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Donna Howard

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## An Analysis of Musicals by Lynn Ahrens and Stephen Flaherty, and an Original Musical, Fly Like an Eagle

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An Analysis of Musicals by Lynn Ahrens and Stephen Flaherty,  
and an Original Musical, *Fly Like an Eagle*

By

Donna Howard, Bachelor of Musical Arts

Presented to the Faculty of the Graduate School of

Stephen F. Austin State University

In Partial Fulfillment

Of the Requirements

For the Degree of

Master of Music

STEPHEN F. AUSTIN STATE UNIVERSITY

May, 2019

An Analysis of Musicals by Lynn Ahrens and Stephen Flaherty,  
and an Original Musical, *Fly Like an Eagle*

By

DONNA HOWARD, Bachelor of Musical Arts

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## **ABSTRACT**

Lynn Ahrens and Stephen Flaherty have written musicals together for several decades. This thesis contains an in-depth discussion and stylistic analysis of several songs each from *Once on This Island*, *Ragtime*, and *Seussical* – three Ahrens & Flaherty shows chosen specifically because of their variety in style and subject matter. This analysis includes, among other things, the lyrics and lyric setting, textures, harmonic settings, accompaniment styles, rhythms, and harmonic progressions.

The central portion of this document contains the music for nine songs of an original musical titled *Fly Like an Eagle*. This script is written by Daris Howard and is loosely based on the story of Jim Thorpe. This musical shows some of the styles found in the Ahrens and Flaherty musicals, and will also demonstrate effective use of lyrics, harmonic progressions, and dramatic situations, as Lynn Ahrens and Stephen Flaherty have done.

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## CHAPTER 1 - INTRODUCTION

Only a few musical writing teams have had the good fortune of seeing great successes with their works. It takes a great amount of skill to collaborate on such a significant project, especially considering the different backgrounds, education, and goals of the collaborators. The ability to do so successfully is based in part on the collective talents and experience of the lyricist and composer, along with others that might be involved.

Even more significantly, it is rare for a collaborative team to survive and continue to produce works for a long period of time. One such duo is W. S. Gilbert and Arthur Sullivan. During the late 1800's, they wrote fourteen musicals, actually considered comic operas, including *The Mikado* and *Pirates of Penzance*. Their collaborative career spanned about a quarter of a century. Many of their shows were performed hundreds of times, and several are still being presented over a century later.

Richard Rodgers first teamed up with Lorenz Hart. They worked together for over twenty years, from about 1919 to 1943, and wrote such works as *Fly with Me* and *A Connecticut Yankee*. After Hart's health began to fail<sup>1</sup>, Rodgers began

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<sup>1</sup> "Richard Rodgers Biography," Biography.com, accessed April 1, 2019, <https://www.biography.com/people/richard-rodgers-37431>.

to collaborate with Oscar Hammerstein. Together they created many very popular shows. The first was *Oklahoma!*, and after a successful reception of that show, they went on to write many more musicals, including *South Pacific*, *The King and I*, and *The Sound of Music*. Their musical writing years spanned less than twenty years, but they wrote shows that were very popular and are still well known and performed often.

Alan Jay Lerner and Frederick Loewe also worked together for about two decades, writing musicals and film scores. John Kander and Fred Ebb wrote musicals for about 40 years, possibly becoming the longest running musical collaboration team. Their shows include *Cabaret* and *Chicago*.

These lyricists and musicians created a wide variety of musicals. Each had their own style, formed from the methods they used to create the characters, the scenery, and the emotions of the show. Each team of collaborators has its own set of techniques that they use during the creative process.

Continuing with this tradition, Lynn Ahrens and Stephen Flaherty have become a strong collaborative team writing for musical theater. With collaborations spanning the better part of three decades, they have written around a dozen musicals, most of which have been produced, with several having successful runs in Broadway theaters. These shows have won numerous awards, have been nominated for many others. Although each individual has

also completed projects with other collaborators, the duo has written musicals together for over 30 years.

I am personally also a composer in a collaboration with my husband. We have written various musicals over the years, and are currently working on *Fly Like an Eagle*, a musical about the life of Jim Thorpe – the first Native American to compete in the Olympics. Much of the original score to this musical serves as the creative centerpiece of this thesis. The purpose of this research is to examine some of the methods Ahrens and Flaherty use in their musicals that demonstrate successful lyric setting, creative use of modulations and chord progressions, introduction of characters, and other means to accentuate the emotions and development of the show. Techniques that are used in multiple shows that demonstrate some common characteristics of their writing will also be examined. Understanding their backgrounds and the process they go through as they begin collaborating on a work gives insights into their cognitive procedures, as well as into the music itself, and will illuminate my own compositional process as I compose the music for *Fly Like an Eagle*.

AHRENS AND FLAHERTY – PERSONAL BACKGROUND BOTH AS  
INDIVIDUALS AND AS A TEAM

**LYNN AHRENS**

Lynn Ahrens worked at an advertising firm for several years,<sup>2</sup> but enjoyed singing with her guitar when she had time. One day she was asked to help write lyrics for *Schoolhouse Rock*, a series of animated educational videos, which she was happy to do. She also wrote for *Captain Kangaroo* and other children's shows and even wrote some advertising jingles, including one for Bounty paper towels. These experiences eventually led her down a completely different career path – one in which she would find great success and enjoyment. She has written lyrics for musicals, film scores, and television. Ahrens has also written several short stories and essays, some of which appeared in *Narrative Magazine*.<sup>3</sup>

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<sup>2</sup> Seth Rudetsky, "How Lynn Ahrens and Stephen Flaherty Became an Acclaimed Songwriting Team," Playbill.com, January 26, 2018, accessed February 28, 2018, <http://www.playbill.com/article/how-lynn-ahrens-and-stephen-flaherty-became-an-acclaimed-songwriting-team>.

<sup>3</sup> "Authors: Lynn Ahrens," Narrative Magazine, accessed March 17, 2018, <https://www.narrativemagazine.com/authors/lynn-ahrens>.

In the early 1990's, Alan Menkin, a celebrated musical and film composer, requested that Ahrens join him in a project writing *A Christmas Carol*.<sup>4</sup> Menkin was allowed to choose his own team, and he felt like Ahrens would be a good fit for the project. Ahrens was concerned about how Flaherty would react, so she consulted with him first. He said, "That sounds like a wonderful opportunity, do it." *A Christmas Carol* is nearly all music, with very few speaking lines and an abundance of dancing. One cast member from a 2017 production of the show in California commented,

The Christmas Carol was a beautiful marriage between lyrics and music. They complemented each other so perfectly that it would have been easy to believe that they were both written by the same person. The tunes were catchy, the phrases were familiar, and it had an overall comfortable aura... it all worked brilliantly as a fun and cozy show that always will warm hearts.<sup>5</sup>

Ahrens has been nominated for many awards and won a significant number of them. These include a Tony, Drama Desk, and Outer Circle Awards, and she also was given the Oscar Hammerstein Award for Lifetime Achievement

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<sup>4</sup> Adam Hetrick, "How Alan Menkin and Lynn Ahrens Created A Christmas Carol," Playbill.com, December 24, 2017, accessed March 14, 2018, <http://www.playbill.com/article/how-alan-menken-and-lynn-ahrens-created-a-christmas-carol>.

<sup>5</sup> Celese Sanders, interview by author, Ridgecrest, CA., March 16, 2018.



along with Stephen Flaherty. Ahrens and Flaherty, as a team, have also won many awards for their works.

## STEPHEN FLAHERTY

Stephen Flaherty started piano lessons when he was seven years old and went on to write his first musical while he was in high school.<sup>6</sup> He was only fourteen years old, but he knew from a young age that he wanted to write musicals. His first show contained a wide variety of musical styles, each signified by a different color of pen, which set the stage for the types of music he would compose for musicals in the future. Flaherty likened himself to Meryl Streep,<sup>7</sup> who he says changes accents as often as he changes styles of music. This attribute is still in force in Flaherty's work decades later, with his music often changing styles and tonal centers, as often as every two measures in places.

Later on, Flaherty studied at the University of Cincinnati's College-Conservatory of Music, from which he graduated in 1982. He also did post-graduate work in musical theater at New York University. In 1983, he enrolled in the Broadcast Music, Inc. Musical Theatre Workshop, where he met Lynn Ahrens. At the time, he was about 23 years old, still very young, but his whole life

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<sup>6</sup> Rudetsky, "How Lynn Ahrens and Stephen Flaherty Became an Acclaimed Songwriting Team." Playbill.com, January 6, 2018, accessed February 27, 2018, <http://www.playbill.com/article/how-lynn-ahrens-and-stephen-flaherty-became-an-acclaimed-songwriting-team>.

<sup>7</sup> Ibid.

had been focused on music and writing for musicals, which meant that he was well taught and prepared for the work ahead of him.

Flaherty, too, wrote for *Schoolhouse Rock*,<sup>8</sup> both on his own and with Lynn Ahrens. He has written four musicals that have been performed on Broadway: *Ragtime*, *Seussical*, *Once on This Island*, and *Rocky*.<sup>9</sup> Four others have been performed at the Lincoln Center: *The Glorious Ones*, *Dessa Rose*, *A Man of No Importance*, and *My Favorite Year*. Film scores include *Anastasia*, *After the Storm*, and *Lucky Stiff*. Flaherty has also written other theater works, as well as incidental music and concert music.

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<sup>8</sup> Marcy Donelson, "Stephen Flaherty," Allmusic.com, accessed March 17, 2018, <https://www.allmusic.com/artist/stephen-flaherty-mn0000793296/biography>.

<sup>9</sup> "Cast Complete for 5th Avenue Theatre's New Staging of RAGTIME." BWW News Desk, September 19, 2018, accessed March 14, 2018, <https://www.broadwayworld.com/seattle/article/Cast-Complete-for-5th-Avenue-Theatres-New-Staging-of-RAGTIME-20170919>.

## BECOMING A TEAM

Creating a compositional team from two very different individuals takes a great deal of thought, compromises, and hard work. Lynn Ahrens and Stephen Flaherty come from different musical backgrounds, but they have developed a sound and long-standing collaboration that has produced a considerable list of successful works.

In 1983, Ahrens and Flaherty met at the Lehman Engel Broadcast Music Inc. Musical Theatre Workshop, which is held in New York City from September through May every year.<sup>10</sup> This workshop is “widely regarded as the premier training ground for emerging musical theatre composers, lyricists, and librettists.”<sup>11</sup> Flaherty was in his twenties, with Ahrens his senior by more than a decade. They became friends early in the course and enjoyed sharing their works but did not collaborate until much later. It was Stephen Flaherty who finally invited Ahrens to work with him on the final assignment,<sup>12</sup> although they had not

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<sup>10</sup> “BMI Lehman Engle Musical Theatre Workshop,” BMI, accessed February 17, 2018, [https://www.bmi.com/theatre\\_workshop](https://www.bmi.com/theatre_workshop).

<sup>11</sup> “BMI Lehman Engle Musical Theatre Workshop,” BMI, accessed February 27, 2018. [https://www.bmi.com/theatre\\_workshop](https://www.bmi.com/theatre_workshop).

<sup>12</sup> Fisher, “A History and Analysis of The Works of Lynn Ahrens and Stephen Flaherty,” Masters Thesis, University of Nevada Las Vegas, 2013.

participated in a joint project before. Flaherty had written both music and lyrics, and Ahrens had worked with several different composers during the course of the workshop as she focused solely on writing lyrics.

Flaherty and Ahrens both agree that the first song they wrote together was not very good. The universal comment was that no one would want to hear it.<sup>13</sup> It was a start, however, and the duo continued to write together. The first show written as a team was *Bedazzled* - an idea that came from Ahrens' husband. The rights could not be secured for the show, so they abandoned the project. It did give the team some visibility, however,<sup>14</sup> and Ahrens and Flaherty were able to workshop some of the songs. Eventually, they chose to work on a children's show, *The Emperor's New Clothes*, for the next project. This was the first show written together that was actually produced. *Lucky Stiff*, a comical farce, came next in 1988. It was based on a novel that Ahrens had found, *The Man Who Broke the Bank at Monte Carlo*, by Michael Butterworth. Ahrens and Flaherty

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<sup>13</sup> "Ahrens & Flaherty – Music or Lyrics?," (online video), February 5, 2015. <https://www.youtube.com/watch?v=WjdFU60WkJw>.

<sup>14</sup> "A Conversation with Lynn Ahrens and Stephen Flaherty," Talking Broadway, 1997, accessed March 12, 2018, <https://www.talkinbroadway.com/page/regional/boston/boston62.html>.

eventually realized that it was easiest to base their work off of material that did not need permissions granted.<sup>15</sup> It was far less expensive, too.

Ahrens and Flaherty used the same method with *Dessa Rose*, a musical based on the book of the same title by Sherley Anne Williams. Charles Isherwood, a noted American theater critic, was not terribly impressed with its premiere performance, commenting, “Its episodic structure and mixture of narrative voices should have tossed up a few red flags. Ms. Ahrens, more experienced (and more gifted) as a lyricist than as a book writer, is plainly not up to the tough task of shaping the material into feasible theatrical form.”<sup>16</sup> Flaherty thought the subject was too challenging to condense into a musical, but Ahrens finally convinced him to write the music for the show. It was nominated for the Drama Desk Award.

They have written many other musicals together, including *Once on This Island* (1990), *Ragtime* (1998), *Seussical* (2000), *A Man of No Importance* (2002), *Rocky the Musical* (2012), and *Anastasia* (2016), which is a stage version

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<sup>15</sup> Fisher, “A History and Analysis of The Works of Lynn Ahrens and Stephen Flaherty.” University of Nevada Las Vegas, 2013.

<sup>16</sup> Isherwood, “Worlds Apart in the Deep South But Forming a Bond,” *The New York Times*, March 22, 2005, accessed March 18, 2018, <http://www.nytimes.com/2005/03/22/theater/reviews/worlds-apart-in-the-deep-south-but-forming-a-bond.html>.

of the earlier film. Other projects also filled their time, along with travels and appearances.

Ahrens' and Flaherty's collaborative career has been long and productive. Although some of their musicals have not become as popular as others, several have seen huge successes, both on Broadway and in performances throughout the country.

## CHAPTER 2 - ANALYSIS OF REPRESENTATIVE MUSICALS BY AHRENS AND FLAHERTY

This analysis will cover three songs each from three musicals, including *Once on This Island*, *Seussical*, and *Ragtime*, all written by Lynn Ahrens and Stephen Flaherty. These musicals are very different in style and content, but they do share similarities in techniques. Flaherty's stylistic tendencies evident in these three works will be demonstrated below.

A brief introduction to each of the three musicals will be given in order to show the similarities and differences between the shows. The process Ahrens and Flaherty go through as they start writing a musical will also be mentioned. After that, as a means of establishing some of the principal compositional approaches used across these shows, the following topics will be explored in more detail:

- Introduction of Characters
- Musical Setting
- Embedded Motives
- Unconventional Text Settings
- Modulations



- Rising and Falling Bass Lines

These techniques may or may not be unique to Ahrens and Flaherty, since many of them are used by other composers, as well. The dramatic needs of a musical often require similar techniques to support and clarify the story line, the personality and temperament of the characters, and the overall themes of the show. At the same time, these stylistic tendencies can occur in myriad methods.

This analysis will give more details regarding Ahrens' and Flaherty's work and some of the techniques they used as they composed their musicals in an attempt to identify global techniques in their shows, as well as ideas and concepts that they share with other musical composers.

## ONCE ON THIS ISLAND

The idea behind *Once on This Island* was taken from the book *My Love, My Love* by Rosa Guy, that Ahrens found at a used book store in Manhattan for a dollar and a half. The book gave Ahrens the inspiration she needed for her next musical. She particularly favored books by Rosa Guy and found them to be interesting and enjoyable to read. These older books gave a royalty-free basis for musicals on more than one occasion. *Once on This Island* premiered in 1990, first at Off Broadway's Playwrights Horizons, and then later at the Booth Theater on Broadway. It won the Oliver Award for Best New Musical in 1990.

The work is based on the lives of two groups of people in the French Antilles archipelago in the Caribbean Sea. The darker peasant people have a much different, more provincial life than the wealthier, lighter-skinned people who live on the other side of the island. This musical follows the life of Ti Moune from the time she was a little girl throughout the rest of her life and beyond.

The three songs from *Once on This Island* that will be analyzed are:

- “Waiting for Life” – This song describes Ti Moune’s desire to be like the wealthier class of people, with their cars and more affluent lifestyle.

- “Rain” - The story of the gods creating the circumstances that lead to the crash.
- “The Human Heart” – Erzulie, the beautiful goddess of love, has given the gift of love to Daniel and Ti Moune. Ti Moune is a peasant, while Daniel was born of the wealthier class of people, who are of French descent but intermingled with the peasant blood. These two societies generally do not associate with each other, and therefore, this chance meeting was a rare event.

## RAGTIME

The second musical to be analyzed is based on the novel *Ragtime* by E. L. Doctorow. This national best seller was first published in 1975. Combining real-life individuals with fictional characters, Doctorow created a compelling novel that brings life in the early 20<sup>th</sup> Century to light. It has been named one of the top 100 novels written during the 20<sup>th</sup> Century.<sup>17</sup>

The musical *Ragtime*, which premiered in 1998, is described in this manner: “A tale of family, heart and perseverance at the turn of the 20th century, *Ragtime* is a vital story about the headstrong and determined individuals and their families who helped make the United States a diverse and thriving nation.”<sup>18</sup> The show centers on three distinct groups of people in New York at the turn of the 20<sup>th</sup> century. Jodie Duckett of *The Morning Call* explains the character groups in *Ragtime*: “The story follows three groups of people — a white upper-class family in New Rochelle, N.Y.; African Americans in Harlem facing discrimination, and Eastern European immigrants trying to achieve the American

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<sup>17</sup> “Ragtime.” Book Reports, accessed February 6, 2019.  
<https://www.bookreports.info/ragtime-summary/>.

<sup>18</sup> “Cast Complete for 5th Avenue Theatre’s New Staging of RAGTIME,” 2017, accessed March 14, 2018,  
<https://www.broadwayworld.com/seattle/article/Cast-Complete-for-5th-Avenue-Theatres-New-Staging-of-RAGTIME-20170919>.

dream. It explores their hopes, fears and struggles as they navigate life in a changing time.”<sup>19</sup> Charles Isherwood of the *New York Times* once commented, “Mr. Flaherty and Ms. Ahrens, best known for their score for *Ragtime*, continue to see the humanist potential in the medium. They insist on writing musicals that explore the struggles of men and women, as opposed to the synthetic creatures ‘razzle-dazzling’ Broadway audiences with their preening vulgarity and self-devouring jokes.”<sup>20</sup>

The three songs from *Ragtime* that will be analyzed are:

- “Ragtime” – The opening number that introduces the people of New York City and describes their circumstances. Each individual names and shares something about themselves.
- “Journey On” – Father is on the ship and heading out to his adventure when he sees Tateh, an immigrant father, coming in on the rag ship. Tateh is surprised that anyone would even want to

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<sup>19</sup> Jodi Duckett, “Review: ‘Ragtime’ a Moving Musical at Northampton Community College,” *The Morning Call*, August 2, 2017, accessed March 3, 2018, <http://www.mcall.com/entertainment/mc-ent-review-ragtime-northampton-community-college-20170731-story.html>.

<sup>20</sup> Isherwood, “Worlds Apart in the Deep South But Forming a Bond,” *NYTimes.com*, 2005, accessed March 17, 2018, <http://www.nytimes.com/2005/03/22/theater/reviews/worlds-apart-in-the-deep-south-but-forming-a-bond.html>.

leave America. Father is out of his community now, and he sees people he hasn't been exposed to before.

- “Wheels of a Dream” – During a picnic, Coalhouse and Sarah, a young African American couple, share their dreams of a wonderful life in America. Along with their hopes and aspirations. They look forward to raising their little boy, and they bask in the opportunities that he will have during his life in this great country.

## SEUSSICAL

Writing *Seussical* was very different for Flaherty and Ahrens than it was writing for the other two shows because this show had no set time and no set geography. Therefore, they could use whatever styles they wished, so the range of musical styles they used in this show are relatively extensive. *Seussical* premiered in 2000, only two years after *Ragtime*. Even though its run on Broadway was rather short-lived, it is now widely performed.

The three songs chosen from this musical for analysis are:

- “Oh, The Thinks You Can Think” - The opening number of the show. This multi-section song introduces the many characters, including Horton, the Whos, Mayzie, the Grinch, and many others. Each has a moment onstage as the audience becomes familiar with each of them.
- “Here on Who” – This song also has several parts to it, with each describing a different place or time on the tiny planet. The song is disjointed in melody, accompaniment, and rhythm. Different aspects of the town are described, including their homes and businesses, marching band, and precarious circumstances.

- “Solla Sollew” – This song wistfully describes only one place, which is a definite break from the fast-paced, rapidly changing scenes occurring during the majority of the musical. “Solla Sollew” is taken from the book *I Had Trouble in Getting to Solla Sollew*, written by Dr. Seuss in 1965. The main character of the story is trying to get to Solla Sollew, which is described as a place with no troubles, much like heaven.



## BEGINNINGS OF A MUSICAL

When writing a musical, some of the initial items the creative team determines are the setting, the characters, and the principal directions the plot will take. From there, the music begins to take shape as new ideas are presented and discussed, motives are suggested, and the lyric setting is established.

In a joint interview with Lynn Ahrens, Flaherty discussed how some of the music has come to him.<sup>21</sup> The piece “Ragtime” was composed at the piano and became the basis for the show of the same name. When he was looking for inspiration for *Once on This Island*, he walked the streets of New York City, internalizing the rhythms of the city and its citizens. Flaherty found ideas in the ballet, the movement of the people, and from listening to other music. This music was not composed at the piano; rather, it found its way into his head through listening to his environment. *Dessa Rose* began as Flaherty worked in his garden, hoping to find a rhythm that portrayed the feelings of the musical. As he was getting his hands dirty while working in the dirt, he was searching for the right rhythmic description of the show itself.

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<sup>21</sup> “Lynn Ahrens And Stephen Flaherty On How They Work,” (online video). September 30, 2013, accessed March 14, 2018. <https://www.youtube.com/watch?v=8ozs6BqtkdE&t=36s>.

In another personal interview,<sup>22</sup> Stephen Flaherty stressed the importance of finding the right few notes to focus on throughout the whole musical. In *Ragtime*, his notes were La-Do-Re-Meh-Re-Do, followed with Sol-Do-Re-Mi-Re-Do, which are the opening notes to the song “Ragtime.” This melodic gesture (transposed to various keys) reappears throughout the show (see Musical Example 1).



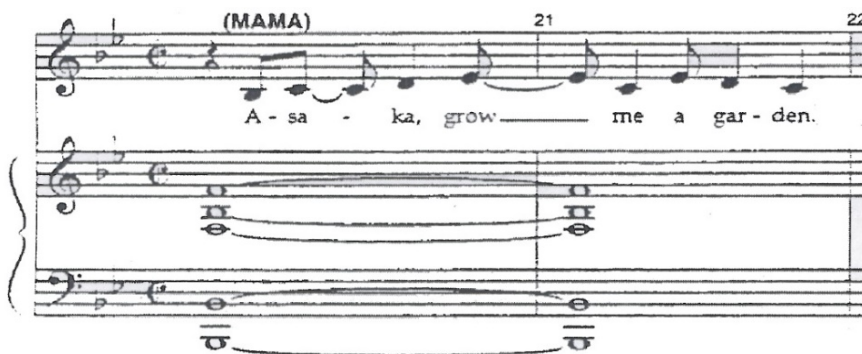
Musical Example 1 - “Ragtime” - Motive

From the beginning, Flaherty was able to take that motive and transpose it, alter it, and invert it to create different variations to be used throughout the show. This technique tied the musical together with a common theme and carried the tone of the show throughout the different scenes.

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<sup>22</sup> “Ahrens and Flaherty Perform ‘We Dance’ From Once On This Island.” (online video). September 11, 2012, accessed March 14, 2018. <https://www.youtube.com/watch?v=iIT7sBQ24ml>.

Once on This Island started, after much discussion, from the notes Do-Re-Mi-Fa-Re-Fa-Mi-Re. When Ahrens heard them, she commented that it sounded like the peasants' prayers,<sup>23</sup> such as can be seen in this next example from "We Dance." The song begins with an introduction of the characters, then turns into prayers to the various gods. The syncopated (often calypso) rhythm prevalent in this show is evident in this motive (See Musical Example 2).



Musical Example 2 – “Prayer to the Gods”- Motive

*Seussical* begins with an even simpler, shorter motive. It uses the scale degrees Do-Do-Do-Re-Mi-Fa in the song “Oh, The Thinks You Can Think!”, a motive that is strikingly similar to the motive in “Prayer to the Gods” in *Once on This Island*. This motive is then reversed in the second phrase, and as the music

<sup>23</sup> “Ahrens and Flaherty Perform ‘We Dance’ From Once On This Island.” (online video). September 11, 2012, accessed March 14, 2018. <https://www.youtube.com/watch?v=iIT7sBQ24ml>.

continues, several variations on this simple motive are heard (See Musical Example 3).

*Bright "4", With Mischief*

CAT IN THE HAT:

Oh, the thinks you can think! Oh, the thinks you can think

Musical Example 3 – “Oh, The Thinks You Can Think” - Motive

Each of these motives are conjunct and simple, but Flaherty utilizes them in multiple ways throughout the musicals. Because they are short, they are easily incorporated into other songs, including embedding motives within different songs. This technique is clearly not limited to Flaherty, or even to musical theatre. Thematic unity is a central compositional device in symphonies, operas, film scores, and ballets alike. Within the musical theater repertoire, it can be clearly seen in such shows as *A Chorus Line*, *West Side Story*, and *The Phantom of the Opera*.

## INTRODUCTION OF CHARACTERS

Examining how a particular creative team approaches these critical first few moments of a show can be extremely helpful in understanding the relationship the musical material has to the drama. In *Ragtime*, *Once on This Island*, and *Seussical*, Ahrens and Flaherty have chosen to begin by introducing the main characters. These introductions are executed in a variety of ways as required by the specific dramatic needs of each of the three shows.

Ahrens and Flaherty are not the only team to introduce the characters in this manner. In the musical *Into the Woods* (Sondheim and Lapine), the narrator introduces the first four characters, who then sing about the things that they are wishing for. This effectively transmits crucial information to the audience regarding the characters and the beginning of the plot right at the onset of the show. Described as the “I want” number, this technique is utilized in many other Broadway shows to not only introduce the major characters, but also to establish their personality traits and what their goals are, giving the plot direction throughout the musical. This is especially critical for this show, which weaves together several different fairy tales. In such a situation, it could be difficult for the audience to understand the depth of the plot, along with the subplots, due to the complicated structure of the story line and the combined use of characters that are not seen together in the original stories.

In *Seussical*, the dramatic excuse for introducing the characters is that the Cat in the Hat tells JoJo, the main character, that he can imagine anything he wants. Thus, the characters are conjured from his imagination in the opening moments of the show and presented to the audience. These imaginative characters were each created by Dr. Seuss in the various books he wrote, which creates an even stronger need for character recognition from the start. Ahrens and Flaherty managed to weave the plots of over a dozen books together in *Seussical*. Because of this, and due to the imaginative nature of the characters in the show, the decision was made to give them each their own introduction.

The number “Oh, The Thinks You Can Think” became the vehicle for these presentations. Several characters are mentioned, along with a very brief description of each of them. As one of the lead characters, Horton is the first to be introduced. The Cat in the Hat has already been introduced and acts as narrator throughout the show, tying the various books together into a relatively cohesive plot (See Musical Example 4).

1 HORTON: 2  
 Think of an e - le - phant up in a tree! \_\_\_\_\_

CAT:  
 Think!

Keys  
 mf (Drum to 2 beat)

#### Musical Example 4 – “Oh, The Thinks You Can Think” – Horton’s Introduction

After Horton, the other main characters introduce themselves, conveying much of their personality and role in the show. Each two-measure introduction is slightly different in tone, somewhat indicative of each character’s personality, but also, the character is also able to demonstrate their own temperament, defining attributes, and objectives.

The characters also introduce themselves in *Once on This Island*. This occurs in the song “Prologue / We Dance”, which not only allows the audience to become acquainted with the characters, but also sets the stage for the story. During this song, however, the introductions occur much differently from those in *Seussical*. In this case, each of the gods succinctly describes themselves over underscoring. The underscoring is a subtle and repetitive restatement of the

“prayer” theme, giving more attention to the characters themselves. Also, much can be gleaned about each character from their manner of speaking and their gestures (See Musical Example 5).

AGWE: Agwe, God of water. 36 37 38 39

ERZULIE: Erzulie, beautiful Goddess of Love.

#### Musical Example 5 – “Prologue / We Dance” - Introduction of the Gods

Similarly, in the musical *Ragtime*, the characters also introduce themselves and their situation in dialogue with underscoring. In this case, the musical scoring is more active, and the introductions, still spoken, are much longer and more informative than those in *Once on This Island* (See Musical Example 6).



**COALHOUSE:**

*"In Harlem, men and women of color forgot their troubles and danced and reveled to the music of Coalhouse Walker, Jr.*

The image shows a musical score for the introduction of 'Coalhouse'. It consists of two staves. The top staff is a treble clef with a key signature of two sharps (F# and C#). It features a complex, rhythmic melody with many beamed eighth and sixteenth notes, and several accents (>) above the notes. The bottom staff is a bass clef with the same key signature. It features a simpler, more rhythmic accompaniment with a 'mp' (mezzo-piano) dynamic marking at the beginning. The music is divided into measures by vertical bar lines.

Musical Example 6 – “Ragtime” – Opening – Coalhouse Introduction

Ahrens and Flaherty chose to allow some of the main characters to introduce themselves during the opening number in each of these shows, giving the audience an understanding of them and their roles in the story. They utilized the accompaniment to give a sense of their personality, their desires, and the setting in which they will appear.

## MUSICAL SETTING

Ahrens and Flaherty utilize several techniques that can be identified in more than one of their shows. One of these is their tendency to create music that paints an aural picture of the set and circumstances surrounding the script. These trends will be explored in each of these three musicals.

Many musical composers accomplish the same thing. Examples include *Oklahoma!*, by Rogers and Hammerstein, which has a definite Western feel to the music, *West Side Story*, by Laurents, Bernstein, and Sondheim, which sports angular, discordant accompaniments to illustrate the physical clashes on stage, and *The King and I*, by Rodgers and Hammerstein, in which the music recalls Asian influences.

*Once on This Island* has a well-defined calypso feel to correlate with the island setting, described as the French Antilles archipelago in the Caribbean Sea. Calypso rhythms, originating in Trinidad and Tobago as well as West Africa, are characterized by off-beat rhythms that include local speech patterns coupled with percussion, often used to disseminate political statements.<sup>24</sup> The specific calypso rhythm that most permeates the score to *Once on this Island* is often

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<sup>24</sup> Ward, "Music from the Caribbean," Miss Ward Music, accessed February 1, 2019. <https://www.misswardmusic.com/caribbean.html>.

referred to as the “clave” rhythm (see Musical Example 7A). This can be clearly seen (although with double the note value) in the excerpts shown in Musical Examples 18, 19, and 39.



Musical Example 7A – Calypso Rhythm (“clave”)<sup>25</sup>

Samba rhythms are also utilized in *Once on This Island*. These are characterized by polyrhythms and call and response.<sup>26</sup> Two rhythms that are common in Samba music are shown below (See Musical Examples 7B and 7C).



Musical Example 7B – Samba Rhythm 1

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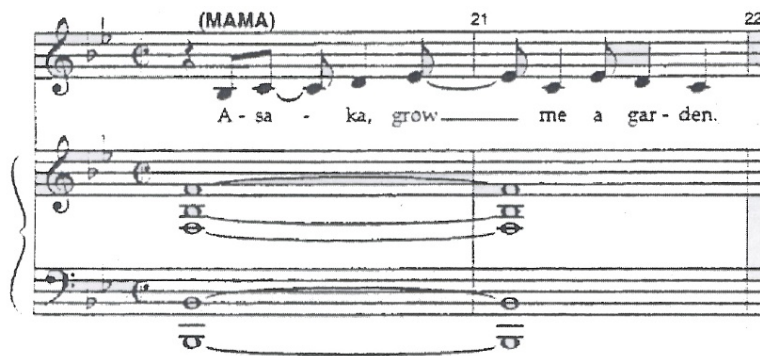
<sup>25</sup> “Caribbean Music: Calypso and Found Percussion,” Jobilize.com, accessed April 18, 2019, <https://www.jobilize.com/course/section/songs-with-calypso-rhythms-by-openstax>.

<sup>26</sup> “Starter - Memory Test of the Samba Instruments.” Accessed April 17, 2019, <http://slideplayer.com/slide/4156017/>.



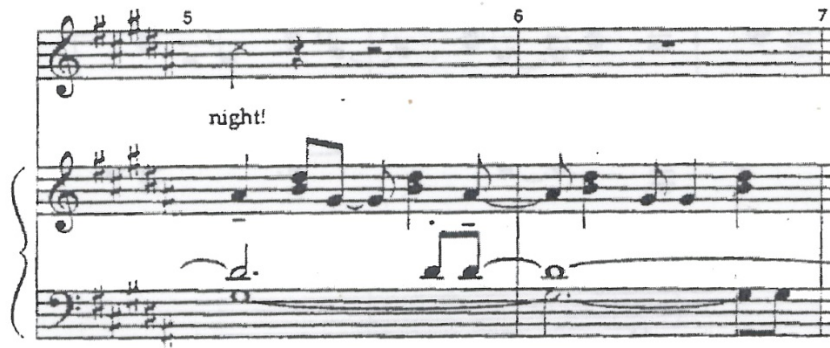
Musical Example 7C – Samba Rhythm 2

Several of these rhythms can be heard in the musical *Once on This Island*, which incorporates several different varieties of Caribbean music into the show, including Calypso, Brazilian Samba, and others (See Musical Example 8).



Musical Example 8 – “Once on This Island” – Prologue

A different, yet similar rhythm can be heard in “Rain,” which utilizes a samba rhythm (See Musical Example 9). This rhythm is similar to Samba Rhythm 2 shown above.



### Musical Example 9 – “Rain” – Samba Rhythm

Often these rhythmic motives are stacked, with several of them performed together, resulting in a much more complicated structure. This can be seen in the music of *The Lion King*, an animated film turned blockbuster Broadway spectacle, with music by Elton John and Hans Zimmer. Each rhythmic line is fairly simple, but when performed together, sound much more complicated and intense.

In *Once on This Island*, few lyrics are set strictly on the beat; rather, the off-beats more commonly utilized, are often juxtaposed against a steady rhythm. As an example, in “Waiting for Life,” for much of the song, the only syllables that land on a strong beat (either beat one or three) are the first word and the last word of the phrase (See Musical Example 10). In addition, this melodic syncopation is further heightened by a highly syncopated bass line, essentially stacking the rhythms, as is common in this genre of music.

The image displays a musical score for three staves. The top staff is the vocal line, starting at measure 18 and ending at measure 20. The lyrics are: "How it must feel — to go rac - ing where ev - er you please." The melody is written in a treble clef with a key signature of two sharps (F# and C#). The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half). The middle and bottom staves are piano accompaniment. The middle staff is in a treble clef and features a series of chords: G4-B4-D4 (quarter), A4-C#4-E4 (quarter), B4-D4-F#4 (quarter), A4-G4-F#4 (quarter), G4-F#4-E4 (quarter), F#4-E4-D4 (quarter), E4-D4-C#4 (quarter), D4-C#4-B4 (quarter), C#4-B4-A4 (quarter), B4-A4-G4 (quarter), A4-G4-F#4 (quarter), G4-F#4-E4 (quarter), F#4-E4-D4 (quarter), E4-D4-C#4 (quarter), D4-C#4-B4 (quarter), C#4-B4-A4 (quarter), B4-A4-G4 (quarter). The bottom staff is in a bass clef and features a series of notes: G2 (quarter), A2 (quarter), B2 (quarter), C3 (quarter), B2 (quarter), A2 (quarter), G2 (quarter), F#2 (quarter), E2 (quarter), D2 (half).

Musical Example 10 – “Waiting for Life” – Melodic Syncopation

Syncopated rhythms and anticipations are also used throughout “The Human Heart,” although there are some differences from “Waiting for Life.” This song has a melody that is less conjunct, and it also utilizes the stronger beats in the measures significantly more than the other songs, but this time it is evident in the vocal line (See Musical Example 11).

49 (ERZULIE) 50 51 52

you. You are part.

(WOMEN) You are part.

(MEN) You are part.

53 54 55 56

part of the hu - man.

part of the hu - man.

part of the hu - man.

*mp*

Musical Example 11 – “The Human Heart” - Syncopation

Another aspect of calypso music is the freely-flowing melodic line. This genre of music is often influenced by local speech patterns, often distorting the rhythmic structure of the lyrics,<sup>27</sup> as is evident by the previous example.

Flaherty's music often paints an aural picture of the words being sung, or the setting in which the scene is being enacted, in all three of the shows being analyzed. In "Wheels of a Dream" in *Ragtime*, rolling sixteenth notes in the accompaniment resemble rolling wheels as Coalhouse and Sarah look forward to their new life together and the travels they envision in such a new country (See Musical Example 12).

Musical Example 12 is a score for the song "Wheels of a Dream" from the musical Ragtime. It features a vocal line in the upper staff and piano accompaniment in the lower staves. The vocal line consists of a single melodic line with lyrics: "wheels are turn - ing for us, girl,". The piano accompaniment is characterized by a prominent, rolling sixteenth-note figure in the right hand, which mimics the sound of rolling wheels. The left hand provides a steady harmonic accompaniment with chords and single notes. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4.

Musical Example 12 – "Wheels of a Dream" – Rolling Wheels

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<sup>27</sup> "Calypso Music," Encyclopedia Britannica, April 6, 2007, accessed February 1, 2019. <https://www.britannica.com/art/calypso-music>.



“Journey On” depicts rippling water or the rolling waves of the sea in the middle and upper voices of the accompaniment, written in the Lydian mode, as shown here. In addition, the pedal tones are reminiscent of the deep ocean (See Musical Example 13).

The image shows a musical score for piano accompaniment in 4/4 time, Lydian mode. It consists of three measures. The upper voice (treble clef) features chords with a raised fourth (tritone span). The middle voice (treble clef) has a melodic line with a tritone interval. The lower voice (bass clef) has a bass line with a tritone interval. Dynamics are marked *mf* and *mp*.

Musical Example 13 – “Journey On” - Ocean

The use of the Lydian mode creates a tritone span in the music due to the raised fourth, an interval that creates tension and an unsettled atmosphere. In this case, the tension expresses how one character is heading out into unknown territories and others are arriving in an unfamiliar country.

Instead of a cohesive, all-encompassing flavor, such as is found in *Once on This Island*, the music in *Seussical* varies widely, as it does in *Ragtime*. Included within the score are tunes bearing strong resemblance to soft-shoe, military, Christmas, ballads, a circus, and other such numbers. This is necessary because there is a wide range of characters in *Seussical*, nearly all imaginary creatures, whose personalities and circumstances demand thematic material that

coordinates with them and their surroundings and circumstances. *Ragtime* also includes a wide variety of musical styles to correspond with the characters and their lifestyles and heritage.

One such example is found in *Seussical* in the song “Here on Who,” which describes the Whos, a tiny people, and their tiny world – “the tiniest planet in the sky.” As depicted in Dr. Seuss’ books, “Whoville” is a topsy-turvy world full of curved walls, uneven windows, and crooked steps. It more closely resembles Whoville as depicted in the book *Horton Hears a Who* than it does the Whoville in *How the Grinch Stole Christmas*, although there are significant similarities between the two towns, or settlements, as can be seen in Images 1 and 2. The homes and other buildings are expected to be rounded and crooked with small windows, and their whole world does not seem to carry a straight horizontal or vertical line of any sort. Even the inhabitants seem to walk around at an angle much of the time (See Images 1 and 2 – Whoville).<sup>28</sup>

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<sup>28</sup> Seuss, Dr. 1957. *How The Grinch Stole Christmas Coloring Book*. New York City: Random House, Inc.; Seuss, Dr. 1954. *Horton Hears a Who!*. New York City: Random House, Inc.



Image 1 – Whoville in *How the Grinch Stole Christmas*

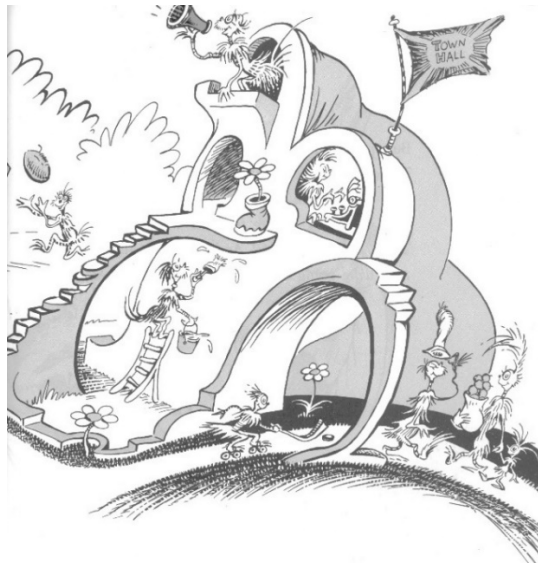


Image 2 – Whoville in *Horton Hears a Who*

Flaherty was able to capture the essence of this nonsensical place with music by creating a motive for “Here on Who” that puts accented syllables on unexpected beats. In 12/8 time, these accents fall on beats one, then six, then nine, then two, then seven and ten, effectively blurring the actual meter (See Musical Example 14).

The image shows a musical score for three measures, numbered 9, 10, and 11. The top staff is a vocal line in treble clef with a key signature of one flat (B-flat). The lyrics are: "Whos here. We are Whos here, smal-ler than the eye can see." The bottom two staves are piano accompaniment in bass clef. The piano part includes a trumpet line labeled "Tpts." and a section marked "+Picc." (piccato). The music features a 12/8 time signature with irregular accents on the syllables, as described in the text.

Musical Example 14 – “Here on Who” – Aural Picture of Whoville

The irregular rhythm mirrors the uneven lines of Whoville, creating a musical snapshot of this whimsical place. In some places, the 12/8 meter is punctuated by one measure of 9/8, echoing the crookedness of the town. The minor seventh jump also keeps the melody bouncing around, adding to the aural picture. Measures 41-43 shows the 9/8 bar embedded between two 12/8 measures, and they also demonstrate the angular melody that exhibits sudden jumps and syncopation (See Musical Example 15).

No. 5  
41 **WOMEN:** *div.* *unis.*  
a - ny gi - ven mo - ment we could crash or be drowned, hit - ting the ground, oh

42  
**MEN:** *div.* *unis.* *div.* *unis.*  
a - ny gi - ven mo - ment we could crash or be drowned, hit - ting the ground, oh

43 *div.* *unis.*  
hit - ting the ground, oh

HERE ON WHO (PT. 1) - pg. 5  
SEUSSICAL

Musical Example 15 – “Here on Who” – Irregular Rhythms

This syncopation, along with the time signature change that keeps the rhythm off balance, can also be found in “How to Raise a Child,” in which the Mayor and his wife lament the behavioral problems that their son has and wonder what they need to do. Since they are Whos, this fits in nicely to keep the feel of Whoville alive. In this example, the time signature alternates between 4/4 time and 3/4 time, giving the feel of 7/4 time, as shown below (See Musical Example 16).

No. 8 HOW TO RAISE A CHILD - pg. 4 SEUSSICAL

(MRS. MAYOR:) 18 19

where are the in - struc-tions on how \_\_\_\_\_ to raise a child? Who has the in - struc-tions on how \_\_\_\_\_

(MAYOR:)

where are the in - struc-tions on how \_\_\_\_\_ to raise a child? Who has the in - struc-tions on how \_\_\_\_\_

Musical Example 16 – “How to Raise a Child” – Off Balance Rhythm

In each of these three musicals, Stephen Flaherty succeeds in using musical motives and accompaniments that create an aural picture of the scene, utilizing a wide range of musical styles to attain these goals.

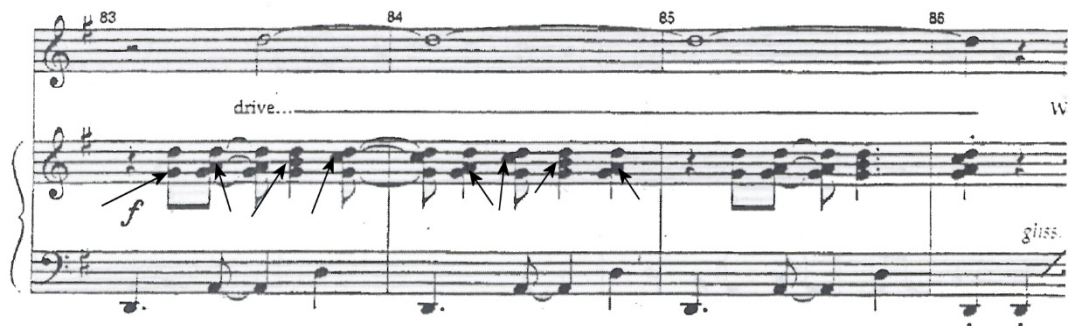
## EMBEDDED MOTIVES

One technique that Flaherty uses throughout several of his musicals is embedding motives from other songs. This technique is seen in all three musicals, often to fulfill the emotional or representational needs of the scene.

For instance, in measures 83-86 of “Waiting for Life,” in *Once on This Island*, the prayers to the gods in “Prologue/We Dance” becomes the middle voice in the accompaniment during the interlude underneath a long, held note in the voice, and shown in these examples (See Musical Examples 17 and 18). The first is the original melody in “Prologue / We Dance,” and the second is the same melody embedded in “Waiting for Life.”

(MAMA) 21 22  
A - sa - - ka, grow - - - me a gar - den.

Musical Example 17 – “Prologue / We Dance” - Motive



Musical Example 18 – “Waiting for Life” – Embedded Motive

An embedded motive is also seen in “Waiting for Life,” measures 87-90, but with a different tune embedded into the accompaniment. This time it’s “One Small Girl,” which is heard in the accompaniment during a held note in the voice. In this case, however, it is in 4/4 time rather than the 3/4 time that is heard in the original song earlier in the show. This causes the last note of the motive, which occurs on beat one in the original tune, to land on beat four, a common factor in many of his songs, including “Waiting for Life,” as well as many others, including “Journey On” in *Ragtime* and “Oh, The Thinks You Can Think” from *Seussical*. Musical Examples 19 and 20 show the original melody in “One Small Girl” and then the same melody embedded in “Waiting for Life.”



110 111 112 113

One small face. two small knees...

*mp*

Musical Example 19 – “One Small Girl” - Motive

87 88 89 90

drive!

*f* *dim.*

Musical Example 20 – “Waiting for Life” – Embedded Motive

There are other instances in “Rain” in which melodic motives are quite similar to those in “One Small Girl.” Although this could be partially attributed to the calypso rhythms throughout the musical, the common melodies also tie the songs together into a cohesive unit.

Embedded melodies in other songs can also indicate subliminal messages that add to the lyrics of the actual song. These added bits of emotional or contextual nuance often give extra meanings to the songs in which they appear.

For instance, in *Seussical*, this technique of embedding melodies in the accompaniment can also be found in “Solla Sollew.” During sustained notes in the vocals, the motive from “Alone in the Universe” can be heard, compounding the feelings of loneliness and sadness. The first is the original melody in “Alone in the Universe,” and the second is that same melody embedded in the final measures of “Solla Sollew” (See musical examples 21 and 22).

Musical Example 21 shows a vocal line for Horton with the lyrics "I'm a - lone in the u - ni - verse." The melody is in a key with three sharps (F#, C#, G#) and 4/4 time. The piano accompaniment features a similar melodic line in the right hand and a more rhythmic bass line in the left hand. Measure numbers 9, 10, and 1 are indicated. A "Ped." marking is present in the piano part.

Musical Example 21 – “Alone in the Universe” - Motive

Musical Example 22 shows an instrumental score for "Solla Sollew". It features an Oboe (Ob.) line and a piano accompaniment. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. Measure numbers 8 and 9 are indicated. The piano part includes a melodic line in the right hand and a bass line in the left hand.

Musical Example 22 – “Solla Sollew” – Embedded Motive

This same technique is used many times throughout the show, including during the song “A Message from the Front,” in which the mayor and his wife are informed that JoJo, their son, is missing. The General abruptly describes what happened, hands them JoJo’s sword, and bids them farewell. After he leaves, when JoJo’s parents are lost in their own thoughts and mourning, motives from “Alone in the Universe” can be heard, followed shortly afterward by the theme from “Solla Sollew,” which the mayor and his wife then sing together as they consider the apparent loss of their son and wish they could be in a place with no troubles, rather than be faced with this catastrophe. They likely also feel a significant amount of guilt over their decision to send JoJo to the military and wish they had chosen a different method of dealing with JoJo’s abundant imagination (See Musical Example 23).

The image displays a musical score for the song "A Message from the Front". It consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics "per - fect lit - tle boy..." are written below the vocal line. The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature and time signature. The score is divided into measures 44, 45, 46, and 47. In measure 45, the piano part features a melodic line that is identified as an embedded motive from "Solla Sollew". This motive is also present in the vocal line in measure 45. The piano part includes the instruction "Fl., Strgs., Ctr." and a fermata over the final note of the embedded motive in measure 45.

Musical Example 23 – “A Message from the Front” – Embedded Motive

After this melody is heard in the accompaniment, the mayor sings the final few measures of “Solla Sollew,” tying in yet another tune and its accompanying message.

Flaherty likely had two things in mind as he included this phrase. The first was linking the show together with similar melodies. The second was to accentuate the loneliness manifested in the song. Solla Sollew is a peaceful place devoid of troubles and worry.

In *Once on This Island*, the song “The Human Heart” describes how Erzulie, the beautiful goddess of love, has given the gift of love to Daniel and Ti Moune. A feeling of longing is manifested in both songs with long, held vocal notes, with the chord structure smoothly rolling underneath. The accompaniment also gives rise to an opportunity to reiterate motives from other songs. This one has the same basic melody of the prayers to the Gods as seen in “Prologue/We Dance.” However, here it is strictly quarter notes embedded in the accompaniment. The F#-G#-F#-E-G#-F#-E that can be seen here is that same melody, a subtle reference that ties the show together into a cohesive unit (See Musical Example 24).

The image shows a musical score for three systems. The first system (measures 53-56) features a vocal line with lyrics "part of" and a piano accompaniment. The second system (measures 54-56) continues the vocal line and piano accompaniment. The third system (measures 55-56) shows the piano accompaniment with a dynamic marking of *mp*. Four blue arrows point to a specific melodic motif in the piano accompaniment, which is a sequence of four eighth notes: G4, A4, B4, and C5. This motif is repeated in the piano accompaniment across measures 55 and 56.

Musical Example 24 – “The Human Heart” – Embedded Motive

As Flaherty composes his musicals, the melodies from specific songs often can be identified in others, keeping everything connected and also giving extra meaning to each song.

## TEXT SETTING RHYTHMS

To better demonstrate how pervasive syncopation is in Ahrens' and Flaherty's work, below are illustrative examples from all three of the musicals under scrutiny. In many instances, the text setting is simply syncopated, but in others, a more unusual approach is utilized. There are many instances in each of these musicals where the musically accented syllables fall on the syllables in words that would not be accented if spoken. For instance, in measures 36-37 of "The Human Heart," the word "happy" falls on beat four and beat one, stressing the second syllable rather than the first in typical speech. Also, the "ee" sound on the second syllable of "happy" is rather difficult to sing well (See Musical Example 25).

The image shows a musical score for two vocal parts, (WOMEN) and (MEN), and a piano accompaniment. The score is for measures 36 and 37. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics for both parts are: "the hopes that make us hap - py." The piano accompaniment features a steady eighth-note bass line and a more active treble line. The score is marked with measure numbers 36 and 37.

Musical Example 25 – "The Human Heart" – Text Setting

Another instance of this technique can be found in “Solla Sollew” in Musical Example 26. The word in question here is “disappears.”

63  
When I get close, it dis-appears.

64  
**OTHERS:**  
*p* Sol - la Sol -

Musical Example 26 – “Solla Sollew” – Text Setting

In many instances, however, the syncopation calls for beat four to be the accented beat, or the “and” of four, in anticipation of beat one in the next measure, also called an anticipation. This occurs regularly in all three of the shows in question, as it does in many other musicals, too. One example of this is in the tune “Oh, The Thinks You Can Think!” in *Seussical*. This song is full of anticipations, leaving beat one open for a rest before starting the next phrase. Measures 9-11 show this technique in Musical Example 27.

*Bright "4", With Mischief*

CAT IN THE HAT: 2

Oh, the thinks you can think! Oh, the thinks you can think

8<sup>va</sup>

+Fl.

+Tr.

Detailed description: This musical score is for the song 'Oh, the Thinks You Can Think' from 'The Cat in the Hat'. It features a vocal line and a piano accompaniment. The vocal line is in treble clef with a common time signature. The piano accompaniment is in grand staff (treble and bass clefs) with a common time signature. The score includes performance markings such as '8<sup>va</sup>' (octave up), '+Fl.' (flute), and '+Tr.' (trumpet). The lyrics are 'Oh, the thinks you can think! Oh, the thinks you can think'. The score is divided into two measures, with a first ending bracket over the first measure and a second ending bracket over the second measure.

Musical Example 27 – “Oh, The Thinks You Can Think” - Anticipation

Anticipations also happen several times in “The Human Heart.” Because of this syncopation, beat four is the accented syllable. Musical Example 28 is measures 52-54 of the song.

54 55 54

You are part. —

(WOMEN)  
You are part. —

(MEN)  
You are part. —

*mp*

Detailed description: This musical score shows measures 52-54 of the song 'The Human Heart'. It features three vocal parts (Soprano, Women, and Men) and a piano accompaniment. The score is in treble clef with a key signature of two sharps (F# and C#). The vocal parts have the lyrics 'You are part.' followed by a long dash indicating a sustained note. The piano accompaniment is in grand staff and includes a dynamic marking of *mp* (mezzo-piano). The score is divided into three measures, with measure numbers 54, 55, and 54 indicated above the staves.

Musical Example 28 – “The Human Heart” - Anticipation



Anticipations occur again in “Waiting for Life,” although this time they appear several times in the middle of the phrase, with the idea propelling the forward motion of the song along (See Musical Example 29).

The musical score is presented in three systems. The first system (measures 44-46) features a vocal line with the lyrics "I'm here in the field with my feet on the ground and my fate" and piano accompaniment. The second system (measures 47-48) continues the vocal line with "in the air waiting for life to begin" and piano accompaniment. The third system (measures 49-52) is a choral response labeled "(WOMEN, MEN)" with the lyrics "Oo la, oo la Oo la, oo la Oo la, oo la Oo la, oo la". The piano accompaniment in the third system consists of a steady, rhythmic accompaniment.

Musical Example 29 – “Waiting for Life” – Multiple Anticipations

“Rain” also shows this same idea. Using a samba rhythm, the singer at the start is Agwe, the God of Water. The syncopated rhythm is accentuated by the accompaniment (See Musical Example 30).

Musical score for "Rain" showing a vocal line and piano accompaniment. The vocal line starts at measure 9 with the lyrics "Let there be no moon." The piano accompaniment features a syncopated samba rhythm. Measure numbers 9, 10, 11, and 12 are indicated above the staves.

Musical Example 30 – “Rain” - Anticipation

In “Solla Sollew,” again, an accented syllable is found on the offbeat of beat four in measures 43-44 as shown in Musical Example 31.

**HORTON, JOJO,  
+ MAYOR, MRS. MAYOR:**

Musical score for "Solla Sollew" showing a vocal line. The lyrics are "I close my eyes and I see in my mind:". Measure numbers 44 and 45 are indicated above the staff.

Musical Example 31 – “Solla Sollew” - Anticipation

In each of these examples, Flaherty utilizes syncopation and anticipation, along with unusual text settings, liberally, in many forms in his music. These are common techniques throughout musical theater that add energy and interest to the music and emphasis to specific syllables of the lyrics, along with adding to the atmosphere of the show.

## MODULATIONS

When analyzing the use of key signatures and modulations in these musicals, it is interesting to note the similarities and differences between the musicals and also the specific songs regarding the number of tonal centers employed within a song and the methods of moving between them. Modulations are often used to indicate change, whether it is the entrance of a character, a change in time or place, or perhaps a change in thought patterns.

For instance, in *Once on This Island*, two of the songs chosen for analysis, “Rain” and “The Human Heart,” remain in the same key for the entire song, B and E respectively. They have a single message to share, so there is no need for multiple key signatures. Nor are any new characters introduced at this time.

The third, “Waiting for Life,” utilizes four major keys, including B, G, B again, then C. The change in tonalities accentuates the shift between the indigenous people of the island and the “Stranger in White” who lives on the other side of the island. The peasant music is in the key of B, while the music for the Stranger in White is in the key of G in between those two sections. The song ends in the key of C, again mentioning the Stranger. These modulations are facilitated by common tones, or simply by raising or lowering a tone a half step to move into the new key signature. In one instance, a glissando heightens the

effect of the key change as the melody moves up into the new key while the bass line drops simultaneously.

In contrast, neither *Ragtime* and *Seussical* stay in the same tonality long, as the material is much more changeable, and therefore, the music follows suit. The composer apparently chose to utilize modulations as costumes or sets are used, creating a different musical landscape for the various scenes and moods depicted onstage. Furthermore, modulations often are employed when a new character is mentioned or enters the stage. One example is the first song of *Seussical*, “Oh, The Things You Can Think,” in which the cast is introduced. Each time a new character is mentioned, the tonal center shifts to accentuate the event, as previously mentioned.

In *Ragtime*, the song “Wheels of a Dream” cycles through eight different tonal centers. These modulations signify changes in Coalhouse’s thoughts and dreams for the future as he considers different aspects of life. The first three modulations drop the key down a minor third, from Ab to F, then a major third, from F to Db, before moving back up to F again. These movements generally utilize neighboring tones, such as changing from an Ab to an A, as seen in Musical Example 32.

The image displays two systems of musical notation. The first system features a vocal line with a long note on the word "dream." and a piano accompaniment consisting of a steady eighth-note pattern in the right hand and chords in the left hand. The second system is labeled "COALHOUSE:" and shows a vocal line with the lyrics "Yes, the" and a piano accompaniment that includes a "dim." (diminuendo) marking. The key signature changes from three flats (B-flat major/D-flat minor) to two flats (F major/C minor) between the systems.

Musical Example 32 – “Wheels of a Dream” – Modulation – Neighboring Tones

The neighboring tones are also used when moving from Db to F, as Coalhouse tells Sarah that their dreams can come true, using a Db7 to them resolve to an Fsus chord, as in Musical Example 33.

The image displays two systems of musical notation. The first system includes a vocal line with lyrics "due. Oh," and a piano accompaniment. The piano part features a "cresc. poco a poco" marking and a "rit." marking. The second system includes a vocal line with lyrics "Sa - rah, it's more than prom - is - es." and a piano accompaniment. The piano part includes a fermata over a chord and a "rit." marking.

Musical Example 33 – “Wheels of a Dream” – Modulation – Neighboring Tones

From there, the key moves from F major to Gb major by simply moving an E natural to Eb in an Eb/Db chord that acts as a double suspension resolving to a Gb chord (See Musical Example 34).

Sa - rah, it must be true. A

coun - try that lets a man like me

Musical Example 34 – “Wheels of a Dream” – Modulation – Double Suspension

When then modulating to the key of G major, a simple change from Cb to C natural creates an Ab chord, which settles downward into a G major chord with no other preparation (See Musical Example 35).



you, with you.

*poco rall.* *a tempo*

COALHOUSE:

### Musical Example 35 – “Wheels of a Dream” - Modulation

Just a few measures later, a minor seventh is added above the tonic G. This creates a V7/IV, a bridge to the C major key which follows, as the couple look forward to the future together. Musical Example 36 shows this modulation.

*rall.* *a tempo*

Be - yond that road, be - yond this life - time,

Be - yond that road, be - yond this life - time,

*rall.* *a tempo*  
(Full!)

### Musical Example 36 – “Wheels of a Dream” – Modulation – Dominant/Tonic

The “Ragtime” sequence employs even more modulations, most of which move no more than a third from the previous key. In fact, within the three songs

from *Ragtime* that have been chosen for analysis, Flaherty nearly always modulated to a key that was either a minor second, major second, minor third, or major third away from the previous key, generally a more dramatic shift in tonality than movement by fourth or fifth would be.

A technique found multiple times in Flaherty's music involves preceding a modulation with a diminished chord. In some cases (as in Musical Example 37), a simple chromatic alteration can lead to a diatonic chord in the new key, while in others (Musical Example 38), the diminished triad takes on a dominant function leading to the new key.

The image shows a musical score for Musical Example 37, titled "Ragtime - 'Modulation' - Diminished Triad". The score is divided into two main sections. The left section is a piano accompaniment, and the right section is for vocalists, labeled "WOMEN:" and "MEN:". The piano part consists of a right-hand melody and a left-hand bass line. The vocal parts are in 4/4 time. The key signature changes from one sharp (F#) to two flats (Bb). The piano part includes a diminished triad chord (F#-A-C) that resolves to a diatonic chord in the new key (Bb). The vocal parts include lyrics: "mov-ing to the Rag - time..." and "div. mov-ing to the Rag - time...". The piano part is labeled "SEGUE AS ONE".

Musical Example 37 – Ragtime – “Modulation” – Diminished Triad

The musical score is divided into three systems. The first system (measures 7-9) features CAT singing "think a glim-mer of light!" in B major. The second system (measures 9-10) shows WOMEN and MEN reacting with "Ah!" in B major. The third system (measures 10-11) shows CAT singing "hope you're pre-pared" in G major. The piano accompaniment includes a Xylo part and a piano part marked *mp*. The modulation from B major to G major occurs between measures 9 and 10, with a common B note in the vocal line and an A natural in the bass line.

Musical Example 38 – “Oh, The Things You Can Think” – Modulation – Diminished Chord

A common tone can be used as a pivot to the new key, as shown here in this excerpt from *Once on This Island* in the song “Waiting for Life.” The common tone is B, which is the root of the B major key previously used, and the third in the key of G which follows. An A natural in the bass, on beat four, also helps the transition as the bass line drops from a B to an A natural, then to G on the first beat of the new key. This is shown in Musical Example 39.

Musical Example 39 – “Waiting for Life” – Modulation – Common Tone

Along with this new key, a slightly different rhythm is heard, signifying the change in focus from the peasants to the Stranger in White. Still, the same syncopation is seen here (see Musical Example 40).

Musical Example 40 – “Waiting for Life” – Contrasting Rhythm

In the song “Ragtime,” a common tone is used in much the same way, but this time, it is the root of the initial chord and becomes the third of the new tonic. Note Musical Example 41.

**PEOPLE OF HARLEM:**  
**WOMEN:** Giv - ing the na - tion a new syn - co - pa - tion! La - la - la!  
*div.* *unis.*  
**ALL WOMEN**  
*(except IMMIGRANTS:)*

**MEN:** Giv - ing the na - tion a new syn - co - pa - tion! La - la - la - la - la - la -  
**ALL MEN**  
*(except IMMIGRANTS:)*

Ragtime (Immigrants) - 7 - 5  
 32031

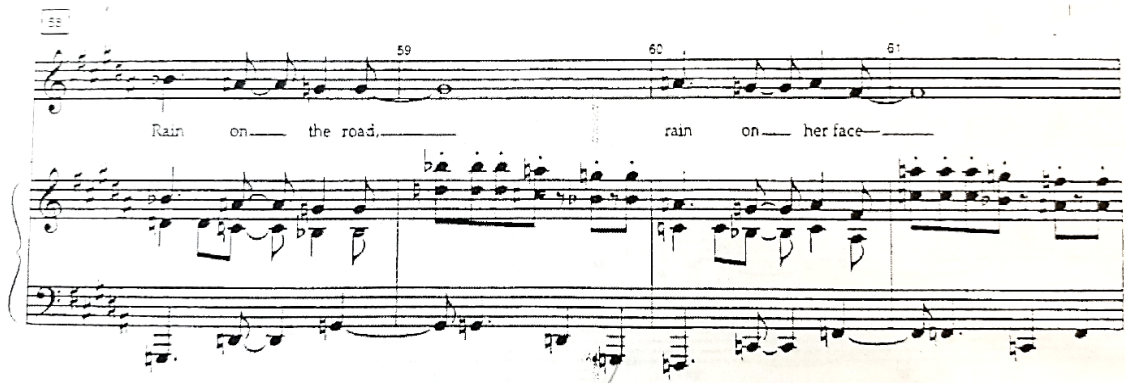
Musical Example 41 – “Ragtime” – Modulation – Common Tone

In this next example from “Wheels of a Dream,” a common tone is used, but in this case, it is the enharmonic equivalent. The third of a major seventh chord becomes the tonic note of the following key. Note the C# at the beginning of the example, as it becomes a Db in the key that follows, only changing the chord structure, but not the melodic line at first. (See Musical Example 42).

got some fire in his soul. We'll see jus - tice, Sa - rah, and

Musical Example 42 – “Wheels of a Dream” – Modulation – Enharmonic Equivalent

Flaherty also occasionally repeats a motive, generally a bar or two, in a different key, then goes right back to the original key as he moves along. Although this is a technique that many composers use, it is worth noting due to its use here. This can be seen in “Rain,” as shown here (See Musical Example 43).



The image shows a musical score for the piece "Rain". It consists of three staves: a vocal line at the top, a piano accompaniment in the middle, and a bass line at the bottom. The vocal line has lyrics: "Rain on the road, rain on her face". The score is numbered 59, 60, and 61. The key signature changes from one flat (B-flat) to two flats (B-flat and E-flat) between measures 60 and 61, illustrating a temporary tonal center change.

Musical Example 43 – “Rain” – Temporary Tonal Center Change

Also in “Here on Who,” the chromatic nature of the melody and also the use of minor-seventh intervals, both also seen in the accompaniment, leads to angular and disjunct melodic lines, and it also gives rise to interesting modulations to different keys. The sequence employs no fewer than 13 tonal centers – some shown by key signature changes and others not. To accomplish this modulation, the Eb is the common tone, but it is used enharmonically as D#, which is in the B major chord that leads to the next key of E minor, as shown in

this next example. Additionally, in the first two measures of this example, the A minor chord is followed by an Ab major chord, using the C as the common tone. Although the key is Bb, much of this segment has an Ab tonal center which then lands on a B chord. A rising bass line builds up the modulation from the B7 to the Em key that follows (See Musical Example 44).

The musical score consists of three systems. The first system (measures 4-6) features a vocal line with lyrics: "You must, sir! Save our dust, sir!". The piano accompaniment includes a rising bass line. Annotations include "(+ a few, spoken)" above measure 6 and "+WW" below the piano part in measure 8. The second system (measures 7-8) features a vocal line with lyrics: "Now that we have reached your ears. We're". The piano accompaniment continues with the rising bass line. The third system (measures 9-10) features two vocal lines: "WOMEN: ti - ny lit - tle pec - ple say - ing thanks in ad - vance, ..." and "MEN: ti - ny lit - tle peo - ple say - ing thanks in ad - vance, ...". The piano accompaniment includes the annotation "+Cl." below the piano part in measure 10.

Musical Example 44 – “Here on Who” – Enharmonic Common Tone

These examples are only a few of many throughout Flaherty's musicals that utilize many different techniques to move between tonal centers. These shifts between keys incorporate a variety of methods and are most often used to denote changes in characters, thoughts, time, or place. Although very different in subject matter, these three musicals each have similar compositional techniques that Flaherty uses, along with common goals in the music.



## RISING AND FALLING BASS LINES

In all three of these musicals, Stephen Flaherty makes frequent use of a rising or falling bass line in several different ways. These include adding interest to a repetitive accompaniment and moving toward a modulation. He also uses them to change the chord structure.

The first example is keeping the same chord in the upper voices while the bass moves downward by full or half steps. In this example, seen in the song “Ragtime” in the musical *Ragtime*, the bass falls for nearly three measures, as seen here in Musical Example 45.

**PEOPLE OF HARLEM:**

The musical score is presented in four staves. The top staff is a vocal line in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. It contains the lyrics "Oo..." and "Oo...". The second staff is a piano accompaniment in treble clef, featuring a rhythmic pattern of eighth notes with accents. The third staff is a piano accompaniment in bass clef, showing a series of chords and a descending bass line. The fourth staff is a piano accompaniment in bass clef, showing a series of chords and a descending bass line. The dynamic marking *mp* is present in the third staff.

Musical Example 45 – “Ragtime” – Falling Bass Line

An example that moves even further is also found in “Ragtime.” In this case, the bass drops nearly two octaves, while the treble rises concurrently by nearly that much. A crescendo is written into the music; however, the ever-widening intervals in the music also creates a crescendo simply by the movement in the accompaniment (See Musical Example 46).

The image shows a musical score for a piece titled "Ragtime". It consists of three staves: two vocal staves (treble clef) and one piano accompaniment staff (grand staff). The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The score is divided into three measures. In the first two measures, the vocal lines are marked with "accel." and "climb..." with a line indicating an upward trajectory. The piano accompaniment also has "accel." written above it. In the third measure, the vocal lines have the lyrics "It was the mu - sic of" and are marked with a forte dynamic (*f*). The piano accompaniment in the third measure is marked with a fortissimo dynamic (*sfz*). The bass line in the piano part shows a significant downward movement, dropping nearly two octaves from the first measure to the third, while the treble line rises concurrently.

Musical Example 46 – “Ragtime” – Rising Treble Line, Falling Bass Line

In this next example in “Wheels of a Dream,” the bass is falling, but the chords are rising, generally by thirds. The bass moves down half steps at a time from Gb to Eb, then down to C, and at the same time, the chords used concurrently are Gb9 - Bb7 – Dbm - Ab, then C, creating a sort of contrary motion. The bass line is sometimes the fifth of the chord, sometimes the tonic (See Musical Example 47).

Mmm... Cal-i-for-nia ut  
cream! Then we'll trav-el on from, there

Musical Example 47 – “Wheels of a Dream” – Falling Bass Line

The bass is rising throughout the line in this excerpt. This is also from “Wheels of a Dream” in *Ragtime*, shown here in Musical Example 48.

*a tempo*  
road, be-yond this life-time, that car full of  
road, be-yond this life-time, that car full of  
*a tempo*  
(Full!)

Musical Example 48 – “Wheels of a Dream” – Rising Bass Line

Another instance of a falling bass line in “Ragtime” spans no fewer than four measures, lowering a half step each time. It is utilized as a transition from the dance back into singing (See Musical Example 49).

The image displays a musical score for three staves. The top staff is a vocal line in treble clef, marked with a first ending bracket and a dashed line above it. The middle and bottom staves are piano accompaniment in grand staff notation. The key signature has one flat (B-flat), and the time signature is 2/4. The piano part features a prominent bass line in the bottom staff that descends by a half step in each of four measures. The tempo marking *molto rall.* is placed above the piano part. The score concludes with the instruction *SEGUE AS ONE*.

Musical Example 49 – “Ragtime” – Falling Bass Line

On other occasions, Flaherty uses that downward motion as a lead-in to the next phrase. In this previously mentioned example, the bass moves downward as the melody stays on the same note. This example is from “The Human Heart” (See Musical Example 50).

The image shows a musical score for the song "The Human Heart". It consists of four staves. The top two staves are vocal lines for women and men, both with the lyrics "the hopes". The bottom two staves are piano accompaniment. The bass line in the piano part starts on a high note in measure 33 and descends steadily through measures 34, 35, and 36, ending on a low note. The piano part also includes chords and other melodic lines in the right hand.

Musical Example 50 – “The Human Heart” – Falling Bass Line

Rising and falling bass lines occur many times in Flaherty’s music for a variety of reasons, including (but not limited to) modulations, changing chord structure, and adding interest in the case of repetitive accompaniments. Also, a rising bass line can bring energy and drive to the music while keeping the accompaniment familiar.

This list of compositional techniques obviously barely scratches the surface of the many devices that composers draw upon to meet the nuanced dramatic needs of a Broadway musical. Moreover, musical theater is a living art form, and new works are constantly pushing the genre forward in new and unexpected ways. Flaherty and Ahrens have created a collection of successful

musicals that both respond to the past tradition and point the way forward, using both the techniques shown above and many others.

### CHAPTER 3 – DESCRIPTION AND ANALYSIS OF SONGS FROM *FLY LIKE AN EAGLE*

The music composed for *Fly Like an Eagle* utilizes some techniques that are similar to those Stephen Flaherty utilized in his musicals. Although the specific style is very different, due to the subject matter and compositional choices, there are some clear commonalities. Furthermore, as the musical is fully constructed, the songs will likely undergo additional transformation to more strongly emphasize the emotions, the characters, and the development of the story line.

As with any large-scale project, the first task of the project was to discuss the framework of the musical, the setting, the characters, and the feeling and message that needed to be in each song. A significant amount of time was spent discussing various aspects of the musical, as Ahrens and Flaherty did with their collaborations. Only when the approach was established did composition begin. At this point, due to the nature of the project, the lyricist opted to allow freedom to write the music as deemed appropriate. This was beneficial in some ways, but in other ways, was more difficult because collaboration was limited. The lyricist's concern was that any interference on his part could possibly compromise the academic integrity of the project. As the show is constructed later on, he will have full voice in the project again, resulting in a more typical collaborative effort and a more cohesive outcome.

After a short synopsis of the show, the songs written for *Fly Like an Eagle* will be discussed in a song-by-song fashion, outlining details in many of them that coincide with songs that Stephen Flaherty has written or pointing out interesting ideas that were utilized.

### **BRIEF SYNOPSIS OF *FLY LIKE AN EAGLE***

**(Complete script provided in the appendix)**

Tom Running Deer is a great Indian Athlete. He gets a chance to go to the Olympics, and he wants to win to make his people proud. The chief, Tacoma, is afraid Tom will become too much like the white man and forget who he is. Tom's girlfriend, Flower, is Tacoma's daughter and is afraid Tom will forget her when he goes. She makes him promise to remember her and come home soon. Tom's Godfather, FoolOne, is the tribe fool. He sneaks on to the Olympic boat to try to help Tom.

After Tom wins in the Olympics, he becomes caught up in the glory and travels to many places. He returns to find Tacoma displeased with him. Tacoma is also displeased with FoolOne for "sneaking around" with Tom.

As the celebration for Tom's return is about to begin, a telegraph arrives telling Tom his medals may be taken away. Tom must go to New York to answer to the Olympic Committee.



Tacoma finds out Tom is thinking of denouncing his Indian heritage in order to retain his medals, and he vows to force Flower to marry Running Bear on the same night. FoolOne follows Tom to New York and helps him understand the importance of who he is by sharing the experiences of his past, including the time he spent as Brave Eagle traveling with a Wild West Show through many countries. Tom is shocked about what he learns of FoolOne's past, especially when FoolOne reveals that he is a twin brother to Tacoma.

Tom stays true to his Indian heritage and gives up his medals but still fears Tacoma has forced Flower to marry Running Bear. When he and FoolOne return, Tacoma bans FoolOne from the tribe. Tom finds Flower is not married because Tacoma became angry at Running Bear's drunkenness and mistreatment of Flower at the prewedding celebration.

Tom helps Tacoma understand the things he has learned from FoolOne. Tacoma sees that the prejudices he claimed the white man had against them were also prejudices he carried against the white man. He sends Tom to bring FoolOne back and vows to try to look beyond the skin color of any man.

## Remember Me

This love song accentuates the love felt between Tom and Flower, along with the longing felt when they are separated. To reinforce this emotion, notes are suspended above the chord structure at times, as can be seen in the second measure of this excerpt (See Musical Example 51).

Re - mem - ber how the stars shone so bright.

Musical Example 51 – “Remember Me” – Tom

Further in the song, a countermelody can be heard as Tom and Flower sing together. Flower is echoing Tom’s words before they begin to sing in harmony, creating the sense that they are growing together (See Musical Example 52).

*Flower: mf*  
I'll think of you \_\_\_\_\_ with each bird I hear

*Tom: mf*  
I'll think of you. \_\_\_\_\_ I'll think of you with each bird I hear

*mp*

Musical Example 52 – “Remember Me” – Tom and Flower

### Goin' To the 'Lympics

The main goal with this number was to communicate the energy and strength of the Olympic athletes traveling to the games in 1912 (See Musical Example 53).

*Spoken, then begin singing:*

*♩ = 120 Athlete 1: mp*

I'm go-in' to the 'lym-pics, Gon-na win my-self some gold.

*mp*

Musical Example 53 – “Goin’ to the ‘Lympics” – First Four Measures

The center section of this number switches into a swing rhythm and a slower tempo, an addition requested by the collaborator, which adds interest to the number and gives it more variety (See Musical Example 54).

Swing!  $\text{♩} = \text{♩}^{\text{3}}$   
*mp*

There's no place like the 'Lympics. There is no place that we know.

Musical Example 54 – “Goin’ To the ‘Lympics” – Swing Section

## Have You Ever

This comedic, yet somewhat historical, song describes many of the places that Brave Eagle, also known as FoolOne, saw during his travels with the Wild West Show. Although Tom doesn't believe the vast array of destinations, FoolOne and Ruth compare notes and enjoy their memories. To coincide with the various locations, each verse is written in a different key, generally rising by a half step each time (See Musical Example 55). This idea came from Stephen Flaherty, who changes tonal centers quite often, generally to coincide with

changes in scenery, characters, or thought processes, as also occurs in this tune.

Tom: Like you have really been to...

Are you

Have you ev - er eat-en din-ner down in Chi-na-town?

The musical score is written for voice and piano. It begins in 4/4 time with a key signature of three flats (B-flat major). The first system shows the vocal line with the lyrics 'Are you' and the piano accompaniment. The second system shows the vocal line with the lyrics 'Have you ev - er eat-en din-ner down in Chi-na-town?' and the piano accompaniment. The score features a modulation from B-flat major to D-flat major (two flats) in the second system. The piano accompaniment includes a flamenco-style dance section with a contrasting meter, characterized by a series of eighth and sixteenth notes in the right hand and a steady bass line in the left hand.

#### Musical Example 55 – “Have You Ever” – Modulation

In an effort to break up the constant 4/4 meter, a Flamenco style dance section uses a contrasting meter, thus lengthening out the enjoyment of their shared memories and adding interest to the number. This idea was used extensively by Flaherty in *Ragtime* as well as other musicals (See Musical Example 56).

young, that's as good as life can get.

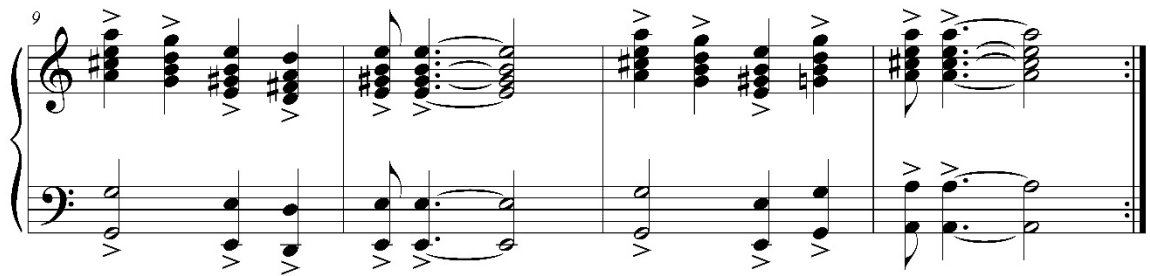
Musical Example 56 – “Have You Ever” – Dance

### Athletic Theme

This short theme, heard during the athlete’s march and repeated as necessary, utilizes fuller chords and wider spacing to signify strength and solidarity. This one is written in common time, signifying ties to American march music (See Musical Example 57).

Musical Example 57 – “Athletic Theme”

The last few bars of the march are a reprise of “Proud, Proud People,” which is another song in the musical, a technique that can also be seen in Flaherty’s music for *Once on This Island* and *Seussical* (See Musical Example 58).



Musical Example 58 – “Athletic Theme” – Theme from “Proud, Proud People”

### Oh, Great Spirit

Also known as “Tacoma’s Lament,” this song creates a mood of pleading for help with Tacoma’s people. Struggles have arisen, and Tacoma is unsure how to move forward in ruling over his people. This can also be considered a prayer to the Great Spirit.

To ensure this feeling of near desperation, block chords moving contrary to the melody add tension as Tacoma prays (See Musical Example 59). Flaherty often used contrary motion and falling bass lines in his works, including *Ragtime* and *Once on This Island*.

♩=90  
*Tacoma: p* *mp*

Oh, Great Spi-rit, \_\_\_\_\_ Oh, Great Spi-rit, Where are you now? \_

Musical Example 59 – “Oh, Great Spirit”

The ending remains unresolved, signifying the unsettled nature of Tacoma’s problems governing his people as he continues to seek for answers (See Musical Example 60).

16 *mp*

Won't you help us now, I pray? \_\_\_\_\_

Musical Example 60 – “Oh, Great Spirit” – Ending



## Piggy Tails and Braids

This number, performed on a split stage, is sung by Tacoma and Flower. Tacoma is mourning the loss of the days when Flower was young and wearing braids, a time when decisions were less challenging, and when Flower seemed to have more respect for her father. Flaherty also utilizes a split stage in *Ragtime* in “Journey On” and also in *Seussical* in “Alone in the Universe,” “Solla Sollew,” and other songs. Tacoma’s melody is shown here (See Musical Example 61).

The musical score for Tacoma's melody is presented in a two-staff format. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The key signature has two flats (B-flat major), and the time signature is 4/4. The vocal line is marked *pp* and includes the lyrics: "Pig-gy tails and braids, Pig-gy tails and braids, Life was so much simp-ler \_ when she wore". The piano accompaniment features chords in the right hand and single notes in the left hand.

Musical Example 61 – “Piggytails and Braids” – Tacoma

In contrast, Flower is frustrated with the fact that her father is attempting to make decisions that affect her life without regard for her desires. To accomplish this, her melody is faster and somewhat agitated in tone, although it is punctuated by that same sadness that Tacoma feels, giving rise to the thought that perhaps she is also upset by the tension between them (See Musical Example 62).

*mp* Flower: *mf*

Why can't be real-ize I must make my de-cis-ions for me. Why can't he see that I love him —cv-en when we dis-ag-rec?

Musical Example 62 – “Piggy Tails and Braids” – Flower

There is a significant challenge in communication between Tacoma and Flower, manifested by the split stage and relatively different melodies that are sung simultaneously (See Musical Example 63). They are not even singing together in harmony here as Tom and Flower do in “Remember Me;” rather, the two melodies are contrasting and alternating to stress the differences between them.

The image shows a musical score for the song "Piggy Tails and Braids" by Tacoma and Flower. It consists of three staves: a vocal line, a piano accompaniment line, and a bass line. The key signature is two sharps (F# and C#) and the time signature is 4/4. The vocal line begins with a rest, followed by the lyrics "Why can't be real-ize I must make my de-cis-ions for me." The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. The lyrics "Pig-gy tails and braids," are repeated under the piano accompaniment.

Musical Example 63 – “Piggy Tails and Braids” – Tacoma and Flower

### Will You Listen?

FoolOne is asking Tom if he will actually listen to what he has to say.

FoolOne has much more wisdom and experience than Tom really understands, and he is willing to help Tom learn, but only if Tom will actually take notice and focus on the message.

The melodic line is written to rise to an unresolved leading tone before dropping again, which gives more emphasis to the fact that Tom needs to make a serious decision and the focus is on him. FoolOne has been working hard to help him understand the gravity of the situation. The tempo is slower in this

number to create a more thoughtful tone, a change from the more energetic numbers in the show (See Musical Example 64).

*FoolOne: mp*

Will you real - ly list - en If I tell you what you ask?

Musical Example 64 – “Will You Listen?” – Melody

There is a modulation to a new key for the B section of the song, signifying a change in thought patterns, much as Flaherty has done many times. This particular modulation utilizes a common tone of G, which is the fifth in the previous key and the third in the new tonality. This same type of modulation can be found in *Ragtime* in “Wheels of a Dream.” The accompaniment also shifts, as well as the tempo (See Musical Example 65). These are all approaches also used by Flaherty, including in *Once on This Island* in the song “Rain.”

The image shows a musical score for the song "Will You Listen". It consists of a vocal line and a piano accompaniment. The vocal line is in 4/4 time and starts with the lyrics "fool is not me." followed by a long note, then "What makes a man a fool is when he". The piano accompaniment is also in 4/4 time and features a falling bass line. Performance markings include "rit." (ritardando) and "mf" (mezzo-forte). A tempo marking of "♩=100 more movement" is present at the beginning of the second system.

### Musical Example 65 – “Will You Listen” – Modulation to Eb

During the B section, the chord structure also shifts, moving from Eb to Gmin, Amaj, then Bmaj, before settling back down through Amaj and Gmaj again. Finally, the Asus is the lead-in for the modulation to the key of D during the C section (See Musical Example 66). This creates a short example of a falling bass line, a technique that Flaherty uses often, most notably in *Ragtime* in “Wheels of a Dream,” among other songs.

The image displays a musical score for the song "Will You Listen?". It consists of two systems of music. The first system features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line includes the lyrics: "wis - dom that's in - stilled with-in us all \_\_\_\_\_ from the small-est lit-tle ba-by down". The piano accompaniment includes a dynamic marking of *mp* (mezzo-piano) above the first measure and *p* (piano) below the second measure. The second system begins with a measure number '5' above the vocal staff. The lyrics continue: "to \_\_\_ the old-est man. If a man's dif-ferent from you \_\_\_ that does-n't". The piano accompaniment continues with various chords and melodic lines.

Musical Example 66 – “Will You Listen?” – Modulation to D

As the song moves back into the A section at the end, the tonal center also reverts back to the original key. The final chord is an unresolved G9/D, essentially the dominant chord in the key of C. This intentional lack of a solid ending signifies the unsettled question in Tom’s mind regarding his willingness to listen and learn (See Musical Example 67).

4  
 cide And may-be, just may-be the fool is not me.

Musical Example 67 – “Will You Listen” – Unresolved Ending

### Fly Like an Eagle

Thematic material for this show demands a Native American feel to the music while being careful not to stray into improper cultural appropriation. A Native American dance motive can be found in several songs in this musical. One example is in the flagship song “Fly Like an Eagle.” Although the 4/4 time with a moderate tempo persists throughout this number in correlation with the theme of the show, the accompaniment varies. However, the song clearly begins with allusions to the indigenous music of North America, which generally includes a steady beat with a strong downbeat, vocalizing, and a percussive feel.<sup>29</sup>

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<sup>29</sup> “Native American Music,” Native American, accessed April 17, 2019, <http://doctorvmusic.com/worldmusic/NativeAm/Native%20American.htm>.

(See Musical Example 68). Flaherty also utilized stylistic elements to portray specific times and places, which can be seen in *Ragtime*, *Once on This Island*, and others.

The musical score is written in 4/4 time. The vocal line begins with a whole rest, then a half note G4, followed by a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a whole note G4. The lyrics are: "Fly \_\_\_\_\_ like an ea-gle, my \_\_\_\_\_ son." The piano accompaniment features a rhythmic pattern in the right hand and a bass line in the left hand. The dynamic marking *mf* is present above the vocal line and below the piano accompaniment.

Musical Example 68 – “Fly Like an Eagle” - Theme

### **We are Brothers (and Sisters)**

The word “sisters” is included in the title, and briefly in the lyrics, to denote the participation of a handful of women in the 1912 Olympic games. This song creates the ambiance of a bar room, with jovial singing and a positive, upbeat tone. Several athletes are allowed to show their solidarity with their fellow athletes, after which all join in again on the refrain, creating a sense of brotherhood and oneness. The song is sung in unison, except for the final few



measures, further strengthening that sense of togetherness (See Musical Example 69).

The musical score is for the theme of "We are Brothers". It is written in 4/4 time and B-flat major. The vocal line begins with a half note "Oh!" followed by a melodic line for the lyrics "We all are bro-thers, u - nit - ed we'll stand. The". The piano accompaniment features a right hand with chords and a left hand with a steady eighth-note bass line. Dynamics include *mf* and *f*.

#### Musical Example 69 – “We are Brothers” – Theme

Near the end of the song, when the women chime in, the entire song drops a half step for a measure. This is one technique Flaherty uses often to create a change in focus for a short period of time, as can be seen in *Once on This Island*, *Seussical*, and other shows. After this, the song reverts back to the original key before building to a crescendo at the end of the song (See Musical Example 70).

*f* We all are broth-ers, *ff* We all are broth-ers, u - nit-ed we'll stand.  
*f* And We all are sis-ters *ff* We all are sis - ters, u - nit-ed we'll stand.

Musical Example 70 – “We are Brothers” – Sisters’ measure

There are innumerable techniques and “tricks” that creative teams have used throughout the years in creating musical theatre. Any attempt to codify them would be, at best, imperfect and incomplete – including this one. But the priority was not to assemble a comprehensive list of composition techniques for musical theater, but rather to allow the study of Flaherty and Ahrens to inform and enlarge my own compositional practices. Taken in this context, the project has been a great success. My understanding of how to integrate modulations to signify change, lyric settings to create emphasis, and using the score to establish time and place, has been significantly expanded. I anticipate these discoveries manifesting themselves in many future dramatic projects. Studying these musicals, among others, in more depth has given me many more tools to use as

I continue to write music. My understanding of the process of writing a musical has been greatly expanded, and the ability to notice other composers' techniques and ideas will continue to grow as I move forward. This project has expanded my knowledge in this area, but more importantly, it has broadened my understanding of what to look for in other composers' music and why they chose those particular techniques.

I fully expect that my education has now only begun in this area, but now I am prepared to continue to learn and expand my musical abilities while creating more works. It is exciting to consider what I have learned about music and about the creative process and am looking forward to using my newfound knowledge as my collaborator and I complete this project and continue on with new ventures.

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## CHAPTER 4 – SCORES FOR SELECTED SONGS FROM *FLY LIKE AN EAGLE*

1. Remember Me
2. Goin' to the 'Lympics
3. Have You Ever
4. Athletic Theme
5. Oh, Great Spirit
6. Piggytails and Braids
7. Will You Listen?
8. Fly Like an Eagle
9. We Are Brothers

# Remember Me

Lyrics by Daris Howard

Music by Donna Howard

h=120 *Tom:* *p*

Re - mem - ber me. Re - mem - ber me when the moon's on the

*pp*

7

moun-tain. Re - mem - ber me. Re - mem - ber me when the sun's in the

13 *mp*

sky. Re - mem - ber how we walked hand in hand to - geth - er.

*mp*

# Remember Me

18

Re - mem - ber how the stars shone so bright. Re - mem - ber the

23

love we pro - mised each oth - er On that ve - ry spe - cial

*p*

29

Flower: *mp*

Re - mem - ber me. Re - mem - ber me when you

night.

*p*

# Remember Me

34

hear the world cal - ling. Re mem ber me.

38

Re mem ber me when they raise your glo - ry high.

42

Re mem ber there is some - one who's wait - ing. Re mem ber

47

I will al - ways be there. Re mem - ber me when your



# Remember Me

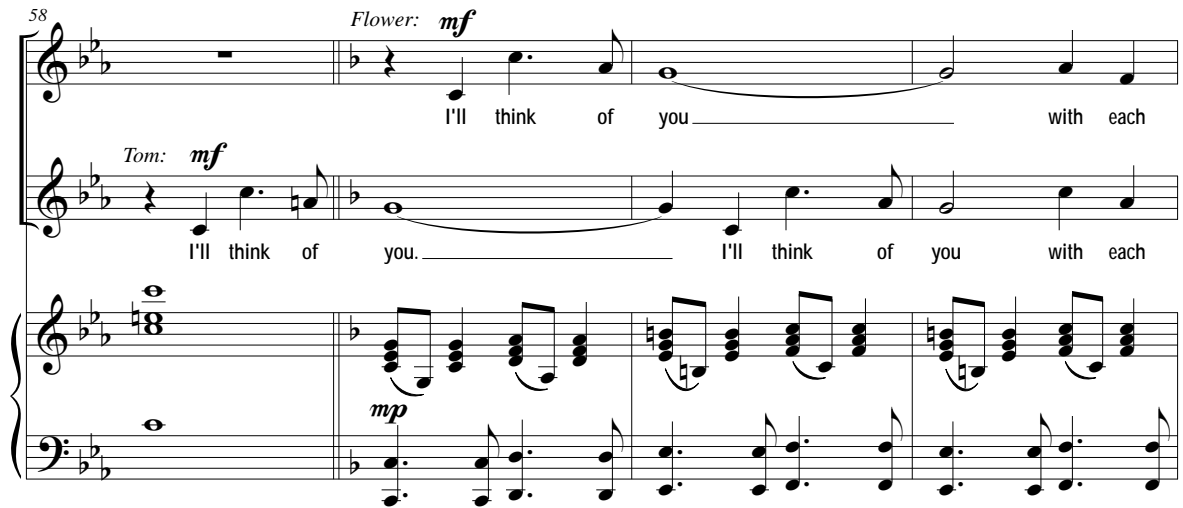
52



strength is fading. And I'll remember you in prayer.

58

*Flower: mf*



*Tom: mf*

I'll think of you with each I'll think of you with each

*mp*

62



bird I hear singing. I'll think of

bird I hear singing. I'll think of you.

# Remember Me

66

you \_\_\_\_\_ when I see stars in the sky.

I'll think of you when I see stars in the sky.

This system contains measures 66 through 69. It features a vocal line with lyrics and a piano accompaniment. The piano part consists of a right-hand melody with chords and a left-hand bass line. The key signature has one flat (B-flat).

70

I'll think how we walked hand in hand to - geth - er.

I'll think how we walked hand in hand to - geth - er.

This system contains measures 70 through 73. It continues the vocal line and piano accompaniment from the previous system. The piano part features a more active right-hand melody with eighth notes and a steady left-hand bass line.

74

And pro - mised that our love would be true.

And pro - mised that our love would be true.

This system contains measures 74 through 77. It concludes the vocal line and piano accompaniment for this section. The piano part has a similar texture to the previous systems, with a melodic right hand and a supporting left hand.

# Remember Me

78

I'll think of all our love for each other.

I'll think of all our love for each other.

82

To take to you this love of mine. I'll

To take to you this love of mine. I'll

*p*

*p*

87

think of you. Of you.

think of you. Of you.

*rit.*

*pp*

*p rit.*

*pp*

# Goin' To the 'Lympics

Lyrics by Daris Howard

Music by Donna Howard

Spoken, then begin singing:

*q=120 Athlete 1: mp*

I'm go - in' to the 'lym - pics, Gon - na win my - self some

gold. I'm go - in' to the 'lym - pics, Gon - na be so

*Athlete 2: mf*

bold. Oh, I'm go - in' to the 'Lym - pics, For all the world \_\_\_ to

# Goin' To the 'Lympics

12

see. I'm go-in' to the 'Lym - pics \_\_\_\_ Why don't you come a - long with

16

*All: f*

me? We're go - in' to the 'lym - pics,

20

Gon - na win our - selves some gold. We're go - in' to the 'lym - pics,

24

Gon - na be so bold. Oh, we're go - in' to the 'Lym - pics, For

# Goin' To the 'Lympics

28

all the world \_\_\_ to see. We're go-in' to the 'Lym - pics \_\_\_ Why

32

don't you come a - long with me?

36

q=94 **Swing!** (♩ = ♩%)  
Athlete 3: *mp*

There's no place like the

40

'Lym - pics. There is no place that we know.

# Goin' To the 'Lympics

43

There's no place like the 'Lym - pics. Oh, it's quite the show.

46 *Athlete 4:* *mf*

There's no place like the 'Lym - pics.

49

No place that we know \_\_\_\_\_ Oh, there's no place like the

52 *q=120 All: f*

'lym - pics, come a - long with me. \_\_\_\_\_ I'k go - in' to the 'lym - pics,

The image shows a musical score for the song 'Goin' To the 'Lympics'. It consists of four systems of music. Each system has a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is one sharp (F#) and the time signature is 4/4. The first system (measures 43-45) features the lyrics 'There's no place like the 'Lym - pics. Oh, it's quite the show.' The second system (measures 46-48) is marked 'Athlete 4:' and 'mf', with the lyrics 'There's no place like the 'Lym - pics.' The third system (measures 49-51) has the lyrics 'No place that we know \_\_\_\_\_ Oh, there's no place like the'. The fourth system (measures 52-54) is marked 'q=120 All: f' and contains the lyrics ''lym - pics, come a - long with me. \_\_\_\_\_ I'k go - in' to the 'lym - pics,'. The piano accompaniment includes various chords, arpeggios, and dynamic markings such as 'mf' and 'ff'.

# Goin' To the 'Lympics

56

Gon-na win my-self some gold. I'm go-in' to the 'lym - pics,

60

Gon-na be so bold. Oh, I'm go-in' to the 'Lym - pics, For

64

all the world to see. I'm go-in' to the 'Lym - pics Why

68

don't you come a-long with me? With me!



# Have You Ever...

Lyrics by Daris Howard

Music by Donna Howard

q=108

*mf*

The piano introduction is in 4/4 time, marked *mf* and *q=108*. It features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand, with a key signature of one flat.

4 Tom: Like you have really been to...

*FoolOne: mf*

Have you ev - er. ev - er eat - en at the Nor - we - gian Blue Bay Ca - fe? There is

The musical score for FoolOne's part begins at measure 4. It consists of a vocal line with lyrics and a piano accompaniment. The piano part continues the rhythmic pattern from the introduction. The lyrics are: "Have you ev - er. ev - er eat - en at the Nor - we - gian Blue Bay Ca - fe? There is".

7 Ruth: *mf*

Yes, I love the crab that they

no place that I know where food is quite so fine.

The musical score for Ruth's part begins at measure 7. It consists of a vocal line with lyrics and a piano accompaniment. The piano part continues the rhythmic pattern from the introduction. The lyrics are: "Yes, I love the crab that they no place that I know where food is quite so fine."

# Have You Ever...

Tom: You mean there is such a place?

10

serve there each day. All their sea-food is delectably divine.

13

Yes, I

Have you ever seen an Arab racing a camel in desert sun?

16

did one time when I was in the Middle East.

They are funny looking, but

# Have You Ever...

Tom: Oh, come on. You've never seen a camel, FoolOne.

19

I ad - mit that, but they are an a - maz - ing beast.  
wow, they can run.

22

Are you  
Have you ev - er eat - en din - ner down in Chi - na - town?

25

kid - ding, Chi - nese cui - sine is my fav - 'rite food.  
Yes, their chi - cken and their pork are the

# Have You Ever...

Tom: FoolOne, when  
were you in Chinatown?

28

I a - gree, there's no - thing that is quite as good.  
best to be found.

31

Have you ev - er been to Spain and danced the fla - men - co?  
Once I

34

q=120

did, and I bought some cas - ta - nets that day.  
On a star - lit \_ night have you danced the bo -

*mp*

q=120

*mp*

# Have You Ever...

39 *mp*

Once when I was young, that's as good as life can get.

ler - o?

45

51

The image shows a musical score for the song 'Have You Ever...'. It consists of three systems of music. The first system (measures 39-44) includes a vocal line with lyrics and a piano accompaniment. The piano part features a steady eighth-note bass line and chords in the right hand. The second system (measures 45-50) shows the piano accompaniment continuing with similar rhythmic patterns. The third system (measures 51-56) continues the piano accompaniment. The score is written in a key with two flats (B-flat and E-flat) and a common time signature. Dynamics include 'mp' (mezzo-piano) and 'f' (forte).

# Have You Ever...

57

*mf*  
Have you

61 *q=108 a tempo* *mf*  
Yes, there were so ma-ny fan-cy things to  
ev - er eat-en pas-ta at an I - tal-ian side-walk ca-fe?

*q=108 a tempo*

64  
see and eat. I spent sum - mer there, but it was just like a day.  
I love the

# Have You Ever...

67 Tom: This is absolutely crazy!

Have you  
gon-do-las float-ing down a Ven-ice street

70 seen a Ger-man cas-tle, or have you walked a-long the Rhine?  
Yes, and that is when I tas-ted my first

73 I was there a while, and the plea-sure was mine.  
sau - er - kraut I sat for

Have You Ever...

76

From the  
hours and ad-mired the Bran-den-burg Gate

79

Wild West to Par - is, There's so much to see,  
From spa - ghet - ti to bal - let You'll

82

Vis - i - ting dif - ferent cul - tures and meet - ing peo - ple is grand.  
al - ways need a - noth - er day. Our



# Have You Ever...

85

We're all bro - thers and sis - ters, no  
cul - tures don't de - fine us, but we are un - ique.

88

mat - ter our land.  
Or the col - or of our skin or what we

90

*mf* Have you ev - er *f* Have you ev - er been!  
speak. *mf* Have you ev - er *f* Have you ev - er been!

# Athletic Fanfare

Music by Donna Howard

The musical score for "Athletic Fanfare" is presented in three systems. The first system begins with a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The music is marked *ff* (fortissimo). The right hand features a series of chords with accents, while the left hand plays a rhythmic pattern of eighth notes. The second system continues this pattern, with the right hand playing more complex chordal textures. The third system concludes the piece with a final cadence, marked with a double bar line and repeat dots. The score includes various musical notations such as accents, slurs, and dynamic markings.

# Oh, Great Spirit

Lyrics by Daris Howard

Music by Donna Howard

q=90  
*Tacoma: p* *mp*

Oh, Great Spi - rit, \_\_\_\_\_ Oh, Great Spi - rit, Where are you

8 *mf*

now? \_\_\_\_\_ From us, have you turned a-way? Have we of - fend-ed you some -

14 *mp*

how? \_\_\_\_\_ Won't you help us now, I pray? \_\_\_\_\_

Detailed description: This is a musical score for a song. It consists of three systems of music. Each system includes a vocal line in the bass clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The first system starts with a tempo marking of quarter note = 90 and a dynamic of piano (p). The lyrics are 'Oh, Great Spi - rit, \_\_\_\_\_ Oh, Great Spi - rit, Where are you'. The piano accompaniment features sustained chords and moving bass lines. The second system begins at measure 8 with a dynamic of mezzo-forte (mf). The lyrics are 'now? \_\_\_\_\_ From us, have you turned a-way? Have we of - fend-ed you some -'. The piano accompaniment continues with similar textures. The third system begins at measure 14 with a dynamic of mezzo-piano (mp). The lyrics are 'how? \_\_\_\_\_ Won't you help us now, I pray? \_\_\_\_\_'. The piano accompaniment concludes with sustained chords and a final cadence.

# Piggytails and Braids

Lyrics by Daris Howard

Music by Donna Howard

*Tacoma: p*

Pig-gy tails and braids, Pig-gy tails and braids, Life was so much

6 *mp*

simp - ler when she wore pig-gy tails and braids. Pig-gy tails and

10 *rit.* *a tempo*

braids, Pig-gy tails and braids, Life was so much

14

sim - pler when she wore pig-gy tails and braids. Then as her dad I could

Piggytails and Braids

18 *mf*

do no wrong. But those days have gone a - way. But there's some - one

*mf*

22 *f* *mp*

else for whom her arms long How quick the time has passed a - way.

*f* *mp*

27 *mp* Flower:

Why can't be real - ize I must

*mp* Flower:

*rubato* *a tempo*

31 *mf*

make my de - cis - ions for me. Why can't he see that I love him ev - en when we dis - ag - ree?

*mf*

Piggytails and Braids

34 *p* *mf*

Ev - en when we dis - a - gree. oh \_\_\_\_\_ There are times when a

*p* *mp*

38

wo - man must de - cide. My life should not be de - ter - mined by his pride. Why can't he

42 *f* *mp*

see that lov - ing means know - ing when to let go \_\_\_\_\_ Why can't he real - ize that's the on - ly way to

*f* *p*

46

grow.

*f*

# Piggytails and Braids

50

*mf* Why can't be real-ize I must make my de-cis-ions for me.

*mf* Pig-gy tails and braids, Pig-gy tails and

53

Why can't he see that I love him — ev-en when we dis-ag-ree?

braids, Life was so much simp-ler — when she wore

56

oh — There are times when a

*mf* pig-gy tails — and braids. Then as her dad I could

Piggytails and Braids

59

wo - man must de - cide. My life should not be de - ter - mined by his pride.  
do no wrong. But those days have gone a - way.

62

Why can't he see that lov - ing means know - ing when to let go. Why can't he  
Now there's some - one else for whom her arms long. How quick the

*mp*

66

real - ize that's the on - ly way to grow.  
time has passed a - way.

*rit.*

*pp*



# Will You Really Listen?

Lyrics by Daris Howard

Music by Donna Howard

q=94

*mp*

7 *FoolOne: mp*

Will you real - ly list - en If I tell you what you ask?

11

Or will you simp - ly judge me based on what you see? For there can ev-en be

*mf* *mp*

16

wis - dom in the simp - lest things of all. And may-be, just may-be the fool is not

# Will You Really Listen?

21 *rit.* *q=100 more movement*

me. \_\_\_\_\_ What makes a man a fool \_\_\_\_\_ is when he

*rit.* *mf*

25

thinks that he can't learn from ev - ery per - son that he meets. For There is a slice of

28 *mp*

wis - dom that's in - stilled with-in us all \_\_\_\_\_ from the small - est lit - tle ba - by down

*p*

32

to \_\_\_\_\_ the old - est man. If a man's dif - ferent from

# Will You Really Listen?

36

you \_\_\_\_\_ that does - n't make him bad \_\_\_\_\_ no more than one like you \_\_\_\_\_

40

\_\_\_\_\_ is al - ways good. A wise man will seek wis - dom from each en -

44

count - er that he has As he him - self tries to like - wise

48

be un - der - stood, \_\_\_\_\_ un - der - stood.

# Will You Really Listen?

52  $q=94$

Will you real - ly list - en If I tell you what you ask?

*a tempo* *mf*

56

Or is a fool not worth your time from what you see?

60

Life has taught me some les - sons that might help you to de - cide And

64

may - be, just may - be the fool is not me.

# Fly Like An Eagle

Lyrics by Daris Howard

Music by Donna Howard

*mp*  
Fly \_\_\_\_\_ like an ea-gle, my son. Up to the \_\_\_\_\_

*pp* *p*

7  
sky \_\_\_\_\_ like an ea-gle, my son. The moun-tains are strong \_\_\_\_\_ stand-ing proud and

13  
tall. But the ea-gle \_\_\_\_\_ soars \_\_\_\_\_ high a-bove them all. Re-

19  
mem-ber who you are, stand-ing proud and strong. Life will try to beat you down.

The musical score is written in 4/4 time. The vocal line is in the upper staff, and the piano accompaniment is in the lower staff. The piano part features a steady bass line of quarter notes in the left hand and chords in the right hand. Dynamics include *mp* (mezzo-piano) and *pp* (pianissimo). The lyrics are: "Fly \_\_\_\_\_ like an ea-gle, my son. Up to the \_\_\_\_\_ sky \_\_\_\_\_ like an ea-gle, my son. The moun-tains are strong \_\_\_\_\_ stand-ing proud and tall. But the ea-gle \_\_\_\_\_ soars \_\_\_\_\_ high a-bove them all. Re-mem-ber who you are, stand-ing proud and strong. Life will try to beat you down."

# Fly Like An Eagle

23

But if you are true to who you are In the end you'll own the crown.

28 *mf*

*mf* Fly like an ea-gle, my son. Up to the sky

33

like an ea-gle, my son. The moun-tains are strong stand-ing proud and

38

tall. But the ea-gle soars high a-bove them all.

# Fly Like An Eagle

43 *mp*

And when the dawn paints a golden sky And

46

you be-hold the great ex-panse There is one star set to guide your eye

50 *f*

Then one day you'll have your chance. Fly

(Drum Fill) *f*

54

like an ea-gle, my son. Up to the sky

The musical score is written for voice and piano. It consists of four systems of staves. The first system (measures 43-45) features a vocal line with lyrics 'And when the dawn paints a golden sky And' and a piano accompaniment with a melody in the right hand and a bass line in the left hand. The second system (measures 46-49) continues the vocal line with 'you be-hold the great ex-panse There is one star set to guide your eye'. The third system (measures 50-53) includes the vocal line 'Then one day you'll have your chance. Fly' and a piano accompaniment that includes a section marked '(Drum Fill)'. The fourth system (measures 54-56) concludes with the vocal line 'like an ea-gle, my son. Up to the sky'. Dynamic markings include *mp* (mezzo-piano) and *f* (forte). The key signature has two sharps (F# and C#).

# Fly Like An Eagle

58

— like an ea - gle, my — son. The moun - tains are strong —

62

— stand - ing proud and — tall. But the ea - gle — soars —

66

— high a - bove them all. Yes, you must soar —

70

— high a - bove — them — all.

*mp*

*pp*



# We Are Brothers (And Sisters)

Lyrics by Daris Howard

Music by Donna Howard

*Driving*  
q=108

*mf*

4 *Hannes:* *mf*

We all are bro-thers, u - nit - ed we'll stand. The

7

earth is our pla-net, no mat - ter our land. We'll stand should-er to should-er,

We Are Brothers  
(And Sisters)

10 *mf* *f*

heart to heart, hand to hand, We all are broth-ers, u - nit-ed we'll stand. We all are broth-ers, u -

14

nit - ed we'll stand.

17

hon - or all my bro - thers a - gainst whom I com-pete. Whe-ther I win or lose

20

in a com-pet-tive meet. To dis - cre - dit op-po - nents ri-di-cule or ma-lign

We Are Brothers  
(And Sisters)

23 *All: mf*

On - ly dis - hon - ors our - selves as part of all man - kind. Oh!

26 *f*

We all are bro - thers, u - nit - ed we'll stand. The earth is our pla - net, no

29

mat - ter our land. We'll stand should - er to should - er, heart to heart, hand to hand,

32 *mf < f*

We all are broth - ers, u - nit - ed we'll stand. We all are broth - ers, u - nit - ed we'll stand.

We Are Brothers  
(And Sisters)

36 *Hannes:* *mf*

Friend - ship should stand stong - er than

39

sil - ver or gold. A - noth - er's name — should our tongue safe - ly — hold. More

42

val - ua - ble than ru - bies. or an - y wealth that's un - told, For the har - mo - ny — of bro - ther -

45 *All:* *mf* ————— *f*

hood can - not grow old. Oh! We all are bro - thers, u -

We Are Brothers  
(And Sisters)

48

nit - ed we'll stand. The earth is our pla - net, no mat - ter our land. We'll stand

51

should-er to should-er, heart to heart, hand to hand, We all are broth-ers, u - nit-ed we'll stand.

*mf*

55

We all are broth-ers, u - nit - ed we'll stand.

*f* *mf*

58

*Hannes: mf*

I will stand with my bro - ther and ho - nor his name.

# We Are Brothers (And Sisters)

61

Un - til the time comes when he gets his ac - claim. For I can - not claim hon - or That is

64

right - ful - ly his. On - ly stand - ing to - geth - er do we all tru - ly win.

67 *All:mf* *f*

Oh! We all are bro - thers, u - nit - ed we'll stand. The

70

earth is our pla - net, no mat - ter our land. We'll stand should - er to should - er,

# We Are Brothers (And Sisters)

73 *mf* < *f*

heart to heart, hand to hand, We all are broth-ers, u - nit-ed we'll stand. We all are broth-ers,

*Ladies: f*

And

77 *ff* *f*

We all are broth-ers, u - nit-ed we'll stand. We all are broth-ers, u -

We all are sis-ters We all are sis-ters, u - nit-ed we'll stand. We all are sis-ters,

81 *ff* *f* *ff*

nit-ed, u - nit-ed We stand!

U - nit-ed u - nit-ed we stand!

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APPENDIX – SCRIPT FOR *FLY LIKE AN EAGLE*

# Fly Like An Eagle

By

**Daris Howard**

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## **Inspiration For Play**

This play/musical is inspired by the life of Jim Thorpe. Though it has many similarities, there is much fiction in the story, and for that reason, the names are changed so as to not indicate by any means this is an actual depiction of his life or the life of anyone associated with him.

This play/musical is meant to address the issue of cross-cultural differences. The hope is that it will help people understand that, despite those differences, there is a lot of good in every culture. There may also be some things that are less than desirable, but we can all learn from each other. Too often our differences are more differences of misunderstanding.

### **Dedication**

# FLY LIKE AN EAGLE

(Cast)

Tom - Young Native American Athlete

Tacoma - Chief

FoolOne - Crazy Native American, but in actuality, the smartest of all

Flower - Tom's girlfriend

Bill - Head ship steward

Jack - Ship steward

Ruth Olsen - Young female reporter

Hannes - Norwegian athlete

Athlete 1

Athlete 2

Olympic Committee Chairman

Others: Native Americans, Athletes, Olympic Committee members.





# Fly Like An Eagle

## Act I Scene 1

*{Music starts. The curtains open. Stage left is Tacoma standing behind a fire. Next to him, sitting on one side, is Tom, with FoolOne by Tom. Other men are sitting cross-legged in the group. Some women could stand behind. A Native American Suncatcher, wigwam, or lodge in the background could be added to give the location.}*

### **Proud, Proud, People**

Tacoma: *(While Tacoma does this part, others chant)*

*For we are a proud, proud people*

*And we stand tall and true*

*Yes we are a proud, proud people*

*In all we say and do.*

*As you go, remember who are your people*

*As you go, stand tall and true*

*For know all of your people*

*Are expecting very much from you*

*And the world has changed from what we knew*

*Our way of life is fading away*

*And everyone here is watching you*

*To make us proud again someday*

*For we are a proud, proud people*

*And we stand tall and true*

*Yes we are a proud, proud people*

*In all we say and do.*

*As you go, remember who are your people*

*As you go, stand tall and true*

*For know all of your people*

*Are expecting very much from you*

*Others sing the chorus while Tacoma sings the verse*

<p>Tacoma:  <i>And the world has changed from what we knew  Our way of life is fading away  And everyone here is watching you  To make us proud again someday</i></p>	<p>Others:  <i>For we are a proud, proud people  And we stand tall and true  Yes we are a proud, proud people  In all we say and do.  As you go, remember who are your people  As you go, stand tall and true  For know all of your people  Are expecting very much from you</i></p>
---	--

Tacoma: ***We are a proud, proud,*** {bows head, pauses as music ends, then speaks as if almost in despair}  
***people.***

**Tacoma:** We meet here around the Great Council Fire to request The Great Spirit be with one of our own. May he be with you, Tom, as you go to the great races of the white man; that you may remember who you are and represent your people well. May The Great Spirit make you fly like the wind, have the strength of the bear, the courage of the mountain lion, and soar like an eagle. {Looking at FoolOne} And most of all, may he help you to stay true to your people, and not do as others have done who have at times forgotten who they are. {FoolOne glances at Tacoma, then looks away.} Let us now smoke the pipe of peace, prosperity, and oneness in honor of our brother, Tom, as we send him to face the challenge of the white man's races.

{Tacoma then passes the pipe to the Tom. Tom takes a quick puff and passes it on to FoolOne who takes a long puff and start to cough and gag and jumps up and make all kinds of commotion.}

**FoolOne:** Water! Water!

{By this time, everyone is standing as FoolOne is going crazy, stepping on them, etc. The other Indians look on amused, annoyed, or they just try to get out of the way of FoolOne, while Tacoma and Tom carry on their conversation.}

**Tacoma:** Why did you have to invite him?

**Tom:** He's my Godfather.

**FoolOne:** Water! Water!

**Tacoma:** {Turning to FoolOne.} FoolOne, you are an idiot.

**FoolOne:** Water! Water!

**Tacoma:** You have ruined the ceremony. Get out of my sight.

*{FoolOne pays him no attention, but grabs a bucket and just puts it to his lips. He pretends to drink for a long time. Then with a satisfied sigh lowers the bucket. Immediately, his eyes get big and he starts to gag as though he will throw up. He starts to scream and runs off stage left as though he is going to throw up, and all other Indians, except Tom and Tacoma, follow.}*

**Tom:** What is the matter with FoolOne?

**Tacoma:** He just drank from my bucket of hide tanning solution.

*{Suddenly, from stage left, is the ferocious barking of dogs. FoolOne comes on stage screaming.}*

**FoolOne:** Call them off! Call them off!

*{FoolOne does a circle around Tom and Tacoma, then heads out stage right.}*

**Tom:** Why did you train your dogs to chase FoolOne?

**Tacoma:** I don't want any bilasáana on my property.

**Tom:** Bilasáana. Apple? Why do you call him an apple?

**Tacoma:** *{Said with anger and hatred.}* He may be red on the outside, but he is white inside. You are a good young man, Tom, but I am afraid that might happen to you. You are walking into the white man's world.

**Tom:** But I am going to win and show them that Indians are a strong people.

**Tacoma:** A man can not walk through mud without getting dirty.

**Tom:** I will come back as much an Indian as I left, but I will have shown the white man that an Indian is no less a man.

**Tacoma:** I hope so, for your sake and for Flower's. She loves you very much, but I will allow her only to marry a true Indian. You must prepare to leave now, for the sun is coming, and it will not be long until you need to ride the white man's iron horse.

*{Tom leaves stage right. Tacoma sits on a stump as if in a solemn mood. Soon Flower enters from stage left.}*

**Flower:** Father, have you seen Tom?

**Tacoma:** He was here, but has gone to prepare for his journey.

**Flower:** Father, are you alright? Something is bothering you.

**Tacoma:** *{Takes Flower by the hand.}* My dear, sweet daughter. The world I have known is changing. It is as if The Great Spirit has left us.

**Flower:** What do you mean, Father?

**Tacoma:** When I was young, I hunted buffalo on prairie with my father. One day, the white man came, and the Indian became the one that was hunted. We were forced onto these reservations, which are nothing more than a land prison.

**Flower:** But we are free to go as we desire.

**Tacoma:** Freedom is more than going where one desires.

**Freedom**

Tacoma:

*Freedom's more than going where one wants to  
Prison's not the opposite of free  
It's doing what one really wants to do  
And being what one really wants to be*

*Yes, freedom means a person can be  
Anything he really wants to be  
Without depending on race or religion  
Or whether he looks like you or me*

*Freedom's a chance (opportunity) to discover  
It's the right (chance) to be more than we now are  
It should not depend on his skin color  
For a man to follow his guiding star  
Freedom is being what one desires  
Freedom is more what a man can become  
It's driven more by his internal fires  
Than him being or thinking like someone*

*Yes, freedom's more about a life that's worth living  
But our people can never again be what we were.*

**Flower:** Tom hopes to win at the white man's Olympics and give us back some of our pride and glory.

**Tacoma:** I feel very little pride in winning in the white man's way of life, when it is they who have destroyed ours. *{slight pause}* We should go now and prepare, for the day is upon us.

**Flower:** I want to wait here for Tom so I can say good-bye.

*{Tacoma exits stage left, and Tom enters stage right carrying a carpet bag.}*

**Tom:** Flower, I was looking for you. I wanted to see you before I left.

**Flower:** That's why I am here. I knew you couldn't leave without passing by. Tom, Father is concerned that if you go into the world of the white man, you will change and no longer be one of us.

**Tom:** I will not change. It will not be long, and I will be home. I will win and make my people proud of me.

**Flower:** *{Placing a necklace around his neck.}* I made you a necklace with items from home for good luck and so you will always remember us.

**Tom:** And will you always think of me, too?

### **Remember Me**

Tom:

***Remember me. Remember me when the moon's on the mountain.***

***Remember me. Remember me when the sun's in the sky.***

***Remember how we walked hand in hand together.***

***Remember how the stars shone so bright.***

***Remember the love we promised each other,***

***On that very special night.***

Flower:

***Remember me. Remember me when you hear the world calling.***

***Remember me. Remember me when they raise your glory high.***

***Remember there is someone who's waiting.***

***Remember I will always be there.***

***Remember me when you're strength is fading.***

***And I'll remember you in prayer.***

Together:

*{Tom sings the first phrase then Flower and they come in together in harmony}*

***I'll think of you with each bird I hear singing.***

***I'll think of you***

***I'll think of you when I see stars in the sky.***

***I'll think of you***

***I'll think how we walked hand in hand together.***

***And promised our love would be true.***

***I'll think of all our love for each other***

***To take to you this love of mine.***

***I'll think of you, of you.***

**Flower:** I will miss you while you're gone.

**Tom:** I won't be gone long, and when I come home, you will be proud of me.

**Flower:** I am proud of you now. You don't have to prove yourself in the white man's world for that. Just being invited to the white man's races is a great accomplishment.

**Tom:** But I will win them, and then we will all be able to hold our head up high. *{They hug, and Tom starts to leave.}* I will write.

**Flower:** I will send messages, too. *{As Tom is leaving off stage right.}* Good luck, Tom.

*{FoolOne enters from stage right carrying a small bag. He has obviously stepped in a bucket, which has stuck on his foot. He comes quietly, looking around, backs into Flower, and jumps in surprise. }*

**Flower:** FoolOne, where are you going?

**FoolOne:** Shh. I don't want anyone to know I'm leaving.

**Flower:** *{Loud}* But where are you going?

**FoolOne:** Shh.

**Flower:** *{Whispering}* But where are you going?

**FoolOne:** I'm going with Tom.

**Flower:** Why?

**FoolOne:** I'm his Godfather, and with his parents gone, he will need someone to watch out for him.

**Flower:** But they won't let you on the Olympic boat.

**FoolOne:** I'll sneak on.

**Flower:** How? They'll have a tight watch.

**FoolOne:** My young lady, I am an Indian. I can sneak through a forest without spooking a deer. I can sneak up on a bear in his lair. I can float like a leaf on the wind across the meadow. *{He laughs.}* Surely I can sneak onto a boat.

**Flower:** What's the bucket for?

**FoolOne:** What bucket? *{Flower points down at his foot.}* Oh, confound it! Where did I step in that?

*{FoolOne bangs around the stage trying to get it off. He pulls, kicks and finally breaks free of it only to have it bounce off stage left. Immediately, the dogs start barking up a storm.}*

**FoolOne:** *{With a finger to his lips.}* Shh.

**Flower:** *{Imitating him.}* Shh.

**FoolOne:** Remember, not a word.

**Flower:** *{Smiling.}* Not a word.

*{FoolOne backs off stage left, still with a finger to lips to show quiet. Suddenly, there is barking again, and he comes running back on with the bucket back on his foot yelling.}*

**FoolOne:** Flower, call off the dogs! Call off the dogs!

**Flower:** Ge'! Quiet!

*{The dog barking stops. FoolOne now put his finger to his lips, and Flower nods. He then points off stage right, and Flower nods again. Then he goes off stage right as Flower shakes her head. Lights dim.}*

*{Scene change music: Remember Me or Freedom or a mix.}*

## Act I Scene 2

*Ocean scene. This is the deck of a big ship with a door into one of the cabins on stage right. Jack, a porter, comes on from stage left, pulling a flat wagon loaded with suitcases. Standing in the middle of the suitcases is FoolOne, stiff like a cigar store Indian. The pose he is in will have to be the one he assumes every time he is supposed to be a wooden Indian. He has a sign around his neck which reads: "For Tom Gordon. Good Luck." Bill, the head porter, enters from stage right.}*

**Bill:** Is this the last of the bags?

**Jack:** As far as I know.

*{Music for Strange Customs starts.}*

**Bill:** *{Catching sight of FoolOne.}* What is this?

**Jack:** I guess it is one of those cigar store wooden Indians. I went in to get some more bags, and somebody had put it on the cart. The sign says, "For Tom Gordon. Good luck."

**Bill:** What people won't do for good luck.



## Strange Customs / Good Luck

Bill:

*Some people are so very, very strange  
In the weird things that they believe.  
Like thinking a wooden Indian can bring good luck  
I swear some people are deranged  
In the strange tales that they weave  
I think their minds have all run amuck.*

Jack:

*But don't you keep a rabbit's foot all of the time  
Thinking that it will bring you lots of luck*

Bill:

*Don't be silly, that's not the same at all  
It's a totem and makes a person's life sublime  
Don't confuse what's real with a bunch of schmuck  
Suggesting such, you really have a lot of gaul.*

Jack:

*But you never allow me to use 13 in anything I do.  
Whenever possible you always knock on wood  
And your cabin has enough horseshoes for a herd*

Bill:

*But their's are obviously follor while mine are true  
Their's are all stupid, but mine are very good  
My beliefs are valid, but their's are so absurd*

**Bill:** Well, help me lift it down.

*{They start to rock FoolOne back and forth as he stays stiff. Eventually, Jack gets hold under his arms and drags his feet down off the wagon. As Bill tries to pick up his feet, Jack slips and drops him on the floor. FoolOne lets out a groan.}*

**Jack:** Did you hear that? I think he groaned.

**Bill:** Sure he did. And I'm the mother of Abraham Lincoln. You've got a pretty wild imagination.

*{They stand him up.}*

**Jack:** Well, don't you think there is something strange about him?

**Bill:** *{Stepping up to examine him.}* Well, I would have to say he is the fakest looking wooden Indian I have ever seen.

*{When Bill and Jack turn away from FoolOne, FoolOne can make faces behind their back, stick out his tongue etc. He can grimace at the painful parts.}*

**Jack:** Why do you say that?

**Bill:** He is so ugly. Have you ever seen such an ugly Indian? Makes you want to slap him. *{Bill slaps FoolOne}* And have you ever seen such a vacant stare? If he were real, he would have to be **really** stupid. And look at the wood he is made of. It must be some type of cheap softwood. Have you ever seen such an ugly paint job? He was probably left out in the sun and rain, too, because he looks old and wrinkled. But do you know the best way to tell if a wooden Indian is of high quality?

**Jack:** No I can't say I do.

**Bill:** Well, you knock on them. *{Bill knocks on FoolOne's forehead. If FoolOne can make a knocking sound without moving his lips, it would be effective, or there could be sound effects off stage.}* Do you hear that?

**Jack:** What?

**Bill:** *{Knocks again.}* It's hollow. *{Knocks again.}* Empty as a cave. *{Knocks again.}* Barren as the Sahara Desert. *{Knocks again.}* Why, I would have to say that this is about the ugliest, fakest, stupidest looking Indian I have ever seen. Well, let's get him over to Tom's cabin.

*{They drag him across the floor to Tom's cabin, banging him into things and dropping him.}*

**Jack:** We better be careful or we'll break him.

**Bill:** Yeah, well, he couldn't get any worse looking. But it's mealtime, so we better hurry with these bags.

*{They take the bags and haul them off upstage right as if going to other cabins. They drop a small one of FoolOne's off at Tom's door. FoolOne grimaces but stays still. While they are out, FoolOne takes his bag and slips into Tom's cabin. When the porters come back to get the cart, Jack notices FoolOne is gone.}*

**Jack:** Uh, Bill, the Indian is gone.

**Bill:** Mr. Gordon probably took him into his cabin.

**Jack:** You don't think anything strange is going on, do you?

**Bill:** Like what?

**Jack:** Well, I've heard people say that some Indian medicine men have the ability to make inanimate objects come to life.

**Bill:** That's the stupidest thing I have ever heard.

**Jack:** But what if it's true?

**Bill:** And what if I make the Olympic team? Pull yourself together.

*{They haul the cart off stage left, and then FoolOne comes back out. When he sees Bill coming back on, he immediately goes back into his wooden Indian pose. Bill comes back in and sees him. He looks at FoolOne and walks around him, studying him. He knocks on FoolOne's head again, and then, satisfied, wanders off downstage right. There is a noise off stage left as the Olympic athletes begin to come on stage. When he hears them, FoolOne slips back into Tom's cabin.}*

**Tom:** This is so exciting. I can hardly believe we are on our way to the Olympics.

*{The boat whistle sounds a few times. Everyone runs to the railing that is on stage left and waves.}*

**Athlete 1:** I can't wait to get to Sweden.

**Athlete 2:** They say the air there is so fresh that a person can run faster.

**Athlete 1:** I guess we'll see in a few weeks when we get there.

**Athlete 2:** How do you think we'll do?

**Athlete 1:** I think we'll do great. I plan on winning some gold myself.

**Athlete 2:** Me too. How about you, Tom?

**Tom:** Wouldn't be here if I didn't.

*{The others laugh.}*

### **Goin' To the 'Lympics**

**Athlete 1:**

*I'm goin' to the 'lympics.  
Gonna win myself some gold.  
I'm goin' to the 'lympics.  
Gonna be so bold.  
Oh I'm goin' to the 'lympics.  
For all the world to see.  
I'm goin' to the 'lympics  
Why don't you come along with me?*

**All:**

*We're goin' to the 'lympics.*

*Gonna win ourselves some gold.  
We're goin' to the 'lympics.  
Gonna be so bold.  
Oh we're going to the 'lympics.  
For all the world to see.  
We're going to the 'lympics  
Why don't you come along with me?*

**Athlete Two** (Slowed down - Blues type almost spoken):

*There's no place like the 'lympics  
No place that we know  
There's no place like the 'lympics  
Oh, it's quite the show  
There's no place like the lympics  
No place that I know.  
Oh, there's no place like the 'lympics,  
Come along with me.*

**All:**

*We're goin' to the 'lympics.  
Gonna win ourselves some gold.  
We're goin' to the 'lympics.  
Gonna be so bold.  
Oh we're goin' to the 'lympics.  
All the world will see.  
We're goin' to the 'lympics  
Why don't you come along with me?  
With me!*

*{Everyone starts to wander off upstage right. Tom starts to head to his cabin but is stopped by Ruth.}*

**Ruth:** Mr. Gordon, may I have a few words with you?

**Tom:** Who are you?

**Ruth:** I am Ruth Olsen, the Olympic coverage reporter for Global News.

**Tom:** Why, sure. Just let me put my bags into my cabin. *{Tom opens his cabin door. You see a hand come out and take Tom's bags and coat.}* Thanks, FoolOne. *{Tom turns around and suddenly realizes who was in his cabin. He whirls back around and is just ready to open his cabin when Ruth speaks.}*

**Ruth:** Did you say something?

**Tom:** *{Turning back to her.}* Uh, no.

**Ruth:** Did I see another Indian in your cabin?

**Tom:** *{laughs}* Maybe it was my reflection in the mirror. *{Ruth comes over and eyes Tom's cabin door suspiciously. Tom takes her arm and leads her to some deck chairs and sits down.}* Now, wasn't there something you wanted to visit with me about?

**Ruth:** *{Continually eying Tom's door.}* I wanted to ask you a few questions about the Olympics. You are one of the first Native Americans to participate in the Olympics, and I would like to do an article about you.

*{Jack comes in from upstage right, pushing a cart, which he parks in front of Tom's cabin. It has a sandwich and soup on it.}*

**Jack:** I hate to interrupt you, Mr. Gordon, but here's your lunch. You'll want to eat it while the soup is still hot.

**Tom:** Thank you, sir.

**Jack:** Oh, don't call me sir. My name is Jack.

**Tom:** Well, thank you, Jack. *{Jack exits upstage right.}* Now, Mrs. Olsen, did you have some questions you would like to ask?

*{FoolOne reaches his hand out the cabin door and grabs the sandwich off the tray as Tom and Ruth continue to talk.}*

**Ruth:** That's **Miss** Olsen.

**Tom:** Sorry.

**Ruth:** Does participating in the Olympics have any special meaning to you as a Native American?

**Tom:** Yes, I would like to make my people proud. I think that sometimes other people feel that Indians are less than human. If I can win, I think people would see that we are a proud, strong people.

*{FoolOne reaches out and takes the soup into the cabin.}*

**Ruth:** So to you, it is more than a matter of winning, but of making some statement to the world.

**Tom:** Yes. My people have suffered many things. If I could win, then at least for a moment we could hold our heads high.

*{FoolOne opens the door and drops the soup bowl onto the cart with a bit of a clatter. Tom and Ruth turn around just in time to see the door close. Ruth jumps up and runs to Tom's cabin door. Tom jumps up and intercepts her, standing in front of the door.}*

**Ruth:** There is someone in your cabin. I saw the door close.

**Tom:** It might have been the wind.

**Ruth:** *{Holding up the empty soup bowl.}* And I suppose it was the wind that ate your lunch?

*{Ruth pushes Tom aside and opens the door. FoolOne steps out and raises his right arm in salute.}*

**FoolOne:** How! *{He then laughs.}* I always wanted to say that.

**Ruth:** *{laughs}* And who is this, Mr. Gordon?

**Tom:** He's a stowaway. Let's throw him overboard.

*{Tom grabs FoolOne and starts to move him to stage left where the railing is.}*

**Ruth:** Wait! Wait! Wait! This could be a really interesting story. The excitement of a stowaway on the Olympic boat!

**Tom:** Sure, as long as you leave my name out of it.

**Ruth:** Do you know each other?

*{At the same time.}* **Tom:** No.

**FoolOne:** Yes.

*{They both look at each other. Ruth looks at them both.}*

**Tom:** Alright, I know him, but I wish I didn't.

**FoolOne:** I'm Tom's Godfather.

**Tom:** That's not my fault.

**FoolOne:** He's just mad because I beat him in a race last week.

**Tom:** I tripped.

**FoolOne:** Sore loser.

**Tom:** I'm not a sore loser. You are not supposed to be here.

**Ruth:** How did you get on the ship?

**FoolOne:** The stewards brought me on.

**Tom:** Sure, and I'm a buffalo.

*{Bill comes on to get the tray. FoolOne immediately assumes his wooden Indian pose.}*

**Bill:** Mr. Gordon, I see you ate all of your food. *{Then seeing FoolOne.}* Oh, I see you found your wooden Indian we delivered for you. *{Pointing at FoolOne.}* Don't you think this is a bit strange?

**Tom:** You don't know the half of it.

**Bill:** Well, if you need anything, you be sure to call. My name is Bill, and I'm the head steward here.

**Ruth:** I think that Mr. Gordon could use another sandwich.

**Bill:** A bit hungry, are we? I'll be glad to oblige. Be a bit careful, though, how much you eat until you get your sea legs, or you might get sick.

*{Bill takes the cart and pushes it off upstage right.}*

**Tom:** Wooden Indian. You snuck on pretending you were a **wooden** Indian!

**Ruth:** He did say the stewards brought him on.

**Tom:** I think we should tell the steward so they can throw him overboard.

**FoolOne:** That's a fine thing for a buffalo to say.

**Tom:** Buffalo?

**Ruth:** You did say that if the stewards brought him on board you were a buffalo. Besides, think of the excitement. We all have a secret!

**Tom:** What about my lunch?

**FoolOne:** I was protecting you.

**Tom:** Protecting me?

**FoolOne:** Didn't your mother ever tell you that leaving food around attracts bears? I'm just keeping the food cleaned up so we won't attract bears.

**Tom:** There are no bears on this ship.

**FoolOne:** See, it works.

*{Tom lets out a yell and starts choking FoolOne. At this exact instant, Bill comes in, and FoolOne goes into his wooden Indian pose. Bill comes up real close and looks at Tom, and then at FoolOne. Sheepishly, Tom relinquishes his hold.}*

**Tom:** I uh, you know, when...

**Bill:** Oh, I get it. When you get frustrated, you take your frustrations on the wooden Indian. Do you mind if I try it out.

**Tom:** *{Smiling, with Ruth looking on in shock and humor.}* Be my guest.

**Bill:** *{Winds up and whacks FoolOne.}* Wow, I do feel better. I do have one question, though. Why do you keep moving him around?

**Ruth:** You wouldn't want a good luck charm getting too far away.

**Bill:** Oh, I understand. Do you mind if I take one more whack at it?

**Tom:** Feel free anytime you want. It's a great way to relieve tension. Besides, I hear it brings you good luck.

*{Bill takes one more whack at FoolOne, laughs, and exits.}*

**FoolOne:** Ow, that hurt. Why did you do that?

**Tom:** I was trying to help out with your disguise.

**FoolOne:** Sure, you were.

**Tom:** Miss Olsen, was there anything else you would like to ask me for your article?

**Ruth:** I think I have enough. *{Then turning to FoolOne.}* I didn't catch your name.

**Tom:** His name is Át'éeégóó. *{Means "Mistake".}*

**Ruth:** Át'éeégóó. Does that have a translation?

**Tom:** Yes. In English it means...

**FoolOne:** My English name is Brave Eagle.

**Ruth:** Brave Eagle. It seems I have heard that name before. Well, I probably better get unpacked.

**Tom:** Me too.



**FoolOne:** Me too. *{FoolOne heads for Tom's cabin.}*

**Tom:** Oh, no, you don't. These cabins are only made for one person, and that one person happens to be me.

**FoolOne:** Fine! I can take care of myself!

**Tom:** Good.

**FoolOne:** Fine.

*{Ruth leaves. Tom turns back to face FoolOne.}*

**Tom:** Brave Eagle, you know darn well that Át'éégóó means "The Fool."

**FoolOne:** Well, you weren't born with the name of Tom.

**Tom:** Still, you had no right to use the name of someone as great as Brave Eagle.

Blackout

### **Act I Scene 3**

*{There is a short blackout to indicate a time change. When the lights come up, FoolOne is sleeping in the deck chair. As Bill and Jack come in, he assumes his wooden Indian pose in the deck chair.}*

**Bill:** Who put the stupid Indian in the chair again? I swear people move him all over this ship. Come on. Help me stand him up.

*{Bill and Jack stand him up by Tom's cabin door. Bill then pulls back and whacks FoolOne.}*

**Jack:** Why do you always do that when you go by?

**Bill:** Mr. Gordon taught me that it is a good way to relieve stress. Half of my stress comes from finding this stupid Indian all over the ship and having to move him back here. These Olympic athletes really have a weird sense of humor. Besides, it's supposed to bring good luck.

**Jack:** I still say that Indians can make inanimate objects come to life. And if he ever does come to life, he's going to be really mad.

**Bill:** Don't be so ridiculous.

*{Music underscore will follow until Jack goes off.}*

**Bill:** I see a few spots on this deck you need to scrub before the party.

**Jack:** Sure, Boss.

*{Jack gets a bucket and kneels down and starts to scrub the floor with his back to FoolOne. Bill walks by FoolOne and stops and slaps him again. He then turns around to tie his shoe with his back both to FoolOne and to Jack. FoolOne looks to make sure no one is looking and then kicks Bill in the backside. Bill, thrown flat on the floor, jumps up mad. Jack is still scrubbing the floor, oblivious to what has happened. Bill, thinking Jack is the one that did it, walks over and takes the scrub sponge from Jack and whacks him across the face with it, then walks off stage right. Jack gets up and stomps off stage right. Ruth comes in from stage right.}*

**Ruth:** Brave Eagle, I brought you a muffin.

**FoolOne:** *{Coming out of his wooden Indian pose.}* Oh, thank you, Miss Olsen. I'm glad it's you.

**Ruth:** *{Laughs.}* How did you sleep?

*{Tom comes out.}*

**FoolOne:** Oh, fine. Those deck chairs aren't too bad. I'm tired from standing half the night while the steward hid around the corner to try to find out who keeps putting me in the deck chair.

**Ruth:** *{laughs}* I hear you've been roaming around the ship hiding in places and scaring people.

**FoolOne:** I did **not** go into the girls' bathroom. Those friends of Tom's put me in there. I didn't dare come out for fear someone would be watching. It wasn't my fault that lady got scared and passed out when she opened the door.

**Ruth:** I heard the steward was mad at that one.

**FoolOne:** He whacked me about ten times to relieve his stress. I swear, someday I'm going to have the scalp of that head steward. I'll take it right after I get Tom's for putting him up to whacking me every time he goes by.

**Ruth:** *{laughs}* I thought you might like to read the article I wrote about the Olympic team.

**FoolOne:** *{Taking the article and starting to read.}* "There have been many fun experiences on the Olympic ship, but there is no excitement that holds a candle to the excitement the Indians have in competing in the Olympics. According to Tom Gordon, competing in the Olympics is a chance to show the world..."

**Tom:** Very funny, Oodzii. You know you can't read. Give me that. *{Tom starts to read.}* "There have been many fun experiences on the Olympic ship, but there is no excitement that holds a candle to the

excitement the Indians have in competing in the Olympics. According to Tom Gordon, competing in the Olympics is a chance to show ...”

*{Tom stops, shocked, realizing that he read the same words as FoolOne.}*

**Ruth:** It looks to me like he can read. By the way, Oodzii, where did you learn to speak such fluent English?

**FoolOne:** In New York.

**Tom:** *{Laughs}* Oh, right. Real funny.

**Ruth:** *{To Tom}* Well, where, then?

**Tom:** *{A bit shocked as he thinks about it.}* I don’t know. I never thought about it until you mentioned it. I never knew he spoke English until I got on this ship.

**Ruth:** Oodzii, will you be my guest for dinner in Sweden?

**FoolOne:** *{Bowing}* I would be honored.

**Ruth:** Do you have any place in particular you would like to go?

**FoolOne:** How about we go to the Blue Bay Restaurant?

**Tom:** *{Sarcastically}* Sure, like you’ve been in Sweden before.

**Ruth:** *{Ignoring Tom.}* You’ve got to be kidding! That’s one of my favorite places, too, and I also love their Blue Bay Norwegian Crab.

**Tom:** *{Shocked}* Hold on! You mean to tell me there is a place called the Blue Bay Restaurant that serves a dish called Blue Bay Norwegian Crab?

**Ruth:** Yes. I ate there once when I was here as a guest of the king.

### **Have You Ever . . .**

**FoolOne:** *Have you ever, ever eaten at the Norwegian Blue Bay café?*

**Tom:** (Spoken) Like you have really been to . . .

**FoolOne:** *There’s no place I know where food is quite so fine*

**Ruth:** *Yes, I love the crab that they serve there each day.*

**FoolOne:** *All their seafood is delectably divine*

**Tom:** You mean there is such a place?

**FoolOne:** *Have you ever seen an Arab racing a camel in desert sun?*

Ruth: *Yes, I did one time when I was in the Middle East*

**FoolOne:** *Their funny looking, but wow, they can run*

Ruth: *I admit that, but they are an amazing beast.*

**Tom:** (Spoken) Oh, come on. You've never seen a camel, FoolOne.

FoolOne: *Have you ever eaten dinner down in Chinatown?*

Ruth: *Are you kidding, Chinese cuisine is my most favorite food.*

FoolOne: *Yes, their chicken and their pork are the best to be found.*

Ruth: *I agree there's nothing that is quite as good.*

Tom: (Spoken) FoolOne when were you in Chinatown?

{Ruth and FoolOne dance as they speak the next .}

FoolOne: *Have you ever been to Spain and danced the Flamenco?*

Ruth: *Once I did, and I bought some castanets that day.*

FoolOne: {Dancing with Ruth and speaking romantically}

*On a starlit night, have you danced the Bolero*

Ruth: *Once when I was young. That's as good as life can get.*

*(Dance interlude as FoolOne and Ruth dance.)*

FoolOne: *Have you eaten pasta at an Italian sidewalk café?*

Ruth: *Yes, there were so many fancy things to see and eat.*

*I spent summer there, but it was just like a day*

FoolOne: *I love the gondola floating down a Venice street.*

Tom: This is absolutely crazy!

Ruth: *Have you seen a German castle, or have you walked along the Rhine?*

FoolOne: *Yes, and that is when I tasted my first sauerkraut.*

Ruth: *I was there a while, and the pleasure was mine*

FoolOne: *I sat for hours and admired the Brandenburg Gate.*

Ruth: *From the wild west to Paris*

FoolOne: *From spaghetti to ballet*

Ruth: *There's so much to experience.*

FoolOne: *You always need another day.*

Ruth: *Visiting different cultures and meeting people is grand.*

FoolOne: *Our cultures don't define us, but we are unique.*

Ruth: *We're all brothers and sisters no matter our land.*

FoolOne: *Or the color of our skin or what we speak.*

Ruth: *Have you ever,*

FoolOne: *Have you ever,*

Both: *Have you ever been!*

**Tom:** Hold it! Hold it! Oodzii, you expect us to believe you were ever in Paris, let alone Sweden? So you read about these places, and now you're trying to pass yourself off as a world traveler? Ha! And how are you going to get ashore without a passport?

**FoolOne:** Who says I don't have one?

**Tom:** *{Sarcastically}* Oh, right.

*{Bill comes running on, and FoolOne acts like a wooden statue.}*

**Bill:** We're there! Everyone, come on. We're at Sweden!

*{Everyone comes running in as the music starts. A ship horn sounds. During the song, Bill and Jack bring in food trays with sandwiches and crackers. FoolOne is in his wooden Indian pose. Every time they are near him with a tray he grabs something to eat from their trays. People could set their food down on him as a place to set drinks and food as they wave and celebrate. FoolOne could take bites of their food.}*

*{Hannes comes on from stage right. He speaks and sings in a strong Norwegian accent.}*

### Sweden / Olympics

**Hannes:** Welcome to Sweden. I am Hannes, captain of Norwegian Olympic team. I will show you to your quarters.

*{The music builds as they form two lines. One of the athletes goes off stage right and comes in with an American Flag (48 stars if possible). The person with the flag goes to the front of the line. Hannes goes to the front and all march off, following him, with Ruth behind. She waves at FoolOne as she leaves, he looks to make sure no one is looking and waves back, then he starts to sneak off, stopping to pose as an Indian if anyone goes by. The music changes to an Olympic fanfare. The lights fade.}*

## Act I Scene 4

*{For the scene change, the music changes from the Olympic type fanfare, to "Proud, Proud, People" to help make the scene change and time. The scene is at the Indian camp. Flower comes running in from stage right carrying a newspaper. Tacoma is sitting on a stump on stage.}*

**Flower:** Father, Tom won! He won! The King of Sweden pronounced him the world's greatest athlete. Look!

**Tacoma:** *{Refusing to look}* Let's hope he is smart enough to come home and not let white man's glory destroy him.

**Flower:** He has brought great honor to us. The Olympic team picture is on the front page.

**Tacoma:** Let me see. *{Flower hands him the paper. As he looks at it, he lets out an angry yell.}* What is FoolOne doing in picture? Read to me.

**Flower:** The picture caption says: “The Olympic team, with their mascot, Tom Gordon’s wooden Indian. Tom Gordon was declared the world’s greatest athlete by the King of Sweden.”

**Tacoma:** How dare FoolOne go and dishonor us! Tom brings us honor, and FoolOne bring us dishonor.

**Flower:** Perhaps he went to help.

**Tacoma:** Help! What help can he be? I do not want him to ever step foot inside our village again.

**Flower:** But Father, he’s one of us.

**Tacoma:** He’s not one of us. He may have been at one time, but he is not one of us now.

**Flower:** Why do you hate him so?

**Tacoma:** That is not your concern. Go now and help prepare for the day of feasting when Tom shall return.

*{Lights fade out}*

## **Act I Scene 4**

*{Lights are off only long enough to indicate a time change. Flower and Tacoma go off in the dark. Flower comes on stage left, carrying wood and humming.}*

### **Come Home to Me**

*{As the song ends, Tacoma comes in and sees her working hard.}*

**Tacoma:** You are very busy tonight.

**Flower:** Tonight is the night Tom comes home. We will have a great feast.

**Tacoma:** We have expected him for many moons. Why do you say tonight will be any different?

**Flower:** Messages came that he is on the iron horse and will be here tonight.

**Tacoma:** He should have been home much sooner. He should have not traveled with white man as if he is some strange animal for all to stare at.

**Flower:** It was all part of winning. People everywhere wanted to congratulate the winners.

**Tacoma:** A man who seeks the honors of others loses his honor and place among the creations of The Great Spirit, because he forgets who he is.

### Seeking Honor

**Flower:** Tom won't forget.

**Tacoma:** We will hope not.

*{Voices are heard off stage right. You can hear Tom's voice as well as others. The celebration music begins.}*

**Flower:** They are here! I will run and get the others.

*{Flower takes off stage left. Tom comes in, followed by Ruth.}*

**Tacoma:** The great Tom Gordon has returned.

**Tom:** I have returned, Tacoma, and I have won.

### I Have Won

**Tacoma:** You have won, but have you conquered, or have you been conquered? Why did it take you so long to return?

**Tom:** There were many things that happened after the Olympics so I couldn't come home.

**Tacoma:** Couldn't or wouldn't?

*{Tom pauses a minute and looks at Ruth, then continues.}*

**Tom:** I have brought a friend. This is Ruth Olsen of the Global News. She has come here to meet our people and do a story on our life here.

**Ruth:** *{Reaching out her hand.}* It is a pleasure to meet you, Chief Tacoma. I have heard much about you.

**Tacoma:** *{Not moving or taking her hand, eying her over very carefully.}* We are not desirous of you doing a story here.

**Tom:** But Tacoma, it will help people to understand us.

**Tacoma:** What people? White people?! People who want nothing more than to destroy us?

**Tom:** That is in the past. We must work for better understanding of one another.

**Tacoma:** Why must we? So we can become like them? No. This is not to be. We will only destroy ourselves if we try to become like them. This is... *{Tacoma pauses as FoolOne comes on stage right carrying luggage.}* What are you doing here?

**FoolOne:** Tacoma, I...

**Tacoma:** You are not welcome here.

**FoolOne:** But, Tacoma, I...

**Tacoma:** You have brought nothing but disgrace. Pretending to be a wooden Indian.

**FoolOne:** But, Tacoma. Let me explain. I just...

**Tacoma:** Enough. You leave my sight. The next time I see you, I will set my dogs on you and not call them off.

*{Tacoma looks at Tom and Ruth, and then, quite dejectedly, goes off stage right. As he does. Flower comes running on from stage left.}*

**Flower:** Tom! Tom!

*{She runs to him excitedly and is just about to throw her arms around him when she sees Ruth and pauses. Tom puts an arm around Flower as he introduces Ruth.}*

**Tom:** Flower, I would like you to meet a friend of mine. This is Ruth Olsen from the Global News. Ruth, this is Flower.

**Ruth:** *{Reaching out her hand.}* I have heard so much about you. *{Flower carefully takes her hand, looking at her father as she does. He does not seem to approve.}* Maybe I could ask you a few questions?

**Tacoma:** *{Stepping between them.}* We do not have time for questions. You may stay for the night while we feast to the arrival of Tom Gordon, then on the morrow you go. Come. I will show you where you can stay.



*{Tacoma exits stage left. Tom and Ruth grab their bags and follow. Flower starts to lay out blankets for the men. As she does, FoolOne comes in. He sees Flower and carefully looks around.}*

**FoolOne:** Is Tacoma gone?

**Flower:** Yes.

**FoolOne:** I only came to get my bags.

**Flower:** Are you not going to stay for the feast?

**FoolOne:** Tacoma says I am not welcome.

**Flower:** He was very mad when he saw the picture of you. *{FoolOne grabs his bags and starts to head off stage right when Flower calls him back.}* FoolOne?

**FoolOne:** Yes?

**Flower:** Has Tom become like Father said?

*{Music starts for "We Fear What We Don't Understand"}*

**FoolOne:** What do you mean?

**Flower:** Father says he may have become a white man.

**FoolOne:** And what does it mean to become a white man?

**Flower:** Well, it means... *{After a short pause.}* I don't know.

**FoolOne:** Then are you afraid of something you don't understand?

**Flower:** I guess so.

### **We Fear What We Don't Understand**

**FoolOne:** It was the white man's fear of what they didn't understand that caused them to kill our people, and it was our fear of what we didn't understand that caused us to kill theirs. It is only by coming to understand each other that we can live together, because true understanding is color blind, while fear judges men by any difference. No, Tom Gordon has not become a white man, but he understands them more.

*{Voices are heard off stage left.}*

**Flower:** You better go so Father does not find you here.

*{FoolOne does not leave, but moves into the shadows as Tacoma, Tom and other men come in and start to sit on the blankets Flower has laid out. Ruth comes in and is about to sit by Tom when Flower comes forward and grabs her arm. She tries to indicate that women do not sit in the circle with the men. She tries to offer her a blanket outside the circle but she pulls away and sits down by Tom. Tacoma shows his disapproval by standing and turning away from her. As Tacoma starts to speak, FoolOne moves to where he is not seen by Tacoma, but seen more by the audience, and stands quietly. As Tacoma starts to speak, a messenger, dressed to be from a telegraph office, comes in. He goes to Flower, and you can see him ask her something. She then points at Tom.}*

**Tacoma:** Tonight we have come together to feast the return of a brother. We hope he is still our brother, but of this only time will tell. He has shown to the white man's world that an Indian can be strong and that the Great Spirit has given to us... *{Tacoma is interrupted as the messenger comes forward to hand the telegram to Tom. Tom reads it, and as he looks up, Tacoma asks:}* What is this message from the world of the white man?

**Tom:** The Olympic commission has received word that I played professional sports for money, and they want me to come speak for myself in New York to decide if I must return my medals.

**Tacoma:** It is much as I expected. The white man will want to take away your awards because you are an Indian.

**Ruth:** Tom, did you play professional sports?

**Tom:** I am not sure what you mean. I played baseball one summer.

**Ruth:** Were you paid?

**Tom:** Only enough for food and housing.

**Ruth:** Was your name Tom?

**Tom:** No. I took Tom as my name among the white man. My name was really "Bits Adi Niliid."

**Ruth:** That's the key then.

**Tom:** I don't follow you.

**Ruth:** You just explain to them that back then you were a man from a different world. You are now really a different man. I'll go with you to New York to help you. We must leave first thing in the morning.

**Tom:** But I just got home.

**Ruth:** The sooner we can respond to their request, the better it will be for you. I'm going to go compose a letter to my editor to see if I can help make some contacts for you.

*{Ruth goes off stage right.}*

**Tacoma:** So perhaps the great Tom Gordon has not really returned to us after all.

**Tom:** I just need to go to New York to do this one thing, and then I will be back.

**Tacoma:** Then there will be another thing and another that takes you away. And what are you going to do in New York? What are you willing to give up to keep the honors the white man has placed upon you?

**Tom:** *{A bit angry.}* What do you mean by that?

**Tacoma:** I mean that some honors you are born with, and some you earn. Are you willing to give up what the Great Spirit made you, to become what the white man is making of you?

**Tom:** A man can be both.

**Tacoma:** Can he? If a man is honest with himself, can he truly be what the Great Spirit has made him to be, and still reach for the honors man can bestow?

**Tom:** I think he can.

**Tacoma:** We shall see. You must go now to prepare for the trip to New York.

**Flower:** But Father, what about the homecoming feast?

**Tacoma:** Until Tom Gordon is really home, there is no reason to have a homecoming feast.

*{Tom leaves to get ready to go.}*

**Flower:** But Father, he has made us proud.

**Tacoma:** Has he? He has won in a world in which he does not belong. What pride can there be in that?

**Flower:** The world is different, Father. We must learn to understand them.

**Tacoma:** Why?

**Flower:** Because they can't understand us if we don't try to understand them.

**Tacoma:** We do not need to understand them, nor do I care if they understand us.

**Flower:** But Father...

**Tacoma:** *{Getting somewhat angry.}* No, Flower! There are certain things that must never change. If Tom Gordon goes to the world of the white man and chooses the white man's honors over what he is, he will no longer be one of us, and you will marry Running Deer.

**Flower:** But I don't love Running Deer.

**Tacoma:** There are more important things than love.

**Flower:** Like what?

**Tacoma:** Like honor.

**Flower:** What honor is there to live a life of sorrow and remorse?

**Tacoma:** *{Very angry now}* That is enough. You will do as I say.

*{Flower looks at her Father for a brief second trying to control herself, then breaks into tears and runs off stage left. As she leaves, FoolOne, who has been standing in the shadows starts off stage right.}*

**Tacoma:** Fool One! What are you doing here? I thought I told you to leave.

**FoolOne:** I am leaving now.

*{FoolOne starts to leave.}*

**Tacoma:** You disagree with me don't you?

**FoolOne:** I suppose it does not matter whether I agree or disagree.

**Tacoma:** I am only thinking of what is best for my daughter.

**FoolOne:** And it is best for her to marry one she does not love; one who may not love her?

**Tacoma:** It is best for her to marry one who is truly of her own people. Anything else would bring dishonor to her. But then, what would you know about honor?

**FoolOne:** Perhaps more than you know about love.

**Tacoma:** You will leave. Now!

**FoolOne:** I will get my bags and be gone.

*{FoolOne exits stage right. Tacoma watches him as if anger is building in him. He then turns toward the audience and lets out an angry yell falling to his knees and slamming his fists to the ground. He then looks up as if searching the heavens to pray.}*

**Tacoma:** What am I to do? Oh, Great Spirit, why have you forsaken us? Our people live in poverty and despair. What has happened to us? What honor we have comes from a past that has no future. What am I to do? What am I to do?

### **Oh, Great Spirit (Tacoma's Lament)**

**Tacoma:**  
*Oh, Great Spirit, Oh, Great Spirit,  
Where are you now?  
From us, have you turned away?  
Have we offended you somehow?  
Won't you help us now, I pray?*

*{Song reprise crescendoes to intermission.}*

### **Intermission**

## **Act II Scene 1**

*Flower enters from stage left, acting as if she is trying to avoid her father. She starts calling off stage right in a cautious way, as if she does not want to attract the attention of her father.}*

**Flower:** FoolOne? FoolOne?

**FoolOne:** *{Coming on from stage right carrying his bags.}* Flower, what is it?

**Flower:** Father has said that if Tom makes a decision that shows he cares more for the honors of the white man than for being an Indian, that he will make me marry Running Deer.

**FoolOne:** I heard.

**Flower:** I can't marry Running Deer. I can't. Tom has got to make the right decision.

**FoolOne:** A man can not take the agency from another. This has got to be Tom's decision.

**Flower:** But can't you help him to understand?

**FoolOne:** Tacoma has already made me unwelcome in the village. If I interfere...

**Flower:** *{Begging}* Please?

**FoolOne:** *{Pausing and looking as if he is thinking deeply before answering}* I will do what I can.

**Flower:** *{Falling into FoolOne's arms crying.}* Thank you. Thank you.

*{There is a noise off stage, and they know Tacoma is coming.}*

**Flower:** *{To FoolOne}* You better hurry. Father is coming.

*{FoolOne exits as Tacoma enters}*

**Tacoma:** Is Tom gone?

**Flower:** Yes.

**Tacoma:** And that woman from the world of the white man?

**Flower:** Yes.

**Tacoma:** And that, that . . .

**Flower:** FoolOne is gone, too. They are all gone.

**Tacoma:** Good. We can be ourselves again.

**Flower:** But what are we, Father?

**Tacoma:** We are a people, proud of who we are and where we have come from. We are a people who have been driven and killed by the white man. Our pride in who we are will never be destroyed.

**Flower:** But if we don't learn to understand them so they can understand us, are we not destroying ourselves?

**Tacoma:** You speak like FoolOne.

**Flower:** FoolOne says that we fear what we don't understand. He says there is good in them as there is in us, and there is bad in us as there is in them.

**Tacoma:** You will never speak of that fool again in my presence!

**Flower:** *{Starting to cry}* I used to think you were so wise. Now I think he is wiser than you.

*{Flower runs off stage right, crying.}*

**Tacoma:** My daughter, my own sweet daughter, the one who used to think I could do no wrong, now looks at me as if I am the fool. What has happened?

*{As Tacoma sings, Flower comes on in a spotlight in another part of the stage as if she is in another place as she sings her part.}*

### **Piggy Tails And Braids**

**Tacoma:**

*Piggy tails and braids, piggy tails and braids  
Life was simpler when she wore piggy tails and braids  
Then as her dad, I could do no wrong  
But those days have gone away  
Now there's someone else, for whom her arms long  
How quickly the time has passed away*

**Flower:**

*Why can't he realize I must make my own decisions for me  
Why can't he see that I love him, even when we disagree  
There are times that a woman must decide  
My life should not be determined by his pride  
Why can't he see that loving means knowing when to let go  
Why can't he see that it's the only way to grow*

*{Then both sing their own verses at the same time.}*

*{Flower goes off. Tacoma stays there for a brief time, then slowly walks off stage left.}*

## **Act II Scene 2**

*{The scene will open with the Olympic type fanfare theme music to set the stage for the scene. It is set up with some rows of chairs and a table with a few chairs for the Olympic Committee members. There is a clock, possibly a grandfather clock, that is clearly visible. Ruth comes in with Tom, and they are pretending they are talking. FoolOne comes in a minute later, but before they start talking, so he can overhear the conversation.}*

**Ruth:** Here's the plan. I have talked to the Olympic Committee. I explained that you were an Indian and knew nothing of these rules. They said they could overlook the rules on one condition.

**Tom:** What is that?

**Ruth:** They said if you were then an Indian and now in the world of the white man, they would consider you as a whole new person.

**Tom:** But that would require me to denounce my Indian heritage.

**Ruth:** What does it give you anyway?

**Tom:** It's who I am.

**Ruth:** But it is not who you can be. Tom, you've got the whole world ahead of you. Don't throw it away for something that is nothing more than a name.

**Tom:** What do I have to do?

**Ruth:** When they ask you if you played professional ball, you just tell them that when you played, you were, what was your Indian name?

**Tom:** Bits Adi Niliid.

**Ruth:** Right. Tell them that was who you were then, but now you are Tom Gordon. My editor, who is my father, and I have contacted all of the committee and others involved, and we worked it out that this would be sufficient. You got it?

**Tom:** All right, I got it.

**Ruth:** *{Turning to leave, sees FoolOne}* Oh, hi, Brave Eagle. It's nice to see you again.

*{FoolOne smiles and bows, but says nothing. Ruth leaves, and Tom turns to face FoolOne.}*

**Tom:** What are you staring at?

**FoolOne:** You aren't going to do what she says, are you? Tom, you are an Indian first and foremost. Tacoma may be wrong about many things, but he is right in that that is what the Great Spirit made you.

**Tom:** *{Angrily}* What do you know of it? You've never done anything worth mentioning. You've never lost anything you cared about. No one would even know if you were gone. I, for one, wouldn't care, and some might be glad.

**FoolOne:** *{Hurt}* Tom, you can't do what she asks.

**Tom:** *{Angry, yelling}* Why can't I?

**FoolOne:** *{Getting a bit angry himself}* Because you would be turning your back on your people. You would be saying the medals were more important.



**Tom:** I worked hard for them. And what's in a name anyway?

**FoolOne:** It's more than a name. It's who you are.

**Tom:** *{Really yelling angrily.}* Just leave me alone! No one asked you to be here!

*{FoolOne starts to leave as Ruth enters. As Ruth goes to Tom to speak, FoolOne stops as if struggling with things and listens to what she says.}*

**Ruth:** It is all set. Just remember what I told you.

**Tom:** I'll remember.

**Ruth:** Good. I'm going to go and prepare some news articles to explain that you really aren't the same person to get into the newspaper. *{Leaving, and talking to FoolOne.}* It's so nice of you to come and support Tom.

*{FoolOne only again smiles and nods. Ruth leaves.}*

**Tom:** I thought you were leaving.

**FoolOne:** Tom, I need to apologize. I was wrong. This has got to be your decision and yours alone.

**Tom:** All right, you've said it. Now leave.

**FoolOne:** May I show you something first.

**Tom:** What is it? *{FoolOne reaches in his shirt and pulls out a medal that is around his neck. He unbuckles it and hands it to Tom.}* What is it?

**FoolOne:** Read it.

**Tom:** *{Turning it over.}* "Presented to Brave Eagle by King Gustaf of Sweden for outstanding horsemanship." Where did you get this?

**FoolOne:** Do you know who Brave Eagle is that it mentions?

**Tom:** Sure. Everyone has heard about the famous Indian horse rider, Brave Eagle. He traveled with the Buffalo Bill Wild West Show. He made the Indians proud. It has been said there never has been a man who could work with horses like Brave Eagle. As young boys, we often pretended we were him. *{then suspiciously}* So where did you get this medal? Did you steal it?

**FoolOne:** *{Angrily}* I have been called a lot of things Tom, but I am not a thief.

**Tom:** Then where did you get it?

## Will You Listen

**FoolOne:** *Will you really listen if I tell you what you ask,  
Or will you simply judge me based on what you see?  
For there can even be wisdom in the simplest things of all  
And maybe, yes, just maybe, the fool is not me*

*What makes a man a fool is when he thinks that  
He can't learn from every person that he meets.  
For there is a slice of wisdom that's instilled within us all  
From the smallest little baby down to the oldest man.*

*If a man's different from you, that doesn't make him bad  
No more than one like you is always good  
A wise man will seek wisdom from each encounter that he has  
As he, himself, tries to likewise be understood,  
Understood.*

*Will you really listen if I tell you what you ask,  
Or is a fool not worth your time what you see?  
Life has taught me some lessons that might help you decide  
And maybe, yes, just maybe, the fool is not me.*

**Tom:** I will listen.

**FoolOne:** Many years ago, twin boys were born. One of them was named Brave Eagle.

**Tom:** Wait a minute. Brave Eagle had a brother?

**FoolOne:** Twin brother.

**Tom:** Go on.

**FoolOne:** When they were but ten years of age, the white man's armies came in and destroyed all the orchards and crops of their people. Their people were a peaceful people. They had never fought except in defense. They soon ran out of food and were forced to surrender. The white man put their people in camps like a prison. There was much starvation and disease. The boys' grandparents died, as did their mother.

**Tom:** Were you in this camp?

**FoolOne:** Yes. The boys' father also fell sick, and the boys, too, were near to death. Some white settlers, the Johnsons, took pity on them and fed and cared for them through the winter. Brave Eagle began to see some good in the white man, though his brother never could feel anything but hatred for them.

**Tom:** That is why Brave Eagle joined the Buffalo Bill Wild West Show?

**FoolOne:** No. As their people were settled on the reservation, they each grew and found young ladies they loved. Brave Eagle's brother fell in love and married. Brave Eagle also loved a young lady. They spent many hours together. He felt he had nothing to offer her. For that reason, he joined the Buffalo Bill Wild West Show so he could make her proud and have something to offer her. He was gone longer than he expected. He got a bit too caught up in the glory and honor. When he finally did return, he found the young lady he loved had married another. She still thought of him as her dear friend and named him godfather to her son.

**Tom:** So with her married, he found no reason to stay and left?

**FoolOne:** No. He has lived here since then.

**Tom:** Then why haven't I met him? Surely I would know if he lived among our people.

**FoolOne:** Oh, but Tom, you do know him. You see, his brother, knowing of Brave Eagle's love and that he had gone to the world of the white man and lost her, changed his name.

**Tom:** That's impossible. Only a chief can change a name, and Tacoma is the... *{Suddenly Tom stops as it is beginning to sink in.}* Tacoma is Brave Eagle's brother?

**FoolOne:** Yes.

**Tom:** But what did he change his name to? Who is he?

**FoolOne:** He is now called FoolOne.

**Tom:** *{In total shock.}* You? But you're such a, such a ...

**FoolOne:** Fool? Tom, a man becomes what he thinks of himself and what he thinks others think of him. I felt a fool when what was most important to me was gone forever. I had given up something of great importance for something of little lasting value.

**Tom:** But the woman. *{pause}* The woman would be mother. Why did you never tell her?

**FoolOne:** She was already married. There are times when things are better left unsaid. Times when loving someone means letting go.

**Tom:** But you never married. Were there no others?

**FoolOne:** I never sought to marry. I could not bear the thought of my wife or children being called the wife or children of FoolOne.

**Tom:** I never knew. Flower never told me.

**FoolOne:** She does not even know I am her uncle. Tacoma will not let her talk to me much except in passing.

**Tom:** Tacoma calls you Bilasyana, or apple.

**FoolOne:** Tom, I have never given up my Indian heritage. I have just felt that the goodness of a people is not measured by the color of their skin, black, red, yellow, or white, but by what is in their heart. I have found good and bad in men of all colors. For those feelings, I do not feel a fool. What I did give up were the things that bring true happiness in life: love, and family. I traded them for praise, honor, and money. For that, I **am** a fool.

**Tom:** How could...

**FoolOne:** I am not going to tell you what you should do. That has got to be your decision and yours alone. But I give this medal now to you. *{FoolOne hands it to Tom.}* May it help you to choose more wisely than I have done.

**Tom:** I can't take it from you.

*{Music starts.}*

**FoolOne:** I have worn it these many years to remind me of who I am and the error I made. Tom, the world can give honors, and the world may remove them, but it can not take away what a man is inside. Only he can give that away on his own. When my father named me Brave Eagle, he told me something very important. He said:

### **Fly Like an Eagle**

FoolOne:

***Fly like an eagle my son.***

***Up to the sky, like an eagle my son.***

***The mountains are strong, standing proud and tall,***

***But the eagle soars high above them all.***

***Remember who you are, standing proud and strong,***

***For life will try to beat you down,***

***But if you're true to who you are,***

***In the end you'll own the crown.***

*Fly like an eagle my son.  
Up to the sky, like an eagle my son.  
The mountains are strong, standing proud and tall,  
But the eagle soars high above them all.*

*And when the dawn paints a golden sky  
And you behold the great expanse  
There is one star, set to guide your eye  
Then one day you'll have your chance.*

*Fly like an eagle my son.  
Up to the sky, like an eagle my son.  
The mountains are strong, standing proud and tall,  
But the eagle soars high above them all.*

*Yes, you must soar high above them all.*

*{Bill comes in, and FoolOne assumes his wooden Indian pose.}*

**Bill:** I see, Mr. Gordon, that you have brought your wooden Indian for good luck.

**Tom:** Yes, he's here. Do you work here, too?

**Bill:** Yes. I volunteer here at the Olympic center. I help maintain order. You can't have just anyone come into these meetings, you know.

**Tom:** Yes, I suppose that would be true.

**Bill:** Now, we don't mind you having your wooden Indian here, but we will need to move him back out of the road.

**Tom:** I understand.

*{Bill moves FoolOne. He puts him away from the sitting area where he can act his part unnoticed, but he is still very visible to the audience. While he is doing this, Ruth comes in.}*

**Ruth:** Everyone is coming now, Tom. I have the stories wired to the different papers. I even wired one specifically to your town. Now, remember what you have to say.

**Tom:** I remember.

*{Bill should now have FoolOne in place. All the people start to come in. Three men or women take their place at the head table. The athletes take their seats in the chairs.}*

**Olympic Committee Chairman:** Mr. Tom Gordon, would you please step forward. *{Tom stands and steps forward.}* This committee meets today to determine if you should have your medals removed for violation of Olympic rules. It has been brought to our attention that an Indian named Bits Adi Niliid played professional baseball. It has also been brought to our attention that this Indian was you. What have you to say for yourself?

**Tom:** *{Looks at Ruth as she motions encouragingly.}* Bits Adi Niliid was an Indian. Though I did many things as an Indian, I now know and am much different. My name is now Tom Gordon, and I am no longer ...

*{At this moment, Tom reaches in his pocket and pulls out the medal FoolOne gave him. Ruth is leaning forward in her chair, waiting. FoolOne has turned away as Tom has said his first lines as if he can't stand to watch. Tom is in deep thought and seems to be struggling with his decision. Background music, the refrain from "Fly Like An Eagle," plays, but the minute the Olympic Committee Chairman speaks, the music stops, as if breaking Tom out of his thoughts.}*

**Olympic Committee Chairman:** Mr Gordon, are you alright?

**Tom:** Sir, I have never been better. I am Bits Adi Niliid, also known as Tom Gordon. I am proud of being an Indian. I did not know of the rules, but I accept what must go with them, for *{looking at FoolOne, who smiles back}* the world gives medals and the world takes them away, but they can not take away what a man is inside.

**Olympic Committee Chairman:** You have answered nobly, Mr. Gordon. I must now confer with the committee. *{There is a brief moment as they confer.}* Mr. Gordon, if it were up to this committee, we would not be removing these medals. It is hard to punish someone for rules they knew nothing about, especially when the infraction was so minor. But as you know, competition and life in general are determined by rules. Without rules and guidelines, we would have nothing but chaos. We must request you turn in your medals. *{Tom turns in his medals.}* Thank you. *{Tom sits down.}* Hannes Normander, will you please step forward. *{Hannes comes forward.}* As the man who won second place, we now confer upon you the gold medal.

**Hannes:** Dear Honorable Olympic Chairman and members of the Olympic Committee. As an Olympic athlete, I decline this honor. Today Mr. Tom Gordon has answered that what a man is inside is greater than any medal of honor he may receive. Tom was the man who won these medals in true Olympic competition.

### **We Are Brothers (and Sisters)**

Hannes:

*We all are brothers, united we'll stand.*

*The earth is our planet no matter our land.*

*We'll stand shoulder to shoulder, heart to heart, hand in hand*

*We all are brothers, united we'll stand.*

*We all are brothers, united we'll stand.*

*I honor my brother, against whom I compete  
Whether I win or I lose in a competitive meet.  
To discredit opponents, ridicule, or malign  
Only dishonors ourselves as part of mankind.*

All:

*Oh! We all are brothers, united we'll stand.  
The earth is our planet no matter our land.  
We'll stand shoulder to shoulder, heart to heart, hand to hand  
We all are brothers, united we'll stand.  
We all are brothers, united we'll stand.*

Hannes:

*Friendship should stand stronger than silver or gold  
Another's name should our tongue safely hold  
More valuable than rubies or any wealth that's untold  
For the harmony of brotherhood can never grow old*

All:

*Oh! We all are brothers, united we'll stand.  
The earth is our planet no matter our land.  
We'll stand shoulder to shoulder, heart to heart, hand to hand  
We all are brothers, united we'll stand.  
We all are brothers, united we'll stand.*

Hannes:

*So I'll stand with my brother and honor his name  
Until the time comes when he gets his acclaim  
For I can not claim honor that is rightfully his  
It's only standing together do we all truly win*

*Oh! We all are brothers, united we'll stand.  
The earth is our planet no matter our land.  
We'll stand shoulder to shoulder, heart to heart, hand to hand  
We all are brothers, united we'll stand.  
We all are brothers, united we'll stand.*

All:

*I will stand with my brother and honor his name  
Until the time comes when he gets his acclaim  
For I can not claim honor that is rightfully his  
It's only standing together do we all truly win*

**Oh! We all are brothers, united we'll stand.  
The earth is our planet no matter our land.  
We'll stand shoulder to shoulder, heart to heart, hand to hand  
We all are brothers, united we'll stand.  
We all are brothers,  
Women: And we all are sisters,  
All: We all are brothers, united we stand.**

**Hannes:** Today, I, too, will stand with honor as his brother, not only in Olympic competition but as human beings united in fellowship upon this planet. May we see that peace and brotherhood stand stronger than the honors of men. Let them stay locked in a vault until that day when rules are changed so they can be given to him who rightfully deserves them. For this is what the Olympics are about. To remove animosity and differences and to celebrate our oneness in the true spirit of competition.

**Olympic Committee Chairman:** You have spoken honorably as well, Mr. Normander. I will confer with the other members of the committee. *{The confer a few seconds.}* Let it be known that this committee shall have the medals placed in a vault. Let them stand as a symbol of the true spirit of the Olympic games, the spirit of competition and true brotherhood. Let them remain there until the time when it is determined that both of these men are declared champions. We now adjourn this meeting.

*{Tom and Hannes come together and shake hands. Everyone gathers around them, congratulating them.}*

**Ruth:** Now I am going to have to print a retraction on my story that I sent out.

**Tom:** I hope you're not mad at me.

**Ruth:** You know what? I am actually very proud of you.

*{ Suddenly from stage left a telegram messenger appears. }*

**Telegram Messenger:** I have an urgent telegram for a Mr. Tom Gordon.

**Tom:** I am Tom Gordon.

*{The messenger gives him the message, then leaves stage right. Tom reads the message, looks at the clock, and immediately gets a sick look on his face.}*

**Ruth:** Tom, what's wrong?

**Tom:** It doesn't matter; it's too late anyway.

*{Tom throws the paper away.}*

**Olympic Athlete:** Let's all go celebrate. Hannes and Tom, you come with us.



**Tom:** I don't feel too much like celebrating.

**Olympic Athlete:** Oh, come on. It will be fun. We know a great place to eat.

*{As they start to move out, as soon as they have their back to FoolOne, he runs to the garbage and pulls out the paper and begins to read.}*

**FoolOne:** "Tom, We got a news article that says you will denounce your Indian Heritage. Tacoma has sworn to give Flower to Running Bear at 7:00 for a wife, the exact time you are to meet with the Olympic Committee. Please choose wisely. Your Friend, Red Fox." *{FoolOne shakes his head and looks sick. Suddenly, he brightens. FoolOne runs to stage left and starts to motion as if he is trying to get someone's attention. Ruth comes in from stage left.}*

**Ruth:** What is it, FoolOne? *{FoolOne hands her the note. She reads the note.}* Oh, no! We're too late.

**FoolOne:** But don't you get it? We are in New York.

**Ruth:** So?

**FoolOne:** They're farther west.

**Ruth:** What are you saying?

**FoolOne:** We are one to two hours ahead of them. I'm sure Tacoma won't think of that.

**Ruth:** I get it. We still have time. If I could hurry and get a retraction news article wired, we might be on time. I'll get right on it. *{She starts to head off stage left and then comes back in.}* Brave Eagle, the others are coming back.

*{She heads off stage right. FoolOne hurriedly gets into his normal frozen position. The Olympic athletes come in from stage right.}*

**Athlete 1:** *{Pointing at FoolOne.}* There he is.

**Athlete 2:** The photographer will be here soon. Let's get everyone in here for a picture

**Athlete 3:** This was a really good idea, having our Indian mascot in the picture.

*{Music starts. The athletes all gather around FoolOne. The photographer (old style camera) comes in and gets them set for the picture.}*

*[There is a reprise to We Are Brothers (and Sisters) as a reprise with a dance number in between.]*

*Through all of it, they can move FoolOne around as if he is part of or a prop in the dance, but he must stay stiff. It ends with a flourish out to the audience.*

*{Blackout.}*

## **Act II Scene 2**

*{The scene is back at the Indian camp. Tom and FoolOne come in carrying suitcases.}*

**Tom:** Do you think they got the news article?

**FoolOne:** I hope they did not see the one that has my picture in it.

**Tom:** Oh, come on, FoolOne. You are good wooden Indian. *{Some young people come in as Native Americans. They see FoolOne, laugh, and all assume the pose he used as a wooden Indian. FoolOne gives a growl and chases them out. Tom laughs.}* They've seen it.

*{Flower comes in.}*

**Flower:** Oh, hi, FoolOne. *{She covers a laugh.}* Nice picture.

**FoolOne:** Don't even start.

*{FoolOne looks at Tom and back at Flower, then kind of steps back behind Tom.}*

**Tom:** *{A bit embarrassed, thinking Flower is married.}* Hi, Flower.

**Flower:** Hi, Tom. It was a nice article about you. Nice picture, too, of all the athletes, and especially the wooden Indian. *{She smiles.}*

*{Tacoma enters stage left, unnoticed by them. His hand is bandaged up.}*

**Tom:** Flower I ... I *{He pauses, then looks at her and sees a bruise on her face.}* Your face is bruised!

*{He gently reaches to touch it, but she pulls back.}*

**Flower:** It's nothing.

**Tom:** How did you get it?

**Flower:** It's not important. Tom, the news article quotes an Indian named Brave Eagle who said that you were a true Indian. Tom, who is Brave Eagle?

**Tacoma:** *{In a strong, gruff voice.}* Flower! Leave us.

**Flower:** But, Father, I wanted...

**Tacoma:** Now!

*{Flower exits stage left. Tacoma sees FoolOne.}*

**Tacoma:** FoolOne, what are you doing here?

**FoolOne:** Tacoma, I...

**Tacoma:** I thought I told you to leave and never come back.

**FoolOne:** But Tacoma...

**Tacoma:** You bring shame to our people, our village, *{pause}* our family. I saw the picture. What a humiliation you are.

**FoolOne:** Tacoma, I was just trying to...

**Tacoma:** *{Screaming.}* Get out! If I ever see your face again, it may be your last.

*{FoolOne looks at Tom, back at Tacoma, then turns and leaves stage right. Tom obviously looks angry and disgusted with Tacoma.}*

**Tacoma:** You think I'm wrong.

**Tom:** No. I **know** you are.

**Tacoma:** You don't know him like I do.

**Tom:** Nor do you know him as I do. *{Looking at Tacoma's hand and obviously thinking Tacoma hurt Flower.}* And what did you do to Flower?

**Tacoma:** You are quick to judge.

**Tom:** Quick to judge! You say such things to me. You who have disowned your own brother.

**Tacoma:** I have no brother.

**Tom:** You have a brother. FoolOne, formerly known as Brave Eagle, is your brother.

**Tacoma:** He is not an Indian. He is a Bilasyana.

**Tom:** He is not an apple. He is more Indian inside than you are.

**Tacoma:** *{Bristling}* What do you know of it? You never saw the ones you loved die due to the cursed white man. Then to see your brother join them as some sideshow.

**Tom:** Was it not this cursed white man that save your lives?

**Tacoma:** We would not have needed assistance if it were not for the White Man.

**Tom:** It was a white man who stood in my defense at the Olympic Committee hearings. And it was your brother, whom you say is white, who helped me to understand that my Indian Heritage is greater than any honor of an Olympic medal. *{Pauses to let it sink in, then accusingly.}* Was it a white man who put the bruise on Flower's face? Was it a white man who forced her to marry a man whom she did not love?

**Tacoma:** Flower is not married.

**Tom:** *{Suddenly excited and humbled.}* Flower is not married? But I got a telegram that said you were going to give her to Running Deer.

**Tacoma:** Two things happened. We got a news article wired to us and signed by Miss Olsen and Brave Eagle.

**Tom:** Ruth and Brave Eagle! They did? What was the other thing?

**Tacoma:** In the pre-wedding celebration, everyone got drunk, and there were problems. There was a fight, and some people got hurt.

**Tom:** Well, that almost always happens.

**Tacoma:** I hate that tradition.

**Tom:** But how did that stop the wedding?

**Tacoma:** Running Deer became drunk and hit Flower.

**Tom:** *{Doubling his fists and showing his anger.}* Where is he? He'll answer to me.

**Tacoma:** *{Holding up his wrapped hand.}* He already answered to me. He barely began to gain consciousness this morning.

*{They both look at each other, then at Tacoma's hand and they both bust out laughing.}*

**Tom:** Tacoma, perhaps the White Man is not the only one who has bad traditions. Brave Eagle told me that what determines if a man is good or bad is not in the color of his skin, but what is in his heart.

**Tacoma:** Why do you continue to call him Brave Eagle when that is no longer his name?

**Tom:** When I was younger, I asked mother why she made him my GodFather.

### **To Think With Your Heart**

**Tom:** She told me that good men think wisely with their heads, but there are only a few truly great men, and they are the ones who think with their hearts. She said FoolOne was such a man. I finally understand what she means.

**Tacoma:** Would you be proud to claim him as your brother?

**Tom:** I would.

**Tacoma:** But look at what he has become.

**Tom:** Look at what we have made him out to be. I have begun to feel perhaps he is wiser than us all in what really matters. He does not look on the outside and see a person as red, white, black, or yellow; but he looks and sees a man or woman as capable as any other man or woman of doing good or bad. Is it this for which we have called him a fool?

**Tacoma:** Are you, too, becoming white on the inside?

**Tom:** I am a man on the inside. What is inside a man has no color. I have learned that all men and women are the same. Do white men hold only bad traits, and Indians hold only good? I have been to a white man's wedding celebration, and I have not seen him beat the woman he is about to marry. Or perhaps you feel all of our ways are perfect?

*{This really makes Tacoma think. There is a bit of silence.}*

**Flower:** *{Standing on the edge of stage right.}* Father?

**Tacoma:** You can come in now, Flower.

**Flower:** *{Holding out the newspaper.}* Tom, who is Brave Eagle that the newspaper quotes, saying you are truly an Indian?

**Tom:** *{Looking at Tacoma, then back at Flower.}* He's a friend.

**Tacoma:** *{As if realizing how wrong he was.}* He is more than that. Tom, I want Flower to meet Brave Eagle. Would you please go get him?

**Tom:** Gladly!

*{With a huge smile, Tom exits stage right.}*

**Flower:** Brave Eagle is here?

**Tacoma:** Brave Eagle has always been here.

**Flower:** The famous Brave Eagle of which we heard so much about for his skill with horses?

**Tacoma:** Yes.

*{Tom comes in with FoolOne. FoolOne looks at the ground as he stands in front of Tacoma.}*

**Tacoma:** Don't lower your eyes to me, Brave Eagle. It is I who should be ashamed. *{Tacoma extends his right hand.}* I offer my hand as a sign of friendship, my brother.

**FoolOne and Flower {Together}:** Brave Eagle!? Brother!?

**Tacoma:** Flower, I want you to meet, Brave Eagle, my brother and your uncle.

**FoolOne:** It has been a long time since you have called me your brother.

**Tacoma:** A long time that should not have been.

**Flower:** I don't understand.

**Tacoma:** Perhaps after you and Tom marry tonight he can explain it to you.

**Flower:** Tonight?

**Tacoma:** Do either of you have an objection?

*{Together}* **Tom:** No!

**Flower:** No!

**FoolOne:** Hey, I can be the best man.

**Flower:** *{Giggling}* Maybe he can stand in his wooden Indian pose at the door and be the greeter, too.

**FoolOne:** Very funny.

*{From off stage, Bill can be heard calling. As he comes on, FoolOne goes into his wooden Indian pose. Tom and Bill stand so Bill has his back to FoolOne.}*

**Bill:** Mr. Gordon? Mr. Gordon? Oh, there you are. I was out this way and thought I would stop by for a visit.

**Tom:** A bit out of the way, isn't it?

**Bill:** Well I actually have two requests.

**Tom:** Yes?

**Bill:** First, I was wondering if I could get your autograph.

**Tom:** Sure.

*{Bill hands Tom a piece of paper and a pen, and Tom signs the paper.}*

**Bill:** Secondly, I really got so I enjoyed your wooden Indian. *{Bill goes up and slaps FoolOne}* He's a great way to take out frustration, if you know what I mean. I was wondering if you would sell him to me?

*{Flower and Tacoma really enjoy this next part.}*

**Tom:** How much do you think he would be worth?

**Bill:** *{Looking at FoolOne and walking around him, trying to get him for a low price}* Well you do have to admit he is about as ugly as you can get. His paint job is peeling, he's old and wrinkled, and he has a real vacant stare. Still, for sentimental value, I could probably offer you twenty dollars for him.

**Tom:** I think I might sell him. *{Now with their backs to FoolOne, FoolOne really makes a shocked face at this.}* But, I think that we might ask him.

**Bill:** You don't mean to tell me you actually believe that inanimate objects can come to life?

**Tom:** You would be surprised. Let's try a magic phrase. Say, "Nayal", then ask him if he wants you to buy him.

**Bill:** Oh right. Whatever. Nayal. Would you like me to buy you?

*{FoolOne just stands there.}*

**Tom:** You've got to say it with more feeling. Like you really mean it.

**Bill:** Why don't you say it for me?

**Tom:** Then I would be the one to see him come to life and you wouldn't. Try it again.

**Bill:** *{With lots of hand motion and all}* Nayal. *{Turning back to Tom}* See it didn't work.

*{Tacoma hands FoolOne a tomahawk while Bill has his back turned.}*

**Tom:** Sometimes it takes a minute. Ask him if he wants you to buy him.

**Bill:** *{Turning back to look at FoolOne who is still standing still}* Do you want me to buy you?

*{FoolOne, acting as if he suddenly comes to life, lets out a war whoop and swings the tomahawk, which Bill ducks.}*

**Bill:** I take it that means no!?

**Tom:** Are you speaking to me?

**Bill:** *{Panicked}* No! The wooden Indian. He's alive!

**Tom:** He is? What did he say?

*{FoolOne lets out another war whoop and chases Bill, who heads off stage left. Tacoma's dogs start barking, and FoolOne comes running back on, now followed by Bill, then FoolOne stops and turns and faces Bill, holding the tomahawk threateningly.}*

**Bill:** *{Letting out a scared laugh.}* Uh, all those times I smacked you were just in fun, right? *{Then reaching out his hand.}* Friends?

*{FoolOne looks at his Bill's hand for a moment then lets out another war whoop and raises the tomahawk. Bill circles around Tacoma and Tom, and then heads off stage right with FoolOne close behind.}*

**Tacoma:** *{With a slight smile.}* You know, Brave Eagle hasn't changed much since we were kids.

**FoolOne:** *{Coming back on.}* Oh, that felt good! Tom, it's a good thing you weren't racing that steward right now. He's half way to New York City already. He would have lapped you.

**Tacoma:** Tom. Perhaps you should have that lady come and do a story on us. Perhaps it is time we tried to have more understanding with the white man.

**Tom:** Really?

**Tacoma:** Yes. Perhaps before we can gain a better understanding of the white man, we need to gain a better understanding of ourselves.

[Play ends with combination of "Proud, Proud People", "Fly Like an Eagle", and "We Are Brothers"]



Some historical content of the Wild West Show that FoolOne supposedly traveled with: The countries they traveled to include: England, Wales, Paris and France, Spain, Italy, Austria-Hungary, Belgium, Netherlands, Austria, the Balkans, Hungary, Romania, Ukraine, Poland, Bohemia (later Czech Republic), and Germany.

They became part of the Queen Victoria's Jubilee and performed for many royals including the crown princes of Austria, Sweden, Germany and Sweden, and the Duke of Sparta, the Duchess of Leinster, the Countess of Dudley, the Grand Duchess Serge of Russia, Princess Victoria of Prussia and Prince Louis of Baden, all attended by lords and ladies-in-waiting.

In Italy they did a performance for Pope Leo XIII who singled out the performers for a special blessing.

In Bologna and elsewhere, Wild West concessionaires introduced audiences to popcorn, giving them a lasting taste of American mass culture. (This could be a fun part of the song.)

As they headed north to Germany, where it was refashioned into an imperial circus billed as "Buffalo Bill's Wild West and Congress of Rough Riders of the World." The show expanded to include representatives of foreign troops, including Arabian and Syrian horsemen. Arabian and Syrian music could also add a fun touch.

<https://truwestmagazine.com/wild-west-conquers-europe/>

[https://en.wikipedia.org/wiki/Buffalo\\_Bill](https://en.wikipedia.org/wiki/Buffalo_Bill)

## VITA

Donna Howard received her A.A.S. in music at the age of 19, after which she took time off from her education to raise her family. In 2006, she returned to school at Brigham Young University – Idaho, where she earned her Bachelor of Musical Arts degree in 2008, majoring in clarinet performance and composition. After another few years, she was able to again return to school to pursue an online masters of music program at Stephen F. Austin State University in Nacogdoches, Texas, which was awarded to her in 2019. She has also taught Elementary Music Methods classes at BYU-Idaho and has performed a significant amount in local community events, along with writing and arranging music by request.

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