the screen goes haywire, lots of noise and crazy lines, a final explosion, then a large picture of MR. HISTORY fills the screen.

CARLOS (CONT'D)
What the--?

COLLIE
What happened?

SARAH
And who's that?

MR. HISTORY (O.S.)
Me.

THEY turn and see MR. HISTORY sitting on his large trunk.

ALL
Hey!

CHARLIE
Who're you?!

MR. HISTORY
Your guide to the past.

He magically produces a card, which he hands over.

CHARLIE
(READING) "Have imagination will travel.

CARLOS
The past is boring!

MR. HISTORY
Boring?!

HE "snaps" his fingers and transforms into SAM ADAMS.

MR. HISTORY-AS-ADAMS
"If we suffer tamely a lawless attack upon our liberty, we encourage it, and involve others in our doom!

COLLIE
Who said that?

MR. HISTORY

Sam Adams. He was always stirring up the people to fight the British.

CARLOS

Another dead man!

MR. HISTORY

But you can make him come alive!

SARAH

Us? How?

MR. HISTORY

By using your imagination. Let's see ... (PULLING PROPS AND COSTUME PIECES FROM HIS TRUNK UNTIL HE FINDS A MEDAL) Here we go. (HE TOSSES IT TO CHARLIE.)

CHARLIE

What's this?

MR. HISTORY

The Sons of Liberty wore medals to identify themselves. Revere made that one himself.

CHARLIE

But why are you giving it to me?

MR. HISTORY

Because you're playing young William Dawes, who also rode that night. (TOSSING CARLOS A VEST LIKE THE ONE IN COPLEY'S PAINTING) And here's Revere's vest for you. (TOSSING SARAH A WIG) This'll do for Dr. Warren, another Son of Liberty-(TOSSING ALEX AN OFFICER'S COAT) You play a British "Redcoat, and... (PULLS OUT A MEAN-LOOKING INSTRUMENT FOR COLLIE) you play Deborah, Revere's oldest daughter.

COLLIE

What's this for?

MR. HISTORY

Pulling out teeth.

ALL

Yuk!

SARAH

Give me novocaine!

MR. HISTORY

Can't. Not invented yet. Now, let's set the scene: Revere's shop, afternoon of April 18, 1775. Thousands of British soldiers are on the streets of Boston. The British were clearly going somewhere. But where? And when? If the Sons of Liberty didn't find out, Sam Adams and John Hancock might be ... (GESTURES "HANGED" WITH IMAGINARY ROPE)

ALEX

Hanged? Why?

MR. HISTORY

For leading the rebellion.(HE "SNAPS" A MAP OF BOSTON AND ENVIRONS ONTO THE COMPUTER SCREEN.)

CHARLIE

Hey, how'd you do that?

MR. HISTORY

(TAPPING HIS HEAD) My own private mouse.
(more)

MR. HISTORY (CONT'D)

Now, Adams and Hancock are hiding out here in Lexington, 12 miles from Boston. American patriots have also ammunition here, in Concord. The British would love to capture those guns. Okay, go!

CARLOS

Go?

MR. HISTORY

Begin to act it out. You're in your shop and you're worried.

CARLOS

But I don't know how to act.

MR. HISTORY

Just...-Be Paul Revere!

SARAH

But how can I play Dr. Warren, he's a man?

MR. HISTORY

Let your imagination fly! The power of the past will do the rest. Come on, Charlie, you were in the school play, say something.

CHARLIE-AS-DAWES

(IMPROVISES A LINE) We've got to find out when the Regulars are leaving and where they're heading!

MR. HISTORY

Come on, "Paul."

CARLOS

This is stupid.

SARAH-AS-WARREN

(IMPROVISING) Stupid? We've got to protect John and Sam'.

MR. HISTORY

Good!

CARLOS

(PROTESTING) Sarah'.

CHARLIE-AS-DAWES

Paul, don't tell me you're getting scared?!

CARLOS

Scared?

SARAH-AS-WARREN

Maybe you'll have to ride alone, William. It looks like Paul has lost his courage.

CARLOS-AS-REVERE

Me, afraid?! Never! I'm one of the Sons of Liberty and by Heaven I'll die to protect my freedom!

MR. HISTORY

That's the spirit!

ZAP TO:

INT, REVERE SHOP - DAY

(CHARLIE-AS-DAWES, SARAH-AS-WARREN, CARLOS-AS-REVERE, ALEX-ASSMITH, COLLIE-AS-DEBORAH, MR. HISTORY-AS-PAUL, JR.)

The map of Boston and environs is spread out on a table.

CHARLIE-AS-DAWES

There's nothing from our spies?

SARAH-AS-WARREN

Nothing. And look, The Somerset is perfectly positioned to see our every move.

CARLOS-AS-REVERE

Now don't worry, Joseph. They can't see in the dark. I'll slip by 'em in my rowboat.

CHARLIE-AS-DAWES

(POINTING) And I'll slip by the Redcoats guarding the Neck. (AS A COUNTRY BUMPKIN) "My dear old mother is dying and she's loved King George her whole life! (THEY LAUGH.)

SARAH-AS-WARREN

Now, William, you're to ride out through the town gates. Then you'll head behind Harvard College and take the northern route to Lexington to warn Adams and Hancock. Paul, you row past the Somerset to Charlestown, past Bunker Hill, over the neck and on-- to Lexington, or Concord, or wherever the Devil these Redcoats are headed!

CA-RLOS-AS-REVERE

Wherever they're headed, we'll get there first.

SARAH-AS-WARREN

Be careful, there're sure to be British patrols.

CHARLIE-AS-DAWES

Does Robert Newman know what to do?

CARLOS-AS-REVERE

He'll hang the lanterns in the north Church tower to let our men know which way the British are coming. One if by land, two if by sea.

SARA-H-AS-WARREN

If we only knew when they were leaving!

COLLIE-AS-DEBORAH

(INTERRUPTING) Excuse me, Father, but Colonel Smith is coming down the street!

CHARLIE-AS-DAWES

The British officer?!

CARLOS-AS-REVERE

With a sore tooth. If I use my dental instruments well, I may extract more than his tooth!

SARAH-AS-WARREN

You're a clever one, Paul! We'll wait out back.

They hide as COLONEL SMITH enters the shop.

CARLOS-AS-REVERE

Good morning, Colonel. With all your troops massing in the Common, I didn't know if you'd be here for our appointment.

ALEX-AS-SMITH

Luckily, it wasn't scheduled for--(HE CATCHES HIMSELF BEFORE SAYING "TOMORROW") Never mind. As for the troops, we're just turning them out for a little extra drilling.

CARLOS-AS-REVERE

Preparing to go somewhere?

ALEX-AS-SMITH

Wouldn't you like to know?! (LAUGHS)

CARLOS-AS-REVERE

Deborah!

COLLIE-AS-DEBORAH comes forward with a tooth.

CARLOS-AS-REVERE (CONT'D)

Here's your new tooth. I carved it myself out of hippopotamus tusk.

ALEX-AS-SMITH

Fine.

CARLOS-AS-REVERE

Have a seat, Sir. (ALEX-AS-SMITH SITS.) Deborah, my wrench. (SHE HANDS HIM THE WRENCH.) Now, which tooth was it, I forget? This one ... (HE TAPS A TOOTH.) No. This? (HE TAPS.) No. (WINKING AT COLLIE-AS-DEBORAH) Perhaps this one. (HE TAPS.)

ALEX-AS-SMITH

(YELLING WITH PAIN) Yeow!!!

CARLOS-AS-REVERE

Fortitude, sir. (COLLIE-AS-DEBORAH CAN HARDLY CONTAIN HER LAUGHTER.) Now, as the English occupied our harbor, I shall now occupy your mouth!

CARLOS-AS-REVERE starts to extract the tooth, making it hurt as much as possible. He throws in ad-libs("Hold on, sir!", "Fortitude! Fortitude!") ALEX-AS-SMITH is making moaning sounds which build till finally he bolts out of the chair.

ALEX-AS-SMITH

That's enough!

CARLOS-AS-REVERE

I want that tooth! Come back here!

A chase ensues. ALEX-AS-SMITH heads for the door.

CARLOS-AS-REVERE (CONT'D)

Block him, Deborah!

THEY finally tackle ALEX-AS-SMITH as CARLOS-AS-REVERE yells.

CARLOS-AS-REVERE (CONT'D)

Paul! Help!

MR. HISTORY runs in dressed as Revere's oldest son, PAUL. HE helps hold down ALEX-AS-SMITH)

CARLOS-AS-REVERE (CONT'D)

Thank you, son! Here we go! ...(PULLING OUT THE TOOTH) Got it!

ALEX-AS-SMITH

(RISING, SPUTTERING ANGRILY) Curse you, Revere! I know what you're up to, but you'll pay for this tomorrow in Lexington!

HE runs out the door, CARLOS-AS-REVERE, COLLIE-AS-DEBORAH, and MR. HISTORY laughing and shouting after him. THEY are joined by SARAH-AS-WARREN, and CHARLIE-AS-DAWES.

SARA-H-AS-WARREN

You did it, Revere! "Tomorrow in Lexington!" That means they'll be leaving tonight-- and so must **we!**

CARLOS-AS-REVERE

I ride tonight!

SARAH-AS-WARREN

Come along, William, we've lots to do!

ALL

Long live the revolution!

ZAP BACK TO:

SCENE 4

INT, MAIN SET - DAY

(CHARLIE, SARAH, COLLIE, CARLOS, ALEX, MR. HISTORY)

The KIDS and MR. HISTORY "tumble back" with just their costume pieces and props.

CHARLIE

Whoa, this time travelling's fun!

SARAH

Is that really how they found out where the British were going and when?

MR. HISTORY

Some folks think a stable boy overheard the British officers talking and told Revere, but no one knows for sure. So I decided to play the "What If" game.

COLLIE

What's that?

MR. HISTORY

My favorite past-time" "What If" Revere found out through dentistry? Or, what if the Sons of Liberty had never found out in time?

ALEX

Yeah, then Revere wouldn't have made the ride, and the British might have caught Hancock and Adams and hanged them.

COLLIE

There might never have been an American Revolution'.

MR. HISTORY

What if?!

CARLOS

And we wouldn't have to be taking this test.

MR. HISTORY

(ENGLISH ACCENT) No, you'd be studying English history and speaking like this. "The rain in Spain stays mainly in the plain."

CHARLIE

Did Paul Revere really make this medal?

COLLIE

(LOOKS AT MEDAL) Wow, he was good!

CARLOS

(SHOWING MR. HISTORY A LOCKET) Collie made me this.

MR. HISTORY

Beautiful. (TO COLLIE) Paul Revere might have hired you for his apprentice.

SARAH

And I could have been his dental assistant : "Did you floss today, Mr.Adams?!"

MR. HISTORY

They'd never heard of flossing back then.

ALEX

Did they have toothpaste?

MR. HISTORY

Sure. Would you prefer a mixture of broken crockery and gun powder?

CHARLIE

Gunpowder!

MR. HISTORY

Or butter and breadcrumbs?

ALL

Yuk!!

CARLOS

What else did Revere do?

MR. HISTORY

MR. HISTORY (FEELING HIS HEAD FOR "FEVER") Ah, historical curiosity, good!
(THEY LAUGH.) Well, he had eleven children--

ALEX

Eleven?!

MR. HISTORY

So to feed them all, he had to keep very busy.

SARAH

He's already an engraver, printer, silversmith, and dentist.

MR. HISTORY

(HE SNAPS PICTURES OF THE FOLLOWING ONTO THE MONITOR) He also published hymnals, cast bells, hammered out bolts, spikes, and cogs for ships--

CARLOS

And in his spare time helped start the American Revolution!

SARAH

(LOOKING AT THE MONITOR) What's that in the corner of the screen, a horse?

MR. HISTORY

Oh, no! It's Revere's horse. He's always trying to butt in.

COLLIE

Why?

MR. HISTORY

You don't want to know.

ALEX

Sure we do! Click on the horse, Sarah.

MR. HISTORY

No, wait--!

It's too late. SARAH has clicked. The monitor goes wackily haywire, the room starts tilting at wild angles, then there is a sudden bright flash as we

ZAP BACK TO:

SCENE 5

INT, BARN - DAY

(CARLOS, COLLIE, CHARLIE, SARAH, ALEX, MR. HISTORY, FRONT REAR OF HORSE)

A stall, with hay. MR. HISTORY and the KIDS are in their contemporary clothes.

CARLOS

What happened?

CHARLIE

Where are we?

MR. HISTORY

Paul Revere's barn.

COLLIE

When?

MR. HISTORY

(PLACING HIS HAND TO HIS BRAIN TO "GET" THE TIME) April 18, 1775-- the night of the ride.

CARLOS

But how did we get here?

MR. HISTORY

I told you, 'cause What's-His-Name's always butting in.

PAUL REVERE'S HORSE enters, played by two actors in the front: and back of a horse costume, like a vaudeville act.

HORSE

"What's His Name", yeah, typical. Nobody remembers my name.

COLLIE

Are you Paul Revere's horse?

HORSE

You got brains, kid, even if you don't dress too good.

CHARLIE

What is your name, Horsey?

HORSE

You wanna know my name? All right, I'll tell you. It's ... It's ... (YELLING) See there!
I can't even remember my own name!

SARAH

Calm down, Horsey.

HORSE

Calm down? Calm down?! I'd like to calm down, nothing I'd like better. But you try to stay calm with ol' Saddle Sore around. That man is ready to ride at the drop of a periwig. Off to New Hampshire. Off to New York. Off to New York again, spreading the news about what the British are up to.

CHARLIE

So that's how the patriots kept up with each other.

ALEX

Why didn't they just use the telephone?

HORSE

The whatcha-phone?

MR. HISTORY

Shhh!!

ALEX

Oops, sorry, I forgot.

HORSE

Seems like every time I get back to the barn, I'm just taking off my horse shoes--my feet are always killing me, I have fallen arches--then ... (WHISTLES) here comes Mr. Express, ready to hit the road again.

CARLOS

But it was important.

HORSE

If it was so important, how come I never get any credit? It's always Paul Revere this, and Paul Revere that.

Where would Paul Revere be without me, that's what I'd like to know. He'd be walking!
Then where'd your Revolution be?

"YOU GOTTA GIVE CREDIT WHERE CREDIT IS DUE"

YOU GOTTA GIVE CREDIT WHERE CREDIT IS DUE
YOU'LL NEVER REGRET IT, IT'S THE RIGHT THING TO DO
THROUGHOUT THE YEARS THE HORSE HAS
CARRIED YOUR NEWS,
PLOWED UP YOUR FIELDS,
TRIED TO AMUSE.
SO HOLD YOUR HORSES, NOW I'M TELLING YOU,

YOU'RE UP THE CREEK WITHOUT YOU-KNOW-WHO,
NO NEED TO REVIEW, JUST PICK UP YOUR CUE,
YOU GOTTA GIVE CREDIT WHERE CREDIT IS DUE.

The FRONT of the horse moves, but the REAR lags behind. Their routine is punctuated by vaudeville drum slams.

FRONT

Harry! What are you doing?!

REAR

Sorry, I'm a little behind. I was mulling over how they always give us a bum rap.

FRONT

People?

REAR

Who else? I'm talking, about this phrase a "dark horse". I hate it.

FRONT

You mean, like in a contest, the name for the fella whose got no chance to win?

REAR

Yeah! What are they blaming it on us for? It's as plain-- and as big-- as the nose on your face: a dark horse is just a horse of a different color!

FRONT

Get back there!

The REAR retreats back to his place.

YOU GOTTA GIVE CREDIT WHERE CREDIT IS DUE,
DON'T EVER FORGET IT, WHATEVER YOU DO.
WITHOUT A HORSE YOU COULDN'T CONQUER THE WORL',
TROT OFF TO TOWN,
RESCUE THE GIRL.
SO HOLD YOUR HORSES, YOU KNOW IT'S TRUE,
YOU'RE STUCK ON ME, I'M STUCK ON YOU.
WE'VE REALLY COME THROUGH, WITH DERRING AND DO,
YOU GOTTA GIVE CREDIT WHERE CREDIT IS DUE.

The REAR comes to the FRONT.

FRONT (CONT'D)

You again?

REAR

I hate holding up the rear. I been mulling over how dumb they are.

FRONT

(GESTURING TO THE CAMERA) Them?

REAR

Who else? What kind of idiot would try to put the cart before the horse?

FRONT

It never works.

REAR

Of course not. One thing is clear about humans.

FRONT

I'm afraid to ask.

REAR

They got no horse sense'.

FRONT

To the rear!

YOU GOTTA GIVE CREDIT WHERE CREDIT IS DUE,
I HOPE YOU ALL GET IT, IT'S WAY OVERDUE.
NOW MAN AND HORSE HAVE HAD A LONG LOVE AFFAIR
WITH PLENTY OF LAUGHS,
WE MAKE QUITE A PAIR,
SO HOLD YOUR HORSES, ONE AND ONE MAKE TWO,
YOU OWE ME AND I.O.U.
WE'RE TRIED AND WE'RE TRUE, DEVOTED TO YOU,
YOU GOTTA GIVE CREDIT WHERE CREDIT IS DUE.

The REAR comes up again.

FRONT (CONT'D)

What are you doing here?

REAR

Just bringing up the rear.

FRONT

Get back there!

REAR

Don't get on your high horse with me!

The REAR returns to his place.

FRONT

SO HOLD YOUR HORSES--

How'd you like to play a game of human shoes?!

YOU KNOW IT'S TRUE--

This is coming to you straight from my mouth.

YOU GOTTA GIVE CREDIT WHERE CREDIT IS DUE.

The KIDS applaud, the horse bows.

HORSE

Man, I need a new home. This job is getting too much for me.

COLLIE

What kind of home, Horsey?

HORSE

Anything! As long as it's a stable environment.

HE saunters off. As He kicks up a final hoof before exiting,

ZAP BACK TO:

SCENE 6:

INT, MAIN SET - DAY

(ALEX, COLLIE, SARAH, CARLOS, CHARLIE, MR. HISTORY)

The KIDS and MR. HISTORY "tumble back" into place.

ALEX

Paul Revere's horse! Neat!

MR. HISTORY

There are wild and wonderful things in the world of your imagination!

CARLOS

But I wanted to meet the real Paul Revere.

MR. HISTORY

Not dressed like that. (MAKING "TWILIGHT ZONE" NOISES) "Aliens From Outer Space!"

SARAH

But we could have cleared up all his worries.

MR. HISTORY

How?

SARAH

Told him how his ride turned out!(THEY LAUGH.)

ALEX

Hey, how did it turn out?

MR. HISTORY

Oh, he had few problems.

KIDS

(INTENSELY INTERESTED) What problems?!

MR. HISTORY

Let's find out. It's 11 PM. Robert Newman is climbing the creaky stairs to the top of the North Church bell tower to hang two lanterns.

SARAH

"Two if by sea!"

MR. HISTORY

Right. And Paul Revere is on his way to the boat that will row him past The Somerset-- but he forgot one crucial thing.

COLLIE

What?

MR. HISTORY

Clothing to muffle the cars--

CHARLIE

What'd he do?

MR. HISTORY

Borrowed a petticoat from a friendly neighbor.

COLLIE

(HEADLINES:) "Underwear Saves Revere!" (THEY LAUGH.)

The KIDS are caught up in the tale now.

CHARLIE

Did he get past the Somerset?

SARAH

Of course he did-- he made the ride!

CHARLIE

Oh, yeah, I forgot.

SARAH

Did he get stopped by any patrols?

MR. HISTORY

(TANTALIZING THEM) Well ...

ALL

(IMPATIENT) Tell us'.

MR. HISTORY

No, **you** tell me! Who can make horses' hooves? (COLLIE STARTS SLAPPING HER HANDS AND THIGHS) Wait a minute....(MR. HISTORY PULLS OUT FROM HIS TRUNK COCONUT SHELLS) Try these. (COLLIE DOES. TOSSING A COAT) Another coat for you, Alex.

(GIVING AN EMBROIDERED DRESSING GOWN TO SARAH AND A SCRAGGLY NIGHTSHIRT TO CHARLIE.) Mr. Hancock... Mr. Adams ... (THEY PUT THEM ON. TOSSING CARLOS REVERE'S HAT AND GIVING HIM HIS CUE.) "Giddy-yap!"

CARLOS-AS-REVERE

Giddy-yap, big boy! Come on, we've got to make time. Come on!

HE mimes riding a horse as COLLIE makes the rhythm go faster and faster. As we ZOOM IN ON THE COCONUT SHELLS,

ZAP BACK TO:

SCENE 7

EXT, MASSACHUSETTS ROAD - NIGHT (CARLOS-AS-REVERE, COLLIE-AS-OFFICER)

CARLOS-AS-REVERE speaks to his horse as he "rides."

CARLOS-AS-REVERE

Steady, boy, not too fast. Gotta pace ourselves ...

COLLIE-AS-OFFICER (O.C.)

Who goes there? Draw in your reins or you're a dead man!

CARLOS-AS-REVERE

Never! (HE SPURS HIS HORSE AWAY)

CARLOS-AS-REVERE rides fast and urges his horse with ad-libs.O.C. ad-libs from COLLIE-AS-OFFICER as he chases him. CARLOS-AS-REVERE looks back over his shoulder.

CARLOS-AS-REVERE (CONT'D)

Hah! He rode right into a clay pond and got stuck! (YELLING) "See you in Lexington!" (TO HIS HORSE) We'll have to go the back way for a while. That'll take more time. Giddy-yap!

HE rides away.

WIPE TO:

CARLOS-AS-REVERE still riding, but it's later.

CARLOS-AS-REVERE

(SHOUTING) The Redcoats are out! The British are coming!

WIPE TO:

CARLOS-AS-REVERE riding and shouting, later.

CARLOS-AS-REVERE

The British are coming! Head for Lexington Green!

WIPE TO:

CARLOS-AS-REVERE riding and shouting, later.

CARLOS-AS-REVERE
Round up the Minute Men! The British are on the way!

WIPE TO:

CARLOS-AS-REVERE riding and shouting, later.

CARLOS-AS-REVERE
Wake up! Wake up! The British are coming!!

WIPE TO:

SCENE 8

EXT, CLARK HOUSE - NIGHT

(CARLOS-AS-REVERE, CHARLIE-AS-ADAMS, SARAH-AS-HANCOCK, HORSE)

CARLOS-AS-REVERE runs in, hot and sweaty, and bangs loudly on the door.

CARLOS-AS-REVERE
Let me in! Adams! Hancock! The Redcoats are on the way! Hancock!
Adams!

SARAH-AS-HANCOCK and CHARLIE-AS-ADAMS appear in their dressing gowns. In the distance,
BELLS BEGIN TO PEAL AND DRUMS TO SOUND.

CHARLIE-AS-ADAMS
What is it, Paul?

CARLOS-AS-REVERE
General Gage is sending over a thousand troops this way! They could be here any
minute!

SARAH-AS-HANCOCK
We'd better alert the Minute Men!

CARLOS-AS-REVERE
No need. I've sounded the alarm at every house from Charlestown to here: (LOUDER
BELLS AND DRUMS)

CHARLIE-AS-ADAMS
Good work, Paul! (TO SARAH-AS-HANCOCK:) You and I had better make haste for a
new hiding place.

SARAH-AS-HANCOCK
Thank you, Paul. You are a true Son of Liberty.

CARLOS-AS-REVERE
Aw, John, all I did was take a little ride.

SARA-H-AS-HANCOCK

A little ride?!

CHARLIE-AS-ADAMS

I have a feeling it's a ride that will never, ever end. Come inside, you must be tired.

CARLOS-AS-REVERE

Very!

SARAH-AS-HANCOCK and CHARLIE-AS-ADAMS clap CARLOS-AS-REVERE on the shoulder and THEY enter the door. Beat. The HORSE butts his head into the shot.

HORSE

He's tired?! What'd I tell you? Pathetic!

ZAP BACK TO:

SCENE 9

INT, MAIN SET - DAY

(ALEX, CARLOS, COLLIE, SARAH, CHARLIE, MR. HISTORY)

ALL tumble back into place. The KIDS overlap.

CHARLIE

What happened next?

COLLIE

Did Revere ride on to Concord?

ALEX

Did a fight break out?

SARAH

Did Hancock and Adams escape?

CARLOS

Did I fight in the Revolution?

MR. HISTORY

You?!

CARLOS

You know what I mean Revere?

MR. HISTORY

Afraid I don't have time to answer your questions now. There're other children who might need my help.

COLLIE

But you'll come back, won't you?

CHARLIE

Yeah, to help us with our next test.

MR. HISTORY

We'll see. Meanwhile ... (TAKING THE TOOTHWRENCH FROM THE TRUNK) Why don't I leave you with an artifact from our journey to the past. And maybe ... (PULLS OUT A BANDANNA.) A little something from another time "way back when...

SARAH

(SHE TAKES IT.) What's this?

CARLOS

(OVERLAPPING) A bandanna?

ALEX

(OVERLAPPING) What's it for?

COLLIE
(OVERLAPPING) What's it do?

CHARLIE
(OVERLAPPING) Whose was it?!!

MR. HISTORY
(WITH A BIG SMILE, STRAIGHT INTO THE CAMERA) Wouldn't you

like to

know?!

FADE OUT: