A Musical Play in Two Acts concerning
Daniel Boone and the founding of the
glorious Blue-Grass State of Kentucky.

Book and Lyrics by William Kaye
Music by Irving Schlein

KentucKy

A Dramatico-Musical Work
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(Renewal) 1953

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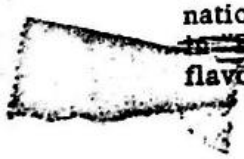
OTE ABOUT THE WRITERS:

William Kaye: As a participating (voting) member of ASCAP, have over 40 songs published, many of which are recorded on Victor, Columbia and Decca. "HAWAIIAN SUNSET" written in collaboration with Sammy Kaye and "GOTTA SEE A DREAM ABOUT A GIRL" with music by Mr. Kaye. Other songs have records and air-shots by Dinah Shore, Benny Goodman, Xavier Cugat, Glenn Miller and many others. ....Recently "The Baby Smile", a short story about the fight game appeared in a leading magazine. Have written texts for comic operas "Le Mariage Aux Lanternes" by Offenbach and "Der Apotheker" by Haydn. "Le Mariage Aux Lanternes" was recently performed over RCA-TV in color from Philadelphia. Both works have been recorded on Magic-Tone Long Play Records and have been favorably reviewed. This summer saw a performance of "The Ticket" a new American Opera for which I wrote the English libretto. This was performed at Woodstock Summer Festival by the Turneau Opera Co. Have written and produced 35 children's records....

Irving Schlein: As assistant to the late Kurt Weill, Mr. Schlein's work as a full-fledged composer is well-known. Hi activities also extend to conducting where he is known for his work in the road companies of "Silk Stockings" and other Broadway Hits. Mr. Schlein conducted the Kurt Weill musical "Lost in the Stars on Broadway. His extensive knowledge of folk-mus as well as successful work in the scoring of hit shows is brought to a climax in the music he has written for ~~"BLUE GRASS"~~ Kentucky

Floyd Worthington: Mr. Worthington is no stranger to the field of opera and the concert stage. His appearances at Town Hall, Carnegie Hall and his many out-of-town engagements at the nation's leading theatres have won him acclaim and hosts of friends across the nation. Floyd Worthington's dedication to his work in ~~"BLUEGRASS"~~ has given it the dignity and class flavor which only his talents can bestow.



Kentucky

A musical play in two acts concerning the events leading to the founding of the state of Kentucky.

The story begins with Daniel Boone's return from Braddock's war to his home in the Yadkin valley. His imagination has been stimulated by the tales of a new land lying to the West - a land the indians called "Caintuck". The stories have been of a rich land, lying in the heart of a magic valley, a field of the elk, the deer and the buffalo, and they have been told by an old friend who served beside him in the war - a man named John Finley. Together Daniel and John set out with a small party of adventurers to this new land. Their adventures, capture by the indians, hair-raising escapes are all a part of their struggle to settle in Kentucky. This is achieved at long last by an actual agreement with the Cherokees negotiated through Colonel Richard Henderson whose Transylvania Land Grant Co. is now enabled to send Daniel Boone to head a new expedition to Kentucky. The first settlement is in Boonesboro. The subsequent losing of title to land, the courageous fight of the settlers to regain their lands, the final triumph and recognition of their rights is an enduring part of the American story.

The music is authentically true to the period which it describes, colorful in its rhythms and folkish qualities. The score is an integral part of the story and is not just a group of unrelated songs. Each scene is advanced musically, and the whole is a refreshing approach to a musical score distinguished in its treatment of a theme which should prove an inspiration to men in these times where the growth and development of our country are a true mirror of the free mind. For the men who cut the Wilderness Trail to a new found freedom were pioneers not only of new lands - but of the free spirit. America is the only last hope of the free world. Its story must be told everywhere. Its history must be dramatized. The whole world must come to know that America is not only a country of high living standards - but a symbol of the freedom without which the human race can never find the fulfillment of its dream of peace.

The play is a vibrant, living document and certainly not prepared for a lecture hall. It is a story of adventure and love...with its humor and its tragedy...but above all, it is an important story. The meeting of Daniel and Rebecca is perhaps no different than the meeting of many a young couple who fall in love; but with the back-ground of the glorious events that crowd their lives, it is a great love story, the story of a woman who believed in her husband's

dream of peace and who stood by him through all the dangers that they faced together.

"Kentucky" is not just a musical play. Its theme is one of courage...its background..the frontiers of America. Its hope is to bring to the peoples of all lands the real understanding and meaning of our country and of the men who first opened its pathways.

BOOK AND LYRICS &
MUSIC: by:

William Kaye (ASCAP)
Irving Schlein (ASCAP)
Floyd Worthington

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[redacted] Kentucky [redacted]

The scenes and numbers you are about to see and hear, have been telescoped for expediency's sake. The original production consists of ten scenes and 18 musical numbers.

BLUE GRASS takes place in North Carolina beginning in the year 1760 and covers a few years in time.

Act One takes place in the Yadkin Valley and along the WILDERNESS TRAIL in the Cumberland Territory.

The Scene opens with Rebecca Bryan, an eighteen year old girl, greeting Jeff Cartwright, proprietor of the General Store.

Let's listen in..... (Dialogue - page 2)

At this point, the men are returning from Braddock's war and Rebecca greets one of them, Daniel, by name.

"Welcome Home Daniel" -

SONG: "Home is Where You Dream at Night". (solo by Daniel Boone)

Daniel tells her of a land of his dreams - Kentucky, the English call it Kentucky and the Indians, Caintuck - Rebecca is opposed to the idea of leaving the valley and she says:

DIALOGUE:

SONG: "Did You Ever See a Day Like This" - Sung by Daniel and Rebecca.

On the cue: "End of a Day Like This", one of the townsmen comes before the curtain with a guitar enlightening the audience as to the engagement of Daniel and Rebecca. He sings:

SONG: "Rebecca and Daniel Boone"

Curtain rises on barn dance scene. Solo and chorus for barn dance.

END OF SCENE.

John Finley, an old friend of Daniel's, comes to the Yadkin Valley with strange tales of a rich new land - He tells Daniel of his adventures and of a new trail unknown to any man. - Daniel calls it the Wilderness Trail.

SONG: "Wilderness Trail " - Daniel Boone Solo

However, Daniel and John do not find it easy to convince their friends of the Utopia of a new land..... They paint a vivid picture to their fellow townsmen, who listen with skeptical ears.

SONG: "When You Hear the Blue Grass" Chorus

Rebecca is among the doubtful ones... She asks Daniel....

DIALOGUE:

SONG: "My Kind of Town" - Rebecca and Daniel Boone - Solos & Duet

Daniel and John with a small party set off for the Wilderness Trail - They set up camp - after a long discouraging journey.- The men are disheartened and Daniel cheers them up with a "Laughin' Tune"

SONG: "Laughin' Tune" - Solo & Chorus. 3 voices

But the men decide to break up the party, and John and Daniel go on alone... Daniel confesses to John that he misses Rebecca. Her vision appears in a song.

SONG: "Too Near" - Rebecca Solo

After long hard adventures with the Indians they break the Wilderness Trail and come to Kentucky. They are captured by Indians, make their escape and return to the Yadkin Valley with their great story.

Realizing that peace must be achieved with the Indians before Kentucky can be settled, John Finley goes to Colonel Henderson, President of the Transylvania Land Grant Co. and persuades him to make a deal with the Indians. Colonel Henderson with John holds a peace conference with Chief Dragging Canoe, and Kentucky is purchased for 10,000 pounds of trading goods. The transaction is accompanied with the song:

SONG: "Let's Talk Business" - two solos and duet. Henderson & Chief.

However, like all deals, the Chief has a condition. The fact is that he has a daughter who seeks a husband - The Colonel decides John Finley would do for the job, and Finley is introduced to the family in a scene which ends with his running off to escape a night-marish mother-in-law (to be) whom he mistakes for his prospective bride. He later meets Moon Princess, daughter of the Chief. He interrupts a song which she sings to herself while gazing at her own reflection in a pool.

SONG: Moon Princess - Solo.

Believing his princess is a true fairy-tale type, he introduces himself as Prince John and sings a legend to her.

SONG: "At the Edge of an Indian Forest" - Solo. John Finley.

The entire family of Chief Dragging Canoe approves of Finley, and the deal is set for the purchase of Kentucky.

The final scene shows the settlers leaving the Carolinas, to make their way across the Wilderness Trail to Kentucky.

SONG: "Blue Grass" - Chorus

ACT TWO

The scene opens with the arrival of the settlers in Boonsboro-

SONG: "Settlin' Down " - Chorus

John Finley and Moon Princess are together again... and he confesses to her that he is not a prince and that their worlds are far apart. She explains that there are many similarities in the ways of both their peoples.

SONG: "I'm Adaptable" - Moon Princess and Finley

It's Sunday morning in Boonsboro - Outside the Church a few negro folks are singing:

SONG: "Say Good Mornin' To The Lord" - Chorus

Monday morning in Boonsboro - Everyone is busy with his daily chores except for the town idlers - Let us look in on three of them -

SONG: "The Sun is Here to Stay" - Trio

At this point James Harrod appears on the scene, claiming to be the first settler in Kentucky, and he presents legal papers to show his rightful claim. Although he is run out of town, the validity of his claim is clear.

The Boonsboro settlers have lost all their land grants.

Daniel Boone tells the story in song.

SONG: "I Worked All My Life" - Solo - Daniel Boone

Colonel Henderson, in a last attempt to regain their land grants and title to their holdings takes up a collection and heads for Virginia to buy back the land from the Governor of the state.

Recebba, feeling a premonition, tells Daniel -

DIALOGUE:

SONG: "At a Time Like This" - Solo - Daniel Boone

The Colonel is held up and robbed by men disguised as Indians who are hired by James Harrod.

SONG: "Cornstalk Song" - Solo by townsman with guitar.

But he manages to return alive to rejoin John Finley and Daniel. The three seek the aid of Chief Dragging Canoe, who holds a peace conference with Cornstalk and the Shawnees, the enemy tribe, in which there is an Indian ballet of beautiful Indian maidens.

Harrod's cause is defeated.

The finale - BOONSBORO - a few weeks later - in which a representative to the state legislature of Kentucky is chosen.

SONG AND SCENE: "Boonsboro's On the Map" - Chorus

In his later years, Daniel Boone settled in the Femme Osage, where he became a judge. There were many who had heard of him, and they came to meet the man who had cut the trail for a civilization, who carried his freedom in his heart, and they met him and shook his hand, and his inspired deeds brought them to a new understanding of the great land they had claimed for their own.... The Blue Grass State of Kentucky.

SONG: "Blue Grass" - Chorus

ACT I

The Action takes place in North Carolina.

Scene 1: Dan'l Boone's Farm. An evening in 1775.

Scene 2: Eight years earlier. A barn.

Scene 3: The General Store the next day.

Scene 4: Two years later along the Wilderness Trail.

Scene 5: The Transylvania Land Grant Office two years later.

Scene 6: The Camp of the Cherokees one month later, in Kentucky.

Scene 7: The same - a few hours later.

Scene 8: Dan'l Boone's Farm, three years later.

ACT II

The Action takes place in Kentucky.

Scene 1: Boonesboro, Kentucky, six months later.

Scene 2: Dan'l Boone's home in Boonesboro one year later. Evening.

Scene 3: Exterior of the Boonesboro Church. Sunday morning.

Scene 4: Boonesboro, the next morning.

Scene 5: Boonesboro, a few months later.

Scene 6: Night along the Wilderness Trail.

Scene 7: A few weeks later. A tavern in Boonesboro.

Scene 8: The Camp of the Cherokees, the next evening.

Scene 9: Boonesboro, a few weeks later.

MUSICAL NUMBERS

ACT I:

Scene 1: "The Wilderness Trail" (Dan'l)
"Did You Ever See A Day Like This?" (Dan'l & Rebecca)

Scene 2: "An Old Fashioned Barn Dance" (Farmers and Neighbors)

Scene 3: "My Kind of Town" (Dan'l & Rebecca)
"Jim Harrod of Virginia" (A Stranger)

Scene 4: "Too Near" (Dan'l and Rebecca)

Scene 6: "Let's Talk Business" (Colonel Henderson & Chief Dragging Canoe)

Scene 7: "At The Edge of an Indian Forest" (John Finley & Moon Princess)

Scene 8: "When You Hear The Blue Grass" (Singin' in the wind)

Finale (Farmers and Neighbors)

ACT II:

Scene 1: "Settlin' Down" (The Settlers)

Scene 2: "Home is Where You Dream at Night" (Dan'l)

"I'm Adaptable" (Moon Princess)

Scene 3: "Say Good Mornin' To The Lord" (Settlers)

Scene 4: "The Sun is Here To Stay" (The Idlers)

Scene 5: "I worked all my life...." (Dan'l & Friends)

"At A Time Like This" (Dan'l & Rebecca)

Scene 8: "The Cherokees and the Shawnees" (The Cherokees and the Shawnees)

Scene 9: "Boonesboro's on the Map" (The Settlers)

Finale

1. Home Is Where You Dr. a Night
2. Did You Ever See A Day L. This
3. ~~Rebecca Bl. Daniel Brown~~
4. An Old-Fash-Barn Dance
5. The Wilderness Trail
6. There's A Sweet Land Far Away
7. When You Hear The Bl. Grass
8. My Kind of Town
9. Laughin' Tune Jim Harrod of Virginia

Act I

10. Too Near
11. Nothin' Sweeter Than a Woman's Face
12. Let's Talk Business
13. How Beautiful You Are
14. You Are To Me
15. When You Hear the Bl. Grass

Act II

1. ~~Sittin' Down~~
2. ~~Jim Adaptable~~
3. Reprise: ~~Home Is Where You Dr. at Night~~
4. ~~Say Cool-Marin' To the Lord~~
5. ~~How Much Is A Piece of Dirt Worth?~~
6. ~~Corn Talk~~
7. Reprise: Wilderness Trail
8. I'd Never Tell A Lie
9. When the Hear the Bl. Grass

BLUE GRASS

ACT I - SCENE 1.

In the year 1775.

SCENE: A FARM IN NORTH CAROLINA. A farm-house, center, with steps leading down from the kitchen. There is a small window trimmed in white lace curtains. To the left we see a slanty barn door. To the Right a meadow with a fence leading off into the distance where we see more distant pastures, clouds and nearer to our view, a small Church just up the road.

The Sitting Room of the Farm-house is represented by two chairs and a fireplace. The transition from room to room is accomplished by walking from one part of the set to another. Exit is made by walking through the door-frame which leads to the steps from the kitchen. The entire farm-house is constructed of frame-work alone in order that both the exterior and the interior can be visible.

AT RISE: Rebecca and Dan'l Boone are standing before their fireplace. It is evening. Dan'l paces up and down, as his wife watches him anxiously. She sits down, and we can see that she carries a strong-faced, determined manner. She represents her practicality by a simple plain dress and by a manner which indicates the fears she holds for Dan'l's safety.

DAN'L: ....It's a rich land, Rebecca, a land of blue grass
that settled in the heart of a magic valley.
The fields are rich and strong
And fine for men
(Determinedly) I must set out again!

REBECCA: (In a far away voice) It's the nights that are hard
The flames from the fire like red-men
Devils that dance their war-dance
And sometimes I think
This night is the last night
And I'll be alone by morning.

DAN'L: The way is long and dangerous, Rebecca
As are all new trails.
We would be friendly to the indians,
If they will but let us.
The land belongs to men
But not to any one tribe or tongue.
And all will follow a trail not one would lead.

REBECCA: How long will you be gone, Dan'l ?

DAN'L: I cannot know when or how I may return.
But I know my returning will mean I have spent
(OVER MUSIC) my time well.
(Pausing by the fire) And I'll have many a fire-side
tale to tell.
There's a land of the deer and the elk and the buffalo
That the injuns know as Caintuck and the English, Kentucky.

THE WILDERNESS TRAIL

(Dan'l)

The Way along the Wilderness Trail
At first is lonely and far
The sounds in the night are strangers
But you're not aware of the dangers
If you follow your star

Very few have the heart to explore
A road never traveled before.
But once you've set your foot on the track
You make up your mind not to turn back.

One day you'll find the Wilderness Trail
Behind you, and you're out of the wood.
The friends who did not believe you
Are all waiting there to receive you
And they'll tell you they knew you'd make good.
That feeling is grand
When they shake your hand
And take their stand - beside you.
The Way along the Wilderness Trail
Is a way they'll be walking through.
(The Music Continues as Rebecca speaks:)

REBECCA: Sometimes I walk into yesterday
And I see you take my hand, Daniel.
We were out on a picnic,
And you proposed to me.
Do you remember?

DAN'L: (Taking her hand) Yes, I remember.

REBECCA: We walked for a long long time
Until we came to a brook
Where we rested and ate,
And you carved some words into a tree
And I heard a promise you gave to me.

(TO MUSIC:) (They walk hand in hand from the sitting room interior to the door and down the steps to the exterior. The lighting brightens to suggest a beautiful sunny day. They run across-stage, and finally breathlessly fall to the grass.)

DID YOU EVER SEE A DAY LIKE THIS

(Dan'l & Rebecca)

REBECCA: Did you Ever See A Day Like This?
Not a cloud in that wonderful sky. —
And the grass is so green
I could really paint the scene
Or at least I'd like to try.

DAN'L: Did I ever know a girl like you?
Not a girl as far as the crow flies.
And the way that you look
I could really write a book
Or perhaps you read it in my eyes.

TOGETHER: I could dance - I could sing
I feel young enough to swing
High up to the stars above.
Did You Ever See A Day Like This?
It's a day you can't get enough of.
And the way that I feel
Makes the whole world seem unreal
Or do you think —
I may be falling in love?

REBECCA: (Enthusiastically) I would not change this day
For all the days in history.
What made the sky a painter?
How did the grass get so green?
And the fields so golden?
What makes them keep their colors,
Change them with the winter
And take them on again?
You have lived and slept beneath the open sky, Dan'l.
You of all men should know.

DAN'L: (In a far-away voice) These colors pale next to those of Caintuck. The fields are not ordinary fields...And the blue grass sings in the wind. It is a land of peace...You will come with me, Rebecca. It's a home for you and me - for us.....and....and the little ones.

REBECCA: (Shocked)..The <u>little ones</u>?

DAN'L: (Firmly) I'm askin' you to marry me.

REBECCA: (Judiciously) I have to think of this.

DAN'L: (Peeking at her) You thinkin'?

REBECCA: (As fast as the words are out of his mouth) Yes. I accept!

DAN'L: Rebecca! (Taking her in his arms)

REBECCA: (Resisting him for the moment)...With a condition.

(He walks over to the tree and taking out his hunting knife, begins to carve)

DAN'L: (Knowing what she has in mind) Rebecca, no man alive knows the trail better....(Thinking of more arguments) And a man can just as soon fall in a well as get scalped by an injun....(Brightening as his arguments get stronger) Besides, there's room for all...for the white man and the red and all.

REBECCA: (Sadly) Women can only wait and pray
While men are away.

DAN'L: Praying is a lot, Rebecca....
A whole lot.

REBECCA: What will you promise me
If my answer is yes?

DAN'L: (Nobly) To love you - to build a fine home
And to share the land with you
As a good farmer....(Afterthought)..and husband.

REBECCA: And never to leave me?

DAN'L: (Sincerely) Never to leave you. I promise.

(They embrace. As they separate Rebecca displays interest in his woodwork on the tree.)

REBECCA: What are you carving?

DAN'L: (Proudly) Something to commemorate a mighty important occasion....Something that happened today.

REBECCA: (Thrilled) Oh, Dan'l!

DAN'L: Close your eyes. I'll surprise you when I finish it.

(Continuing to carve) I never thought I could do it.

REBECCA: Oh, Dan'l, you were wonderful. And I think it's so romantic of you...carvin' our hearts with an arrow through them....

(Rebecca walks over to the tree as Dan'l steps in front of her to prevent her reading the carved inscription.)

REBECCA: Let me see.

DAN'L: (Regretfully) Maybe you'd better not look yet.

REBECCA: (Looking over his shoulder and reading the inscription.) "DAN'L BOONE KILT A BAR HERE"....(Angrily, turning around)....Oh, Dan'l, how could you? You said it was a mighty important occasion - somethin' that happened today.

DAN'L: (Defensively) Well, it was. I made a clean shot of it, too...right through the bar's heart....and on this spot, too.

REBECCA: (Getting back to more important matters) Let's go home and tell the folks.

DAN'L: (Matter of factly) I already told them.

REBECCA: (Amazed) You told them?

DAN'L: That I shot the bar.

REBECCA: I mean - about us!

DAN'L: Oh.

REBECCA: (Understandingly)....Come on...(Smiling up at him as they exit.)

Lynne - "Did You Ever See A Bear Like This"

CURTAIN

Insert - "Rebecca and Dan'l Become [illegible] a Megaty pretty wedden Time"

SCENE 2

Time: The same evening. A Barn. The action, eight years earlier than Scene 1 opening, depicts a barn dance.

MUSIC:

THE OLD-FASHIONED BARN DANCE

(Farmers, Friends & Neighbors)

Howdy, neighbors....Let's join in
An old fashioned barn dance is 'bout to begin

August moonlight - hangin' ~~over~~ o'er the farm
Ev'ry feller's got a girl by the arm
And they're headin' for -
A night of romance
At the old-fashioned barn dance....next door.

Hold her closer - swing her gently around
While the fiddles make a ~~special sweet~~ sound sweet romantic
If you treat her right
Then you've got a chance
At the Old-Fashioned Barn Dance - tonight.

Old Jeff will be the caller
So honor your partners - and doci-do
Before the night is over
You'll whisper "I love you so".

August moonlight - hangin' ~~over~~ o'er the farm
Just kiss her once - Could it do any harm?
If she asks for more
You've found your romance
At the Old Fashioned Barn Dance - next door.

1st FARMER: Hey, Jeff, did you hear the news....Dan'l and Rebecca gettin' hitched?

JEFF: You don't mean to say?

~~2ND FARMER~~ ~~[illegible]~~

August moonlight - hangin' over the farm
Just kiss her once - Could it do any harm?
If she asks for more
You've found your romance
At the old-fashioned Barn Dance - next door.

JEFF: Dan'l's been lookin' kinda funny lately. Had that "I don't wanna but I'm gonna" expression in his eyes.

1st FARMER: Nothin' like young folks in love...'til they git older...

~~(Song ends here.)~~

SCENE 3

The next morning. There is a drop or slide which falls in front of the Barn Dance Scene 2 sequence.

MUSIC: The exterior of the General Store. Jeff Cartwright, the proprietor, opens the door-way of the Store and drags a nail barrel in his right hand and a corn-cob pipe in his left. XXIX Fixing the pipe squarely between his teeth, he takes a seat on the over-turned barrel and watches the farmers and townspeople walk to and fro. To some of them he throws a greeting, but at the sight of one of them, namely Rebecca, his face brightens, as he sees her approach the store.

MUSIC STOPS:

REBECCA: Mornin', Mr. Cartwright.

JEFF: Well, now, Miss Rebecca. You're the first customer of the day. But supplies are low, I'm 'feared. Not much on tobacey and liquor.

REBECCA: I don't take liquor, Mr. Cartwright, and I don't "chaw" that nasty tobaccy.

JEFF: I don't want to ask you what's the use of livin', Miss Rebecca, 'cause I know you wouldn't be doin' it 'less it 'greed with you.

REBECCA: Oh, Mr. Cartwright, I have every reason - every good reason - for livin' <u>now</u>! Dan'l Boone has proposed to me.

JEFF: You don't mean to say?

REBECCA: I do. And I've accepted him. Now I want to buy the fabric for my weddin' dress. I want somethin' bright and red as the sun he walks under...somethin' I can adorn with beads to dazzle his eyes... somethin' with a bit of blue like the grass he loves in - What's the name of that place? Oh..yes.. Caintuck - That's what he calls it...Somethin' with green an' silver.....

JEFF: Miss Rebecca, you're sure you ain't aimin' to look like a Christmas tree?

REBECCA: Well, what should I wear then?

JEFF: Brides come in white these days, M'am....Pure... Ivory...white. That's the way they gotta look the first day at least so as to give the groom the right impression.

(The drop is pulled up, so as to show the interior

of the store. Jeff and Rebecca walk through the door-way before the drop is pulled, or as it is pulled up, and they continue their conversation inside the store.)

REBECCA: White, then. Beautiful, wonderful white - but I can only wear it once - a special dress like that. What will I wear the next day?

JEFF: Oh, you can jump right back into your every day workin' clothes, then. Nothin' matters after that.

REBECCA: (Let-down) I see.

JEFF: (Opening a box and exhibiting the fabric) Now - ain't that fittin'?

REBECCA: To me or the occasion?

JEFF: To you. Just drape it on you there. Sort of put it to you.

(She does so, fitting it to her and dancing around in a circle.)

REBECCA: It's beautiful!

JEFF: (Scratching his chin) Mighty expensive, I'm feared.

REBECCA: (Fearfully) Oh, no. How much?

JEFF: Let's see now...(Eyeing her shrewdly) You want the trimmins, too, of course?

REBECCA: (Smiling as she sees what he is up to) Of course.

JEFF: All this is pure silk and satin, you know.

REBECCA: I know.

JEFF: You want everythin' - as is?

REBECCA: Yes. As is.

JEFF: Well - as is - and not countin' the box which is given with permission and courtesy of the house - as is - it's yours for two dollars.

REBECCA: I'll take it.

JEFF: (Wrapping it up and handing it to her in the box)

There you are, Miss Rebecca - and - Congratulations!

REBECCA: Thank you, Mr. Cartwright - and good-day.

(Rebecca exits.)

(A stranger who has been onstage during this episode leans over a grain barrel casually taking in the events at the General Store. He carries a guitar slung over his back. He carefully selects a kernel from the grain barrel, and inserting it in his mouth, he chews it. He swings the guitar around and begins to strum it, singing:)

A FEW INTRODUCTORY MEASURES ON THE GUITAR

STRANGER: (Singing)

Another Verse

Rebecca and Daniel Boone
Make a mighty pretty weddin' tune
Pretty little bride...pretty little dress
Everybody knows - Rebecca said "Yes."

JEFF: Right pretty music there, stranger.

STRANGER: I make it up as I go along.

JEFF: Yep. I know.

STRANGER: Don't you like it?

JEFF: Said it was pretty, didn't I? Now, what can I do for you?

STRANGER: Some chaw tobaccy.

JEFF: (Gives it to him) Chaw tobaccy.

(The stranger slaps a coin on counter and starts to exit. On the way out, he runs into Dan'l who is on his way to Jeff. The starnger eyes him up and down...smiles...and then moves off with the crowd.)

DAN'L: Mornin', Jeff.

JEFF: Dan'l, what brings you to town?

DAN'L: Gotta pick up some tobaccy.

JEFF: (Placing a box of tobacco on the counter) There you are.... tobaccy...Anythin' else?

DAN'L: (Looking for excuses, because he can't seem to come out with what he really wants) Oh...yes, sir....I need a new cleanin' rod for my rifle....

JEFF: (Promptly complying) There you are...New cleanin' rod.... Anythin' else?

DAN'L: Oh...nothin', I guess. Was thinkin' of maybe buyin' a new suit. Somethin' sort o' formal....

JEFF: Formal?

DAN'L: Well, you never know. A man sometimes needs a formal suit, and just when he needs it, it - well, he might need it, and it isn't there - at the right time, I mean... That is, when and if the right time should come.... (Breaking down) I mean, Jeff, if you have anything along that line in the house, I'm interested....

JEFF: (Scratching his head) Maybe I have...Maybe I have. It all depends on the nature of the occasion. Funeral - County Ball - or Weddin'?

DAN'L: Well, it's no funeral, Jeff.

JEFF: And there ain't no County Ball - that I know of....

DAN'L: If you're tryin' to look like you know somethin', Jeff, you're sure succeedin'...

JEFF: She was jest here, Dan'l, and lookin' so pretty - I....

DAN'L: Jeff, if I catch you talkin' 'bout my personal 'fairs aroun' this town....

JEFF: Dan'l, I'm a silent man by nature. I never put my nose in other folks' misfortunes...not that marriage is a misfortune.... but you never kin tell.....Take my case....Now,....

(He is interrupted by a commotion at the other end of the stage as John Finley enters downstage left.)

(He is disguised as a peddler. He is an old friend of Boone's. He carries his wares on his back. The farmers and neighbors become quiet at the intrusion of this stranger.)

1st FARMER: What is your business here, my good friend?

JOHN: I have wares to sell
Baskets, woven by indian hands
Sharp knives wonderfully carved
And handles painted with bright colors
Of the vegetables and herbs and flowers
of the indian forests.

1st FARMER: (Derisively) He never saw an indian.

JOHN: (Without losing enthusiasm) Not one, but many.
And the magic of their workmanship
Is in this bag I carry.
Would you like to see?

1st FARMER: Then you've stolen 'em.

JOHN: Look!

(He opens his bag to display the trinkets...baskets

hunting knives, etc.)

JOHN: This knife, I am informed,
Was used to scalp the last
white man who set foot
in Kentucky....(Brandishing knife under farmer's nose.)
You see I have risked
my life for those treasures.
Are they worth a few paltry pennies?

2nd FARMER: (Still incredulous) What other fairy tales have you got in that bag?

JOHN: (Magically) I can tell you a strange story
of a wonderful land...
Some of you have set eyes on this land
but turned back.
It is a story of fields and winds and blue grass...
Of farm lands and of - indians
who reap its harvest now.

1st FARMER: (Grabbing him by the collar) X Come on, now...Where did you get these? (Picking up trinkets)

JOHN: (In straight voice) In kentucky.

(The now interested farmers gather around him)

JOHN: (Becoming his true self) It's true, gentlemen.
I've come to you with my little
trinkets
To tell you to lose no time.
We must make up an expeditionary party
And set out upon the trail.
If you do not wish to buy my wares,
Then accept them as evidence...

2nd FARMER: We've got a man here that knows Caintuck....Dan'l Boone!

DAN'L (Walking over to them) (He recognizes John Finley at once) John Finley! What brings you here?

JOHN: Business, Dan'l, purely business. I've come to help you to make up a new party to set out for Kentucky. And this time we'll make it!

DAN'L: I'd sure like to go, John, but I have a feelin' there's somethin' standin' in the way of that trail.

(Rebecca runs onstage. She is excited about her wedding dress, and in her excitement she at first does not see Dan'l...She runs to Jeff.)

REBECCA: I showed it to mother, Mr. Cartwright. She says it's the nearest thing to heaven she's ever seen. She says when I finish it, why a dress like that will be suitable for an angel to wear. Why she says....(Then, seeing Dan'l)....Dan'l, you ought to be ashamed of yourself comin' down here to spy on my doin's....

DAN'L: Rebecca, I swear I didn't even know anythin' 'bout it.

REB: Dan'l, everybody's here. Why don't we tell them now?

DAN'L You mean you want me to come right out and say it in front of everybody?

REB: Well, they gotta know sooner or later.

DAN'L: (To change the subject) Rebecca, this is my old friend and trusty scout, John Finley.

REB: Very pleased to make your 'equaintance, Mr. Finley.

JOHN: Pleased to know you, m'am.

REB: Trusty - scout, did you say?

DAN'L: Yes, Rebecca. John is my best friend. He's just come back from Kentucky.

JOHN: Yes, m'am, if Dan'l Boone will head a new scoutin' party to Kentucky, why m'am there's a wonderful new land waitin' for all of us -

REB: New land? What's the matter with the old one?

DAN'L: Rebecca, one day we will be together in a land free of tax collectors and speculators and others who feed upon the poor. Can't you hear it, Rebecca? The blue grass singin' in the wind Callin' to all who long to be free and to be alive again. I'll build a town there and a city and a state and I'll call it...Now, let's see... What will I name it? (Snaps his fingers triumphantly) Boonesboro - after my wife, Mrs. Boone.

Blue Grass

Background

Leading to:

REB: What will your town be like, Dan'l?

MY KIND OF TOWN

MUSIC: (As the song is sung, we see projected on a drop slides which show the school-house, Church etc.)

DAN'L & REBECCA (Singing)

DAN'L: There's a little red school-house
Just a mile away
In my kind of town.
There's a little white church
Where a man can pray
When he's up or down.
There's a park and lake
Where a fellow can take
The girl he'll make
his wife....
If he likes that kind of life
And he likes that kind of wife
In that kind of town.

REB: There are people who move in
Just a door away
In my kind of street
These are people you like
First time that you meet.
Life can start anew
If a fellow can do....
The work she wants him to
If he likes that kind of wife
And he likes that kind of life
In My Kind of Town.....

There's a cute little dress-shop
Just across the way
In My Kind of Town
With the latest designs
Sent from France, they say...
With my parasal
In my carriage I'll call
On one and all
To ask
If they like me in that gown
In My Kind of Town.

There'll be wonderful parties
You'll hear down the block
I'll be dancing with someone
Long past three o'clock...
(DAN'L & REB:) Life can start anew
If a fellow can do
The steps she wants him to
If he likes that kind of life
And he likes that kind of wife
In Our Kind of Town....

(At the end of the song, Jeff runs onstage dressed in an evening suit, wearing a Dan'l Boone hat and the costume gives a generally incongruous and ridiculous effect.)

JEFF: Here she be, Dan'l - your weddin' suit. You're 'bout my size, so I thought I'd try it on...let you see how it looks...(Then realizing he has let the cat out of the bag)...Oh, 'scuse me, folks, I guess I better make the announcement first. (Holding up his hand for silence). Ladies and gentlemen, it gives me great pleasure to announce the weddin' of Rebecca and Dan'l....

(There are cheers - laughter - applause...)

JEFF: 'Scuse me again, folks....Engagement, I mean.

(More cheers - laughter)

DAN'L: I just have one wish, Jeff.

JEFF: What's that, Dan'l?

DAN'L: I just wish it was you and not the bar I shot that day.

(Laughter - Cheers - interrupted by -

the stranger with the guitar, who has been sitting on the side - taking the scene in. He leans against a wagon wheel, and begins to sing in folk style.)

STRANGER (Singing):

Jim Harrod of Virginia
And his little band
Put their packs - upon their backs
And marched off to Kentucky land.

Jim Harrod of Virginia
And his little band
Fought and killed - and blood was spilled
To git Kentucky land.

Jim Harrod and his little band
Fought and killed - and blood was spilled
To git Kentucky land....

Nothin' gonna stop Jim Harrod
Nothin' in this world
'Cause Harrod and his little band
Will claim Kentucky for Virginia
And there her flag will be unfurled
In Kentucky land -

Jim Harrod and his little band
Crossed the hills and plains
Crossed into the fields of Kentucky
To stake their claim.....

Jim Harrod of Virginia
and his little band
Will lay claim
in their state's name
To Kentucky land
Jim Harrod of Virginia
and his little band
Fought and killed - and blood was spilled
To git Kentucky land....To git Kentucky land....

(As the song ends, Jeff walks over to the ~~xhar~~ stranger)

JEFF: (To Stranger) Right pretty music that, Stranger, but as I told you I kinda like that one 'bout Rebecca and Dan'l Boone....Yes, sir, I think I like it better...much better.

STRANGER: (Brightening) All right!

(Singing) Rebecca and Dan'l Boone
Make a mighty pretty weddin' tune
Pretty little bride - pretty little dress
Everybody knows - Rebecca said "yes"...
Everybody knows Rebecca said "yes"...

(Everyone joins in on the song...as the curtain falls.)

SCENE 4

Reprise "Rebecca & Dan'l Boone" - orchestra

SCENE: (The farm-house. It is evening. There is a camp-fire to right...Shadows play against the background. To the rear the farm-house plays a prominent part - as prominent as the camp-fire. Rebecca sits next to the fire-place, staring into the fire. Dan'l and his companions sit around the camp-fire out on the trail. John Finley is among them.)

MUSIC:

REBECCA: (Singing) TOO NEAR

Too Near - was your face to mine
To forget it now and then
Too real - was the dream I saw
To believe it's a dream again
So alive is your laughter
That it can never die
All aglow is the magic
Of the least little sigh

Two minds - with a single thought
To remember evermore
Our love is a living thing
That is so worth the living for
Too Near - at a time when you're too far
Too dear to me not to love you
Wherever you are.

(Dan'l speaks from the foreground)

DAN'L: Her hair...her eyes...and her lips
The laughter that sings when she speaks
She is close to me when I dream
But how lonely I am when I awake

REBECCA: Six months of winters in my heart
Since I have seen you, Daniel
Talked with you and spoken of our love
That flames in silent hours.....

JOHN: (Bitterly) Six months of trails
Of cold and blood
The indians moan to hold
Their happy hunting grounds, Dan'l....

DAN'L: They fight because the white man
Pushes them westward
From their homes and their lands...
They fight and they always will fight us.
They do not trust us no matter what our bargains.

REBECCA: Come home, Daniel, come home.
Be content with what we have.
We have so much in the little together.

DAN'L: We must go on.
I cannot rest until we've settled
Our people in Kentucky.

1st COMPANION We've got to go back
Can't you see we've tried and we've failed?

Insert Page 17 - ACT I - after line:
2nd COMPANION:....Home is a sweet word....

(We hear a thome - a single meody line strain played on one instrument, possibly a wind instrument, as the first companion meaningly glances at the 2nd Companion and starts to sing. The other men take up the refrain:)

A LAUGHIN' TUNE

(Dan'l and his companions)



I heerd a wolf - ahowlin' in the night
I heerd a wolf - ahowlin' in the night
A wolf a-howlin' in the night
Should make a man shake with fright
And run right up a tree
But I got A LAUGHIN' TUNE I take along with me.

I saw a lion - 'acreepin' to my tent
I saw a lion - 'acreepin' to my tent
A lion 'acreepin' to your tent
Would find that tent up for rent
No yellow streak in me!
'Cause I got A LAUGHIN' TUNE I sing for company.

If you've only got - one thing to think
If you've only got - one tune to sing
How can you have time
To think of any other thing....

I owed a man - who hounded me to death
I owed a man - who hounded me to death
When some-one's houndin' you to death
Just straighten up - draw a breath
And sing along with me
'Cause you've got A LAUGHIN' TUNE that's absolutely free.

(Additional)

I met a girl - who swore she'd be my wife
I met a girl - who swore she'd be my wife
A girl who swore she'd be your wife
Would make you run for your life
But I'm still fancy-free
'Cause I got A LAUGHIN' TUNE I take along with me...

DAN'L: I will not stand against your return....But I must go on....if it must be.....then - alone.

(Continue Page 17 - ACT I)

2nd COMPANION: I'm for breakin' camp at dawn
And turnin' back home.
Home is a sweet word!

DAN'L: It's human to think this way
And I will not stand against your return.
But I must go on - if it must be - alone.

REBECCA: The fire is growing cold,
And I long for the warmth of your arms...
Your voice...your lips....

(Dan'l sings a duet with Rebecca of "Too Near". As the song ends, a boy, one of Dan'l's party, runs up to the camp-fire. He speaks, breathlessly, obviously terrified by something. As he reaches them, he staggers...and falls before them. We see an arrow protruding from his back. The boy lies motionless before them.)

DAN'L: (Bending over him) He wasn't past fifteen years....
(Looking off into distance)...All right, Rebecca, we're comin' home.....

(From off-stage we hear guitar strains...the theme of "JIM HARROD".....

DAN'L: (Recitative)....(TO MUSIC)...Fought and killed
And blood was spilled
To get Kentucky land....
Jim Harrod....and his little band.....

(He looks up, and there is a stunned expression in his eyes.)

CURTAIN

SCENE 5

SCENE: A few weeks later. The office of the Transylvania Land Grant Association of which Colonel Richard Henderson is president. The office consists of a long table, some maps against a black-board, several chairs.

AT RISE: (John Finley enters, as Colonel Henderson rises to greet him.)

HENDERSON: (Warmly) John Finley, my old friend. It is indeed a great honor and privilege to welcome you to these humble quarters of the Transylvania Land Grant Co.

(Colonel Henderson is a huge, pompous, but good-humored gentleman with all the courtesies of the old south.)

JOHN: It is my honor, Colonel, my honor, I assure you.

HENDERSON: Why, John, I haven't seen you since the time we fought Braddock's war for him - side by side.

JOHN: Side by side, Colonel, - though you were a little to the rear, suh.

HENDERSON: Not on leave, suh, not on leave. Do you remember, John, the night we had that little party (Nudging him with a sly wink) - Lasted until there wasn't a drop left in the jug - and -

JOHN: Yes, you sure were a gallant man, Colonel, and a great - if I may say so - a great one with the ladies.

HENDERSON: (Shrugging it off) Oh, John....

JOHN:: We called you the "Casanova of Virginia".

HENDERSON: Too bad the enemy broke up that party. We had to swim for it that night. Jumped right into the river. Lucky I got my trousers off in time...Ah yes, John, you were a... quite a little rascal yourself to my memory.

JOHN: Yes, yes...but, Conel, I've come here on mighty important business.

HENDERSON: Sit down, suh, the Transylvania Co. is at your service.

JOHN: Have you ever heard of Dan'l Boone, Colonel?

COL: Hmm...Let's see...Trapper...Hunter...Injun fightor...Made one or two unsuccessful expeditions into Kentucky....Driven back, eh?

JOHN: Colonel, there's only one way to take Kentucky from the indians...and it can't be done with guns.

COL: You mean - purchase the land?

JOHN: Make peace with the indians. Give them tradin' goods for Kentucky.

COL: (Stroking his chin) And you feel the Transylvania Co. should handle the transaction?

JOHN: Yes, sir.

COL: (Thinking deeply) Ahem...well, John, who would set up stakes in Kentucky in the name of Transylvania?

JOHN: The only man who knows Kentucky...Dan'l Boone.

COL: This might be arranged, John. (Cautiously) But I'm not making any promises. We have to talk this over with the indians...I might as well tell you. I would rather put this to them in a letter.

JOHN: Come, come, Colonel. You - the most fearless man in Braddock's army - afraid of a few indians?

COL: (Pouring a drink) Ahem, I guess they can be reasonable...and open to business.

JOHN: And you - the man who jumped in the river - without his trousers...

COL: (Stopping him there) Never mind that now, old boy. We have more serious matters at hand...(Toasting) Here's to Kentucky in the name of the Transylvania Company.....

JOHN: To Kentucky!

COL: (Reminding him) - And TRANSYLVANIA!

JOHN: And Transylvania!

(They drink and set down their glasses)

JOHN: (Going to map) The Cherokees are camped here, Colonel... (Pointing to map)...and their chief, Dragging Canoe, is a stubborn man - but he has his price. When will you hold council with him?

COL: At once!

JOHN: Fine, Colonel....I will inform Dan'l of our contract....(As he exits)...You'll meet a great warrior in Dragging Canoe...He's got a wonderful collection - over 100 scalps.

COL: (Jumping at this....Then turning to map)....Dragging Canoe, (Toasting the map) It is my pleasure, suh... (Drinking.....as an arrow is winged into the map....A boy, dressed as an indian, runs onstage.)

BOY: (Making indian war-cry) Whoooooo...I'm Sitting Bull, the heap big indian chief...and you - white man - are dead...Now, I gotta scalp you.

COL: (Coming over to him menacingly) Standing Bull, son, Standing Bull!

BOY: I'm Sitting - not Standing!

COL: Not when I get through with you!

(The Colonel chases the boy around the room.)

BLACK-OUT FOR END OF SCENE

(Indian Music)

(Flute solo to open Scene)

SCENE 6

SCENE: The Camp of the Cherokees. Col. Henderson sits in open council with Chief Dragging Canoe and his tribe. They exchange the pipe of peace. The Chief offers the pipe to Henderson.

CHIEF: Smoke?

HENDERSON: (Declinging pipe) No thanks. I'll smoke my own, if you don't mind.

CHIEF: (Commanding) SMOKE!

COL HENDERSON: Yes, suh! (Taking a drag on the pipe) (Then, coughing) That's a mighty strong blend you got there, Chief.

CHIEF: Ugh!

COL: My sentiment, exactly.

CHIEF: My people want peace with white man...but white man want to drive my people from Happy Hunting Ground.

COL: Not at all, Chief. There's no reason why we can't be friends - and do business.

CHIEF: Friends in business - no good.

COL: Come now, Chief...We're ready to trade you 10,000 pounds of tradin' goods for Kentucky... Look!

(Colonel shows the Chief trinkets)

CHIEF: (Fingering trinkets in admiration)....Ah...Oh...

(The other members of the tribe follow suit)

TRIBE: (Awe-struck) Ah!..Oh!...

CHIEF: Oh!...Ah!...(Suddenly changing his mood)... Where you get this junk? Pawn-shop?

COL: (Shocked) Junk, suh? Why, these are heirlooms!

CHIEF: Where my people go?

COL: You find new Happy Hunting Ground.

CHIEF: No. We stay here. We build teepees here - we stay here!

COL: Now, Chief....

CHIEF: WAIT! (Then, rising majestically)

For generations our ancestors live in peace on land
Then white man comes with guns - come to drive us out -
We fight - but stone-headed arrows not so swift as bullets.
Many dead lie in fields and forests,
Their blood red as the sun -
Where our children walk in woods -

COL: (In tears) Please, Chief, I can't stand it.

CHIEF: WAIT! And follow the tracks of the deer
Now white man's foot-step has soiled the ground.
We build giant canoes, make arrows truer
And still they come - and they take everything....

COL: (Almost out of his mind) Chief, I feel terrible!

CHIEF: WAIT! The fish in the salt lake
The deer in the wood
The birds in the air
The music in our waters
Back - they say - go back - back - back -

(The Colonel backs away, cowering)

CHIEF: .....until our children will know Happy Hunting Ground no more....

(The Chief lowers his arm, as though he has spoken his part; and as a good actor, waits for the applause.)

COL: (Rising to go and with bowed head) You win, Chief. I guess there's no more to be said on the subject.... There's no 'mount of gold worth your Happy Hunting Ground....

CHIEF: (Holding up his hand) WAIT! (As the Colonel turns to look at him) Happy Hunting Ground - not that Happy!....May be room for white man, after all.... and room for little extra commission for Chief.

COL: (Gratefully) Chief - you old scalper!

CHIEF: (Proudly) Big Chief - Big business man!

COL: Well, then...Let's sit down and talk business!

LET'S TALK BUSINESS

(Colonel & Chief)

COL: I'm not here to talk of spring
Or sentimental topics
Or love-life in the tropics
I mayx seem mercenary
But it's necessary -
Let's Talk Business.

There's a time and place to sing
When lovers get that blank look
My interest is your bank-book -
If you've a proposition
Just what is my commission?
Let's Talk Business

I'm not here to talk of love
Of eyes with luring lashes...
Just tell me where the cash is.
Let's not talk of hearts and flowers
Why waste those precious hours?
Let's Talk Business.

Next page

I'm not here to talk of love
Or make a social contact.
Just let me read the contract.
Give me trade - not baby carriage
Before we talk of marriage -
Let's Talk Business.

(At the end of the song, the Chief holds up his hand)

CHIEF: WAIT! There is one condition!

COL: Condition, Chief?

CHIEF: Chief have daughter! Beautiful daughter!

COL: Chief, I don't like the trend your conversation is taking. Last verse

CHIEF: Beautiful daughter needs handsome man to marry!

COL: Chief, a good man is hard to find these days.

CHIEF: Colonel must find husband for my daughter! Otherwise - no business!

COL: But, Chief, who would I know that -? Where would I find the man to - ? A husband? (Then, getting an idea) Wait a minute, Chief. (Looking over at John Finley) I think I have your man.

JOHN: Now, Colonel, let's be reasonable. I love Kentucky with all my heart - but not that much.

COL: John, to my recollection, sir....you are an - eligible bachelor.

JOHN: Colonel, I thought you were my closest friend.

COL: Side by side, John, remember? That's how we fought Braddock's war, and, by Heaven, that's how we'll fight this one, won't we?

JOHN: Colonel, please...I don't want to marry the Chief's daughter.

CHIEF: (Angrily offended - Right into his face) WHAT?

JOHN: (Placating him) No offense, Chief. It's just that - well, I hadn't thought about gettin' married, that's all...I just can't picture myself...Well, Chief, I don't.....(Looks into his eyes and sees there is no escape)

CHIEF: (Still on the war-path) WELL?

JOHN: Well, I don't see why your daughter and I shouldn't be mighty happy together.

COL: That's the spirit, John. Good boy. I always knew you were dependable.

JOHN: (Sick) Bring her on, Chief. I'm ready!

(The Chief raises his arm as the signal)

(Chief Dragging Canoe's wife enters. She is a grotesque figure with a wild and tremendous head-dress...She is painted in fourteen colors and looks like a bad dream. John, of course, believes her to be the Chief's daughter.)

(John tries to run away, but is momentarily prevented by two of the indian party.)

JOHN: (Struggling) Let me go! Let me go!

CHIEF: (To Col:) What's the matter with your friend?

COL: He's a little high-strung, that's all, Chief. The excitement is too much for him.

CHIEF: Oh!

JOHN: (Freeing himself from the indians) Good-bye, Colonel...I'm sorry, Chief...(Taking last look at Chief's Squaw and shudders. She runs after him, chasing him off-stage.)

CHIEF: A strange man, your friend, Colonel.

COL: Yes, isn't he?

CHIEF: Why he run away from my squaw?

COL: That was your - squaw - NOT your daughter?

CHIEF: My squaw.

COL: (Breakinginto laughter) You're a lucky man, Chief.

CHIEF: Chief is mixed up. Why he run away from her? I don't.

COL: Can't imagine, Chief....Can't imagine.

Repeat Curtains

CURTAIN

SCENE 7

SCENE: The same...a few hours later. Moon Princess, Chief Dragging Canoe's daughter, is sitting by a pool, looking into it, seeing her reflection. She is very beautiful. Apparently she feels she is alone, and is unaware of the fact that John Finley is observing her.

PRINCESS: (To her reflection) How beautiful you are, Princess of the Moon. You are the fairest maiden of all. And some day your prince will come along and take you to the palace of the moon far away. He will be the most handsome prince in the world, and you will live happily with him ever after.

JOHN: (Interrupting her day-dream) Hello.

PRINCESS: (Startled) Oh, I didn't know you were there. (Holding her hand over her mouth, as she realizes she must have been overheard) You didn't hear what I was saying?

JOHN: Oh, that? You really don't believe in fairy tales, do you, m'am?

PRINCESS: Oh, yes. How else do princesses find a husband?

JOHN: Why? Are you looking for one?

PRINCESS: Oh, no! I am not! But my father is.

JOHN: Your father?

PRINCESS: [illegible]. He is looking for a husband for me. But I fear he will not find him.

JOHN: Why not?

PRINCESS: Because I can only marry a prince...or at least a man who looks like one.

JOHN: I don't know any princes, m'am. Don't run into them much these days. Matter of fact I never got introduced to a princess, either. I guess I'm not the marryin' kind.

PRINCESS: No?

JOHN: Though I nearly got hitched just today.

PRINCESS: Was she very pretty?

JOHN: 'Bout the ugliest woman I ever saw. I couldn't believe a human bein' could walk around lookin' like that. They must hide the children 'round here, lest she scare 'em to death.

PRINCESS: Oh, how terrible! But I'm glad you didn't marry her.

JOHN: Why?

PRINCESS: (Looking down into the water) Because.

JOHN: Well, I would have been hitched, if it was up to Chief Dragging Canoe. You see, he and Colonel Henderson made a contract, and I had to marry his daughter. Well, when I saw that woman....

PRINCESS: (Angrily) Sir, I am the daughter of Chief Dragging Canoe.

JOHN: (Thunderstruck) You?.....But I thought...Oh.

PRINCESS: So you are the man my father has picked for me. What is your name?

JOHN: John Finley...(On second thought) Prince John, they call me.

PRINCESS: That's a nice name. Prince John.

JOHN: I guess this is how fairy tales are made...right here - like this.....

(SINGS:)

AT THE EDGE OF AN INDIAN FOREST

AT THE EDGE OF AN INDIAN FOREST
So the legend of the future willtell
Stood a man and his Indian princess
Under whose spell
He had to confess
He certainly fell.

As the night stole breathlessly o'er them
So the legend of the future will start
There a man ~~and~~ his Indian Princess
to
Sang from his heart
The song of his love
The song in his heart -
A star-kissed serenade -
AT THE EDGE OF AN INDIAN FOREST
A legend that will end - as it began
With a man -
and an Indian maid.....

(At the end of the song Chief Dragging Canoe enters accompanied by his squaw and Colonel Henderson.)

SQUAW: Ah, daughter, I have searched the forest for you.

PRINCESS: Mother!

JOHN: Mother?

[redacted]

PRINCESS: Yes, this is my mother, Prince John. This is my prince, mother.

JOHN: (Shaking her hand) M'am, I sure am happy to know you're goin' to be my mother-in-law!

SQUAW: He is a fine man, daughter. I love him. (Kissing and hugging John enthusiastically)

CHIEF: (Shaing hands with Colonel) Go back now, Colonel. Tell your friends they are welcome in Caintuck. Big Chief make big business deal with Colonel!

(THEME MUSIC "LET'S TALK BUSINESS")

CURTAIN (Partners)

opening "for Dear" SCENE 8

SCENE: The Farm-house. We are back in the present, and it is Rebecca who has been telling us this story on the night preceding the morning that Dan'l and his friends and neighbors are preparing to leave for Kentucky. Dan'l, of course, has been commissioned by Col. Henderson for this undertaking.

The dawn is coming up, and the fire is dying out as Rebecca speaks:

REBECCA: The lonely nights are over, Dan'l
And you have come back to me.
Now we are leaving together for Kentucky.

DAN'L: I know the way is long and dangerous, Rebecca.
But now we will build a fine home for our children, don't you see?

REBECCA: I can only remember all that has happened to us,
all that has led us to this day....
I have tried to show you, Daniel
that it is the dream of Kentucky that was
in your heart...a dream that
you had to see come true....
It was with you the day of our first picnic,
when you proposed to me until now... and it will never leave you.
That is why we have spoken of this tonight.
It is the dream thatx stands between us.

DAN'L: But you will come with me now, Rebecca, and there will be a new life for all of us.

(From off-stage we hear a chorus singing)

CHORUS (Off-stage) When you hear the Blue Grass
Singin' in the wind
It's a bell that keeps ringin'
And you know you're goin' far today
To that bit of blue grass heaven
Come on and hit the trail to heaven
Kentucky, we're on our way....

When you see the Blue Grass
Wavin', to the sky
It's a dream you never thought you'd see
And you know you're gonna be free...
In that bit of blue grass heaven
Come on and hit the trail to heaven
Kentucky, just wait for me....

A DROP SHOWING TRAILS, FOREST AND PLAINS CUTS OFF THE FARM-HOUSE AS WE SEE:

The Virginians moving across stage with their belongings; in pantomime there is the suggestion of horses and wagons.. Jokes and farewells are ad-libbed to friends and on-lookers...Dan'l and Rebecca join the crowd, as they stop at stage center:

REBECCA: But where will the children go to school, Dan'l? There are no teachers. How will we live? What if the indians don't keep their bargain?

DAN'L: I got a primary school already set up, Rebecca - The Boonesboro school - with seats and writin' paper and ink - and we're gettin' books, too - Only trouble is we ain't found anybody that can read as yet....

REPRISE "When You Hear The Blue Grass" which is interrupted by voices off-stage:

From off-stage we hear the sound of Indians whooping and shouting their war-cry...Horses' hooves and the whizz of arrows...Screams of Virginians as two indians descend on the party and grab two women. They scream, as the indians drag them off. Dan'l knocks them off with two shots, and the two women run back on-stage, their dresses torn... The men join Dan'l and take up positions with their rifles. They drive off the indians, and we hear the hoof-beats fade off in the distance...

DAN'L: Hold your fire. We've driven them off!

The orchestra brings up the theme "Jim Harrod", and then modulates into "Blue Grass". First one woman takes up the melody, and then she is joined by a

second woman and man...and finally the whole group sings courageously, as they continue their march to Boonesboro.

CURTAIN

ACT II

SCENE 1:

SCENE: Boonesboro, Kentucky. The town is indicated by markers reading:

BOONESBORO PUBLI"K" SCHOOL
BOONESBORO CHURCH
BOONESBORO JAIL
BOONESBORO COUNTY COURT-HOUSE
BOONESBORO TRADING POST
BOONESBORO TOWN COUNCIL

To LEFT a large sign reading: "YOU ARE NOW IN BOONESBORO"

As the curtain rises the settlers are greeting their wives, friends etc. There are welcome ad-libs. As they enter they sing:

SETTLERS: SETTLIN' DOWN

SETTLIN' DOWN
Feelin' mighty care-free
Just don't want to wander
Now that I'm secure
Found a mighty good town
I'm SETTLIN' DOWN for sure.

Settlin' where
Folks are mighty happy
Got a rainbow yonder
Things are lookin' bright
Got a mighty sweet town
I'm SETTLIN' DOWN tonight

TEACHER: The children I'll teach
Will be taught to think
The children I'll reach
Will learn quick as a wink
How to tell right from wrong
With eyes that are clear
And minds that are strong....

YOUNG MAN: SETTLIN' DOWN
Got a brilliant future
With a girl to listen
To the things I'll say
Found a growin' new town
I'm SETTLIN' DOWN today.....

GROUP: SETTLIN' DOWN
Feelin' mighty care-free
Just don't want to wander
Now that we're at home
Found a mighty good town
We're SETTLIN' DOWN
No more to roam....

(Music continues under dialogue:)

1st SETTLER: (Reading signs with difficulty, as his wife drags along at his arm) "You are now in Boonesboro"... "Boonesboro Publi'k' School"...."Boonesboro Church" Boonesboro Tradin' post"....Boonesboro County Court-House"...."Boonesboro Jail".....Reads like the story of my life.

GIRL: (To Husband) Don't tell me you can't get work here....

PARSON: (Going over to Church) I never saw such a beautiful church in my life...

DAN'L: We hoped it would be alright for a bgginnin', Parson.

PARSON: It's fine, Dan'l....Fine...

DAN'L: 'Course it ain't got a roof us yet....Hope the folks don't mind a little rain with their preachin'....

PARSON: The greatest words of God were spoken in the open, son, and the world listened....

(SINGS:) His Word will be spread
For the bad to hear
His Book will be read
So His people can hear
And they'll know right from wrong
With hearts that are true
And minds that are strong

GROUP: SETTLIN' DOWN
Feelin' mighty friendly
Just don't want to change it
Now that we're at home
Found a mighty good town
We're SETTLIN' DOWN
No more - to roam.....

(John Finley, Rebecca and Dan'l take front center)

REBECCA: (Seeing John is a bit downcast) What's troublin' you, John?

JOHN: (Sitting down beside them) I don't know. I got a feelin' I been cuttin' a mighty dangerous trail.

DAN'L: Tell us 'bout it, John.

JOHN: Truth is, Dan'l....I don't know where this trail's gonna lead.

DAN'L: How you gonna know if you don't follow it?

JOHN: I went and told her I'm a prince. Can you figger that, Dan'l?

DAN'L: Told who?

JOHN: Moon Princess, the Chief's daughter....and she believed me, too...I told her my name was....(Afraid to look at Dan'l)....Prince John....

REBECCA: Why, it's a livin' fairy tale, John Finley! I think it's wonderful!

JOHN: (Looking at her) What'll I do, M'am?

REBECCA: That all depends on how much you love her.

JOHN: I kinda got dragged into the whole contract, you see. My marryin' the princess is a part of it....I'm the sub-clause...in the transaction.

REBECCA: You still haven't said you love her, John.

JOHN: That's the trouble, m'am. I only saw her once...at the edge of a forest...I was walkin' along....and all of a sudden...it hit me like a trap shuttin' tight on a bear....All she had to do was just look at me and I was done for...

REBECCA: Moon Princess.....What a lovely name!

DAN'L: (Kidding him) I kinda' like 'Prince John'

JOHN: I'm in no mood for your humor, Dan.

DAN'L: 'Scuse me, your highness.

JOHN: I guess the only way out for me is to tell her the truth.

REBECCA: If she really loves you, she'll take you as you are... for what you are....

(MOON PRINCESS ENTERS)

PRINCESS: Good evening, Prince John.

(JOHN looks at DAN'L. They exchange sympathetic looks.)

JOHN: Sure is a nice evenin', Princess.

PRINCESS: The moon is full tonight. It will light the ~~xxx~~ forest ~~xxxx~~ so that we may see our way.

DAN'L: So long, Prince.....

(DAN'L and REBECCA exit leaving JOHN and the PRINCESS alone onstage.)

JOHN: Princess, there's somethin' on my mind that I think you ought to know 'bout.....

PRINCESS: My father says that tribes of long long ago live in the stars and watch us from another world. Do you believe that?

JOHN: ...That business 'bout me bein' a prince. I'm 'fraid I made that up to impress you, princess.

PRINCESS: Do you think the star-people are happier than they were on earth?

JOHN: ...That tree over there...

PRINCESS: (Showing interest) Yes?

JOHN: ...No more a prince than that tree....That's me.

PRINCESS: (Laughing) Oh, John....

JOHN: What's so humorous 'bout that?

PRINCESS: You.

JOHN: What's so humorous 'bout me?

PRINCESS: You're like a little...papoose.

JOHN: I was thinkin' the same thing 'bout you, Princess.

MOON: You know that story about you being a prince?

JOHN: Guess I ought to. I'm the one who made it up.

MOON: John, I didn't believe it either. What do you think I am? A babe in the wood?

JOHN: Princess, you sure come mighty close to it.

MOON: Oh, John, I've been so happy since I met you.

JOHN: I have, too, Princess. That's why it's so hard to - leave you.

MOON: What do you mean?

JOHN: You and me Princess - ride different trails...different worlds...We're not the same. Can't you see that? We're different people....and our people are different people. The trails don't meet....

MOON: I thought....(PAUSE)....I thought...

JOHN: (Lifting up her face to meet his) Yes.....a little too much. That's why we'd never make it together. Where would we live? And the little...papoose? With your people he'd be chief fisherman, hunter...canoe-maker... In my little world...papoose goes to school...learns history....how to spell, read...write...that is, some of 'em learn...(Thinking of himself)

MOON: We have school, too, John. We learn the same things.. in different ways.

JOHN: No, Princess. it's natural but it ain't civilized.

MOON: John, I could learn....I'd try to make you happy... if you'd only let me...and it wouldn't take me long...

JOHN: Why not?

MOON: Some people learn fast....when they want to....

(SINGING:)

I'M ADAPTABLE

I'm so easy - to get along with
I am someone you can't go wrong with
Whatever way you want me
Well, that's what I will be...
I'M ADAPTABLE.... and fun

I'm a person who will conform to
Any person I'm feeling warm to
And I'm so well adjusted
I'll fit you to a tee
I'M ADAPTABLE and free.

If it's painting you want me to dab in,
I'll paint learn to paint.
Live in a castle or cabin
It's quaint, so quaint,
I'll be a regular devil or Saint
As long as you love me

I'll be naive - sophisticated
I'll be ~~someone who is loved or hated~~
Whatever way you want me
As long as we are mated.
~~I'M ADAPTABLE~~
I'm susceptible I'm delectable
I'm adaptable and free.

(Moon Princess and John Finley exit as a dance begins;)

The choreography depicts Dan'l and the set tlers tilling the soil, ploughing and hoeing from morning 'til night in order to raise their ~~xxxxxxx~~ produce. The dance tells the story of the farmer's life.

They work with joy in their hearts. We see pitchforks of imaginary hay being tossed into carts, wagons, etc. W e see the procession to the village market where the grain and produce is sold and stored for sale. We see cattle, the farmer with his cow, etc., going to market. A picture of a rich land in soil and of profitable yield to the farmer. We see the money handed to the farmers, and we see the way they spend it - some in gambling - some in useful ways. Some, as Dan'l, spend it to buy land.

The land is purchased from the Land Grant Co. - from Colonel Henderson who takes the money, and in turn, shows Dan'l his new holdings on maps, deeds, etc.

The entire sequence is done in dance form, and from it we learn that Dan'l is prospering in his new land of Blue Grass. He is now a land-owner and a comfortable farmer/ of means.

DAN'L takes a sheaf of papers from COL. HENDERSON and walks over to REBECCA. The COLONEL, SETTLERS and everyone exit, leaving DAN'L onstage with REBECCA. The Dance ends.

Replace "Too Near" SCENE 2

SCENE: It is evening one year later. Dan'l and Rebecca are alone together on the steps of their home in Boonesboro. There is a porch with an old-fashioned door-way, and by lantern-light, D AN'L proudly points to the papers he has just received from COL. HENDERSON.

DAN'L: Therethey are, Rebecca....It's taken me a year...but there they are! Tracts of land...signed and sealed deeds.... and right down at the bottom - you see there, Rebecca... "Sole Proprietor...DANIEL BOONE, Esquire!"

REBECCA: What does the "Esquire" stand for?

DAN'L: I don't know. I just naturally put my name down there like that. It comes to you when you come into bein' a land-owner.

REBECCA: What are you goin' to do with all that land, Dan'l?

DAN'L: I'll raise wheat and corn...and we'll have a fine yield... each year....Then I'll buy more land.

REBECCA: Then what?

DA N'L: Well, then, when we grow old ....not that you could ever grow old-lookin', Rebecca....We'll have security.

REBECCA: Does anyone ever have security, Dan'l?

DAN'L: Land is security. A home is.

REBECCA: What is home, Dan'l? What does it mean to you?

DAN'L: Rebecca, I guess home could be anywhere providin' I'm with you....

(DAN'L SINGS:)

Verse

HOME IS WHERE YOU DREAM AT NIGHT
You may dream of a distant hill-top
Where you run and you never will stop
Until you find a face that you feel you long for
Until you see a smile that you'd sing a song for
And suddenly there's a hand you take
And you hope you never wake - from your dream
Because you're home all right
HOME IS WHERE YOU DREAM AT NIGHT

Chorus back-ground

SCENE 3

SCENE: Boonesboro, Sunday morning. The settlers on their way to Church are greeted at the entrance by the Parson who welcomes them with a smile. The settlers exchange greetings with each other before they enter the church. The song begins with a few colored folks:

SAY GOOD MORNIN' TO THE LORD
SAY GOOD MORNIN' TO THE LORD
Bow your head and say a prayer
And you'll find Him listenin' there
SAY GOOD MORNIN' TO THE LORD

SUNDAY IS A SACRED DAY
Sunday is a sacred day
You've been workin' hard all week
Here you'll find the things you seek
On this sacred Sunday day.

SAY GOOD MORNIN' - SAY GOOD MORNIN'
SAY GOOD MORNIN' - SAY GOOD MORNIN'
SAY GOOD MORNIN' TO THE LORD

PARSON: (Sings:) My friends, my sermon will be short
My theme is one of great import
on this Sunday mornin'
I ask you to join me in prayer
For the Lord is listnin' there....

ALL: SAY GOOD MORNIN' TO THE LORD
Thank Him for your bread and board

Bow your head and say a prayer
And you'll find Him list'nin' there
SAY GOOD MORNIN' TO THE LORD

(The SETTLERS enter the church, as JIM HARROD and THE STRANGER (guitarist) take FRONT CENTER).

STRANGER: (Calling to Harrod..) Jim...Jim...

HARROD: Shh...You fool...what do you want to do?

STRANGER: I got word for you, Jim...

HARROD: (Looking around nervously) What are you talking about?

STRANGER: Jim, you gave me orders...

HARROD: I told you to wait, didn't I? I told you to wait for orders.

STRANGER: The Shawnees are with us, Jim....

HARROD: When?

STRANGER: Tonight!

HARROD: You fool. I told you to wait!

STRANGER: For what, Jim?

HARROD: The Governor of Virginia will give us what's rightfully ours. The whole town of Boonesboro belongs to us by law....Henderson's claim is a piece of paper...Our claim is standin'....That's the Governor's words, and I got the papers to back it up with the signature of the Governor of Virginia!

STRANGER: What did he get, Jim? The Shawnees might like to know.

HARROD: Listen....You've got to stop them before it's too late - Get to them, do you hear - now!

STRANGER (Strumming guitar) I saw a hundred injun men
I saw a hundred injun men
And they was lookin' mighty mean
They was lookin' mighty mean
I saw a hundred injun men
The meanest men I ever seen...

HARROD: (Looking squarely at him...calmly) Get goin', mister....and tell them....to keep out of this town....and leave us law-abidin' men alone!

STRANGER: (Smiling.....hums his song...as the SETTLERS start to leave the Church....We hear the reprise:

SAY GOOD MORNIN' TO THE LORD.

The stage lights up slowly as the dawn breaks on Monday morning. The settlers go to their daily chores, milking the cows, feeding the chickens, etc. JEFF opens up his General Store...The barbar shop is active as a man is being shaved.. COLONEL HENDERSON unlocks the door to the TRANSYLVANIA OFFICE. In the midst of this busy confusion of a work-day, we see three of the town's idlers..strolling by and watching with amusement the business of the setting. They step in front of the curtain.

1st SETTLER: Where you headin', Sam?

SAM: Just on my way to do a little day-dreamin'.

2nd SETTLER: Mind if I join you?

SAM: Glad to have you along.

(THE THREE IDLERS SING:)

THE SUN IS HERE TO STAY

I know people like to keep busy
Keeps 'em from thinkin' too much
I know people like to keep goin'
Folks with the - millionaire touch.

Some of 'em get to reach their goal
Some of 'em wind up deep in the hole
I don't like gamblin'
I just like ramblin' on
I just fit that role.

No sense to get up early
And plunge into the day
No rush to get up early
The Sun won't run away
The Sun is here to stay

I like to roam the cornfields
And contemplate the sky
I'm keepin' busy wond'rin'
What makes the clouds go by
What makes the sky so high

Some folks overcome with greed
Make much more than they need
They realize only too late
They can't be - there to see
Relatives contest the estate

No sense to have ambition
And take no time to play
What good's a man of position
The day he's laid away
The Sun won't run away
THE SUN IS HERE TO STAY

(CURTAIN)

SCENE 4 Reprise "Settlin' Down"

SCENE: Boonesboro, a few months later. It is morning and the settlers are occupied with their morning tasks.

Colonel HENDERSON is engaged in conversation with three of the settlers when JIM HARROD arrives.

HARROD tips his tall hat with great dignity in greeting and then addresses Colonel Henderson. They take Front Center in front of the curtain.

HARROD: Good day to you, sir. Can you be good enough to inform me where I may find Colonel Richard Henderson?

COL: (Bowing) At your service, sir.

HARROD: (Returning the bow) James Harrod of Virginia, sir. I am deeply honored, Colonel.

COL: And now, what can I do for you, sir?

HARROD: My mission is a simple and brief one, sir. It is merely to inform you that the properties upon which you are presently standing - that is, all lands now claimed by the Transylvania Land Grant Co. do in fact belong to Virginia by priority.

COL: (Amazed) What? How dare you, sir? Surely you have made some mistake, sir. Or perhaps this is your idea of a little joke.

HARROD: Sir, it is true that you have made an agreement with the Indians, but, as you know, that agreement is of no value in a court of law. As a matter of fact, I, James Harrod, am in actuality the first man to set foot in these territories, having organized and successfully executed an expedition into these lands before you commissioned Daniel Boone for this duty. In the name of Virginia, Colonel, your claim is voided.

DAN'L: Can he show proof, Colonel? He's got the words all right, but has he got proof? Deed? Authority?

HARROD: Right here, sir. (Unfolding legal documents) As you can see, they are signed by the Governor of Virginia, and I doubt, Colonel, if you'd like to contest the Governor's word.

(CURTAIN IS RAISED)

COL: (Examining documents) The signature is authentic.

HARROD: Why, of course, sir.

(THE SETTLERS NOW DRAW TOWARD HARROD AND ANGRILY SURROUND HIM.)

1st SETTLER: Got the rope ready, Sam?

SAM: (Tying noose in rope) Justy take me a minute.

2nd SETTLER: I guess we can hang him right here in town. It's his property.

HARROD: Now hold on, boys. You'll never get anywhere this way.

3d SETTLER: We ain't the ones goin' anywhere.

HARROD: (As they grab him and put the rope around his neck) Help! Help!

COL: Hold it, boys. He's right. If his claim is legal, it's legal. Hangin' him won't change it.

HARROD: I'm glad to see you're a man of common sense, Colonel.

SAM: You mean ya ain't gonna hang him after I went and fixed up that rope.

HARROD: I'll see that you are well compensated for your labor, sir.

SAM: All right, boys, take him down.

(They remove the rope and Harrod is allowed to descend)

COL: You'll have to pardon the boys, Mr. Harrod. They get all worked up when they're excited.

HARROD: (Feeling his neck) I understand....Naturally, this will change things a little.

COL: Change things?

HARROD: Well, there'll be a little reorganization, of course; Virginia has its laws and statutes, you know.

COL: You mean they'd lose title to their land grants?

HARROD: I regret, sir, that that is the case.

DAN'L: You mean - we're goin' to lose everythin' we've worked for here?

(COLONEL HENDERSON DOES NOT ANSWER HIM)

DAN'L: (Continues) You mean I don't even own my own farm? And Sam - Jeff - all of us - You mean we're to be poor men again?

HARROD: Not exactly, sir. You can continue to work your farms, but your produce will belong to Virginia.

DAN'L: We'll fight this claim of yours, Harrod.

(SETTLERS CHEER)

We'll raise money to buy back our land warrants.

COL: I'm afraid I can't do anything now, Dan'l. I put everythin' I owned into Boonesboro. I believed in the idea of why we came to this town as much as you all did. But it's Mr. Harrod's - hands down.

DAN'L: Then we'll get the money from the new settlers. They'll come in with us when they see what we're doin' here - the fine start we've got...That ought to make 'em help us, because that's the way they'd help themselves.

HARROD: With your permission, sir, I'd like to bid you all a very fine good-day.

(HE BOWS AND THE SETTLERS MOCKINGLY BOW TO HIM AS HE EXITS)

DAN'L: A very fine good-day.....Did you hear that?

(Sings:) I worked all my life
Plough in my hand
To build what I've got
Out of the land
I fought for a place
Where I'd be free
And a little piece of paper
Comes along and takes it from me....

It doesn't seem right
It doesn't seem fair
That a man can work
And at the end of a day
Everything he's worked for
Disappears in thin air

There must be a way
That a man can own
The things that belong
To him alone - to him alone...

SETTLERS: They got rich by laws
That they made by dint
Of a tricky clause
Put in ~~very~~ small print

They got men and courts
That sit up all night
~~Just~~ to write reports
~~How~~ to take away your rights

~~They got ways to steal~~
They got ways to take
Everything that's real
Everything you make

DAN'L: There must be a way
That a man can own
~~The things he's worked for~~
~~- and slaved for -~~
the things that belong
To him alone...~~to him alone~~..

We'll fight their claim
Tooth and nail
We'll be so strong
We just can't fail

We'll drive them out
Every one of them
We'll use force if we have to
We'll drive them out
At the point of a gun.....

(THE MUSIC WORKS UP TO A CLIMAX OF ANGER, AS COLONEL HENDERSON STOPS THEM)

COL: No. Dan'l, we can't settle this with guns...We've got to raise money...enough to buy back our holdings from Virginia.

1st SETTLER: I'll throw in two good horses and my cow, Dan.

2nd SETTLER: ..and I'll even throw in my wife, if that'll help...

(HIS WIFE SLAPS HIM, AS THE SETTLERS LAUGH)

(THEN THE MOOD GROWS SERIOUS AS DAN'L STEPS FORWARD)

DAN'L: (Removing his hat) Men, I'm puttin' my hat right here in the middle. The ones who think Boonesboro is worth savin' will let us know right now. Those who don't - woll, it's up to you.

(ONE BY ONE THE SETTLERS STEP FORWARD AND POUR THEIR SAVINGS INTO THE HAT)

DAN'L: (Counting the proceeds) Colonel, we're still short, but we're long on friends. (Looking at the SETTLERS) Thank you. It'll take us a day or two more, Colonel, but I know now we can get it.

COL: Dan'l, I never knew just how great Boonesboro was 'til today....I'm grateful to you.....to all you men.... Dan'l, I'll be ready to leave in two days.

(COLONEL EXITS)

REBECCA: Dan'l I have the feelin' somethin' will happen to the Colonel. I don't know why.

DAN'L: There's nothin' to be afraid of, Rebecca.

REBECCA: Not for us, Dan'l. I know that. You told me you'd never leave me...that's all I ever had to know.... As long as we're together, we have a wonderful future.

(DAN'L SINGS:)

AT A TIME LIKE THIS
I'm glad to have you around
AT A TIME LIKE THIS
When all my castles in the air
Have tumbled to the ground
At a moment when I'm lost
And my heart is filled with doubt
I've got someone I love
Who can see a brighter side
And together there may be a way out.

There are times like this
When I can't manage a smile
But a word or kiss
And all my troubles disappear
The world becomes worth-while
AT A TIME LIKE THIS
When I feel your understanding way
All I can say is
It's the most beautiful time of day.

CURTAIN

MUSIC:

SCENE 5

SCENE: It is night along the wilderness trail. We hear the music, ominous in character, as a group of men arrive on the scene. They survey the ground, make sure of their positions. It is clear that they are bandits and are preparing to way-lay Col. Henderson. They divide their ammunition and take up positions concealed behind rocks and trees.....

In a few minutes Col. Henderson can be heard riding along, his packed ~~xhax~~ strapped to his horse, is taken off preparatory to making camp for the night as he enters. Unaware of the waiting bandits, he is suddenly seized upon, and before he has a chance to defend himself, the bandits overpower him.

They try to tie him to a tree, but he is too strong for them. A fight ensues, during which one of the bandits manages to untie the bag containing the money and make away with it. Colonel Henderson fires after them, and they return his fire as they make their escape. He runs off-stage after them.

CURTAIN

SCENE 6

(The STRANGER strolls on before the curtain with his guitar and sings:)

XXXXX
STRANGER: (Singing)

Cornstalk was a very famous injun chief
Chief of the Shawnee tribe
Now the Shawnees are not very peaceful men
When the white man shoots again and again.

In the dark of the night and at twelve by the clock
Injun braves are concealed behind a big rock
Chief Cornstalk's tribe - each armed with a gun
Wait silently for Colonel Henderson

Along comes the Colonel at a nice slow trot
In a matter of minutes he is minus a lot

Now Cornstalk was a very cunning man
And he knows all a cunning man can
But how can a cunning man learn just where
Colonel Henderson will ride - and wait for him there?

It was his imagination -
If this tale you would imbibe
Of Cornstalk and his famous little ~~xxxxx~~ injun tribe
Of Cornstalk and his famous little injun tribe.....

music: Cumberland Gap (CURTAIN RISES AND WE SEE:)

SCENE: THE TAVERN, Boonesboro. A few weeks later.

James HARROD and his group are at the bar having their drinks, as Dan'l listens to their conversation at the bar.

HARROD: Set 'em up again for my friends, bartender. You'll drink with us, won't you, Mr. Boone?

DAN'L: Like to 'scuse me, Harrod. I don't count liquor and some folks as my friends.

HARROD: (Trying to ignore him) Here's to the rightful owners of Boonesboro....the first settlers!

(Everyone cheers and drinks)

DAN'L: Seems to me you all settled in Boonesboro like flies. One minute you light - and one minute you fly away. Fly-boro would fit it all right - thates if you ever get it away from us.

HARROD: (Warningly) There's no man alive bigger than Jim Harrod...and no man who's faster on the draw either. (TAPPING HIS HOL STER) Anyone like to try?

DAN'L: I knew a man once. There was no man faster on the draw than him. No man deader, either. He couldn't hit a barn.

1st SETTLER: You're a good man, Jim. A very good man. And this is good whiskey.

HARROD: Another drink, bartender...and another round for my friends...(As drinks are served) As I was saying... I can take on ten red-skins with my left hand and make them all bite the dust at the same time I'm pulling aces from the deck with my right hand with an expensive long cigar in my mouth, and not even get a spot of smoke in my eyes.

1st SETTLER: You sure are a good man, Jim. You sure are - smokin' expensive ceegars....

HARROD: Another drink, bartender...and another round for my friends.

DAN'L: Wouldn't advise the injuns to run up against you, Mr. Harrod. It just ain't safe, the way I see it.

HARROD: (Smiling and pleased with himself) Well....

DAN'L: The way I see it, it ain't safe for you.

(JOHN FINLEY ENTERS WITH HIS TEN INDIAN BROTHERS. THEY ARE COMPLETE WITH WAR-PAINT, TOMAHAWKS, ETC. THEY WALK TO THE BAR)

DAN'L: Yes, sir. That's the way I see it.

JOHN: (TO BARTENDER) Come over here....(TOUGH)... QUICK-LIKE!

BARTENDER: Yes, sir...yes, sir. (RUSHING OVER TO HIM)

JOHN: Eleven shots of milk - for me and my brothers!

BARTENDER: Yes, sir. (Sets up glasses and pours milk)

JOHN: (SUDDENLY discovering HARROD, as though he didn't come specifically to talk to him.) Mr. James Harrod! Howdy! Gettin' acquainted in Boonesboro?

HARROD: (Drunk) Maybe you don't like me hangin' around here.

JOHN: Glad to have you with us, Harrod.

HARROD: Don't like the way you said that.

JOHN: I'm a peaceful man, Mr. Harrod, and I'm tryin' to educate my brothers along the same line.

HARROD: I got a mind to - (Aiming a blow at him...which he stops in mid-air, as he sees the ten braves move forward.).....buy you a drink.

JOHN: Thanks. Just milk, thank you....Yes, sir, Boonesboro and vicinity is nice territory to set up stakes in.... Only trouble is the indians. Not that they're harmful, you understand, Mr. Harrod...But every once in a while some of them like to go out hunting deer, and that's where the trouble starts.

HARROD: Trouble?

JOHN: Deers move fast, Mr. Harrod....so fast sometimes you can't tell if they're deer...sometimes it could be a man...they shoot at.

HARROD: A man?

JOHN: A man. A white man moving in the indian forest
Slowly he walks through the underbrush.
In the night the silver lake gleams through the woods.
Slowly the indian stalks the deer.
He thinks it's a deer, you see....
Then, just as he sees a blade of grass move....
he draws his bow.
He draws and draws and draws....
And just at the right second....zing...he lets the arrow fly - at the deer.

(HARROD CLUTCHES HIS THROAT)

HARROD: (Terror-stricken)....at the deer?

JOHN: Whing...the arrow's poisoned head strikes -

HARROD: (Terrified) NO!

JOHN: ....the bark of a tree. The indian has missed his mark... So he draws again...back...back...

HARROD: (Weakly) Wait, Mr. Finely.

JOHN: You look ill, Mr. Harrod....mighty ill.

HARROD: Just a little tired...that's all, Mr. Finley. I think I'll be leaving, if you don't mind.

JOHN: Leaving Boonesboro, Mr. Harrod?

HARROD: I believe I will.

JOHN: Before the end of my story?

HARROD: Not just now, Mr. ~~Kinsky~~ Finley.

(He starts to exit, all eyes on him)

JOHN: Oh, Mr. Harrod. It's BRAVE Finley. These are my indian brothers now.

HARROD: Pleased to know you....(Running out)

JOHN: Now can you imagine a man rude enough to leave in the middle of my story?

(THEY ALL LAUGH)

REPRISE: "SETTLIN' DOWN"

SETTLERS: ~~[illegible]~~ SETTLIN' DOWN
Feelin' mighty care-free
Just don't want to wander
Now that I'm secure
Found a mighty good town
I'm SETTLIN' DOWN for sure.

Settlin' where
Folks are mighty happy
Got a rainbow yonder
Things are lookin' bright.....

(COL HENDERSON enters. The music stops, and all the SETTLERS and DAN'L and JOHN turn to look at him. His clothes are torn to shreds; he is considerably worn and beaten from his long journey and the experience he has undergone. He walks to the bar:)

JOHN: (Motioning to bar-tender to pour drink for Colonel)

COL: (Waving it away)...Robbed...every cent..gone...Twenty thousand dollars! We've lost our holdings now...and the savings of every man here.....

DAN'L: I got a good look at Harrod's eyes when he hit the trail out that door. I'm wonderin' if....

COL: Of course, he's got that Cornstalk and the Shawnee tribe solid with him....Too few of us to defend the town.

JOHN: Funny what a man thinks of when he realizes everything he's been fighting for is gone.

DAN'L: What does a man think 'bout, John?

JOHN: Names. Cornstalk....Draggin' Canoe...who gives them names like that? Draggin' Canoe.....DRAGGIN' CANOE - of course! Takes an injun to deal with an injun!

COL: You mean you'd deal with that man after he sold me Kentucky under false pretenses?

JOHN: He's my father-in-law, and it appears to me a little war like that is the least he could do for a boy who's tryin' to get ahead in the world.

COL: (Clapping him on the back) There's genius in you, my boy - genius! I've always said it, and now you've confirmed my faith in you!

JOHN: Colonel, how is it I always have to live up to your high opinion of me?

COL: (Looking at him sharply) Come on gentlemen, the sands of time do runneth....

(AS JOHN INTERRUPTS HIM)

JOHN: Colonel - are you sure the Chief had only one daughter?

(COLONEL EYES HIM COMPREHENDINGLY AS CURTAIN FALLS)

Reprise - of "Adaptable"

SCENE 8

Music.

SCENE: The Camp of Chief Dragging Canoe.

The CHIEF, DAN'L, COLONEL HENDERSON and FINLEY sit around the camp-fire. MOON-PRINCESS JOINS THEM.

CHIEF: Son-in-law or no son-in-law, Chief will not war on Cornstalk. It might start whole conflagration!

COL: It's the only way you can save us.

CHIEF: Why do you have to be saved?

JOHN: He's got something there.

MOON: Father...dear father....

CHIEF: Yes, daughter.

MOON: Save them - for my sake.

CHIEF: For your sake?

MOON: Yes.

CHIEF: I don't know.

COL: Chief, I know that you are not the kind of man to let us down.

CHIEF: Colonel, how is it I always have to live up to your high opinion of me?

COL: Hmmm...

CHIEF: WAIT!

COL: Hold it, boys. That means he's giving in.

CHIEF: (Rising) For years Chief has been at peace with Cornstalk
No blood soils the path of the indian forest
Then white man...

COL: I knew you'd do it, Chief.

CHIEF: How you know? I have not finished my speech.

COL: I saw the last performance, Chief. Very good.

CHIEF: You really thought so?

COL: When do your boys get to work on the war-paint?

CHIEF: War-paint? War-paint?

COL: To make war on Corn-stalk.

CHIEF: Oh, no, Colonel, you misunderstand. Chief and Cornstalk old friends. Now we join our tribes tonight in big celebration. Colonel and Chief will be hosts.

COL: I'm awfully sorry, Chief, but we've got another appointment, you see...and..

CHIEF: WAIT!

COL: Take off your hats, boys. We'll stay for the party.

Indian Dance

SCENE of CHIEF DRAGGING CANOE AND CORNSTALK MAKING PEACE. There is an indian dance and a song: "The Shawnees and the Cherokees"

During the ceremony the Colonel and his party are taken into the indian dance...and all are accepted as friends....The party ends with a wild dance, as Cornstalk swears fidelity to Dragging Canoe and Boonesboro, and its founders.

SCENE 8

SCENE: Boonesboro, a few weeks later.

The SETTLERS RUN ONSTAGE AS SOMEONE ANNOUNCES:

Boonesboro's on the map. We got our independence. and Kentucky is a state, men! We're a part of that glorious blue-grass state of Kentucky!

(SETTLERS CHEER)

(SINGING)

Boonesboro's on the map
Boonesboro's here to stay
Boonesboro's got the right
To have its little say.

We need a deleg'te
We need a voice to speak
We need a man to sit
And talk and talk for a week.

The man for the job is the man that we like
The man for the job is a man that we know
The man for the job is a man that we trust
That we know and we like and we trust
Who'll fight for Boonesboro or bust.

A man like that can't be in politics
Or look for personal gain - as some would
A man like that must sacrifice himself
To the public good.

MAN: Do you know that man?

He must be a man of stature
A man of position
A man of honor
A man who'll do or die
A man who'll never tell a lie
A man about whom it can be said....

MAN: That man is dead!

COL: No, he isn't! He's right here. Dan'l Boone, our delegate to the legislature....

(CHEERS)

DAN'L: Friends, I thank you for the fine way you put your-~~xxx~~ faith in an ignorant man like myself. But I think it's all pretty ~~a~~ foolish, if you want my opinion....Maybe if the legislature was filled up with injuns...I could handle 'em. But when it comes to talkin'...that scares me.....Well, how do I look, Jeff?

JEFF: (Appraising his "Sunday best") Dan'l, I was thinkin' if you ever happen to stop by we got some mighty fine styles in since you got married. But you look pretty good, considerin' that's the same suit I sold you for your weddin'.

(MORE LAUGHTER)

DAN'L: (To Rebecca) [illegible]

Rebecca, do you think this town of Boonesboro is too little to remember?

REBECCA: (Climbing into carriage with him) Dan'l Boone, I'm beginnin' to like your "Caintuck".

DAN'L: We're just startin' to cut a new trail, Rebecca.
The day is just beginnin'
The West stretches out wider and wider
And more will come after us
to settle their homes
And to build their own towns and cities.
It's a large order,
but no land that man ever set foot on
was worth more than man himself.
We're just at the border, Rebecca....
and we've got a long way to go
even to cross over it....

JOHN: (Entering with Moon-Princess, Chief Dragging Canoe, his Squaw, and indian brothers.) Howdy, Dan'l! Have you met ...of course, you know everybody.....

(THE CARRIAGE STARTS TO MOVE OFF-STAGE, as the SETTLERS WAVE THEIR FAREWELLS...THE LAST FEW LINES OF THEIR EXIT ARE AD-LIBBED, AS THE MUSIC COMES UP:

SETTLERS: (Sing:) WHEN YOU HEAR THE BLUE GRASS

(The CURTAIN FALLS, as the theatre darkens, and we see the shadows of the men walking onstage, their reflection caught against a large screen in silhouette, and as the Curtain is up to permit a view of the screen, we read:

THERE WERE OTHERS WHO CAME TO THE FEMME OSAGE WHO HAD HEARD OF DANIEL BOONE. AND THEY CAME TO MEET THE MAN WHO HAD CUT THE TRAIL FOR A CIVILIZATION, WHO CARRIED HIS FREEDOM IN HIS HEART, AND THEY MET HIM AND SHOOK HIS HAND, AND HIS INSPIRED DEEDS BROUGHT THEM TO A NEW UNDERSTANDING OF THE GREAT LAND THEY HAD CLAIMED FOR THEIR OWN.....THE BLUE GRASS STATE OF KENTUCKY.

SETTLERS REPRISE

"WHEN YOU HEAR THE BLUE GRASS.....

THE END