An Original Translation of the Play *Underground Railroad: A Musical in Four Acts* by Masuko Tsutomu

by Andrew Layman

Honors 499 Thesis

May 7, 2010

Thesis Advisor
Dr. Guohe Zheng
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Abstract

Translation is a large component of foreign language education. Until this point, I had only translated small segments or short essays but felt that a more extensive translation would be a worthwhile test of my ability in Japanese after eight years of language study. Dr. Zheng suggested that the play *Underground Railroad: A Musical Play in Four Acts* would be an appropriately challenging translation to undertake. The playwright, Masuko Tsutomu, had requested a translation of the play to English, but Dr. Zheng had several projects underway and gave me this opportunity. *Underground Railroad* is Japanese-language play based on the heroic actions of Harriet Tubman, John Fairfield, and Margaret Garner as part of the Underground Railroad. The play chronicles the escape of two slaves from a Kentucky plantation to freedom in Pennsylvania. Throughout the escape, they are led through the Underground Railroad by Harriet Tubman and John Fairfield and chased by slave hunters attempting to bring them back to their masters for a bounty. The third act gives an insightful look into the famous, or infamous, story of Margaret Garner, an escaping slave who murdered her daughter to save her from returning to slavery. Overall, the play is an uplifting, original look at the bravery made necessary by a dark part of United States history, seen through the unclouded eyes of another culture.

Acknowledgements

-I want to thank Dr. Guohe Zheng for supporting me through the translation and helping with difficult grammar and contextual misunderstandings, as well as for suggesting this play. Without Dr. Zheng’s help, this translation would not have been possible.

-I would like to thank the playwright, Masuko Tsutomu, for allowing me to translate a beautiful, heartwarming work of literature. I hope that the playwright’s emotions and intentions are truthfully reproduced in my translation. The original was a joy to experience and I hope English readers experience the same.

-I would also like to thank Jisho.org, for without the vast wealth of Japanese language information, this translation would not have been possible.

-Finally, I would like to thank Mr. Michael Tsugawa for my first true exposure to the Japanese language. I still feel the excitement he inspired in me about the Japanese language to this day.
Rationale

As a Japanese language student, I have translated many assignments, short literary segments, and have watched a many Japanese movies. Japanese literature, particularly novels and plays, has been a passionate interest of mine since I first read Banana Yoshimoto’s novellas in high school. These works were originally in Japanese, and only available to English speakers because a translator took the time and effort to painstakingly extract the essence of the work and gently express it in English. Since first beginning my study of Japanese in high school, I have wanted to translate a full-length literary work in order to continue to expand the library of Japanese literature available to English speakers. Understandably, this does not come without a variety of challenges, not only grammar and structure, but preserving the playwright’s intentions while creating a coherent utterance a native English speaker would use. After my extensive study of the language throughout high school and at Ball State University, I felt that this was a challenge I could undertake and accomplish.

After speaking with Dr. Guohe Zheng about my intent to undertake a translation for my honors thesis, he suggested Underground Railroad: A Musical Play in Four Acts. The playwright, Masuko Tsutomu, had requested a translation from either Dr. Zheng or a student, so Dr. Zheng offered it to me. The thirty-nine page original play was not the gentle transition I had imagined, but it definitely posed a challenge appropriate for an Honors College senior thesis.

At first, the subject for the play seemed an unlikely interest for a Japanese playwright. Such a playwright writing about the Underground Railroad, a major part of American history, felt like an unusual occurrence. However, considering William Shakespeare wrote about the affairs of Rome and Americans often novelize other countries’ histories, a Japanese play about
an American event does not seem out of place. After beginning the translation, another oddity of the play arose. Although the play was set in the southern United States, all of the characters used standard Tokyo-dialect Japanese. Japanese has a dialect similar to the Southern accent of English, but instead of using it the playwright used the Japanese equivalent to the standard Midwestern English. Considering this choice of dialect, this translation utilizes standard, grammatical English except where the original playwright used non-standard or slang language.

Because of the linguistic structure of Japanese, many Western names often do not translate directly and may cause confusion, especially to native Western-language speakers. This was especially true for *Underground Railroad* because all of the characters were American. Two extreme cases of such were the Harriet Tubman's codename, *Moses*, and the name of an estate used as part of the Underground Railroad, Rankin Manor. In the Japanese, *Moses* became phonetically *Mozeeh*, and while Rankin was still read *Rankin*, the lack of an *L* in the Japanese language could have easily meant it was Lankin. Similar challenges, such as the best situational translation of *jyuu* (usually *handgun*, but can frequently be a stand-in for *rifle, pistol*) were frequently encountered throughout this particular translation. After research regarding the historical background and figures of the play, the names and locations were accurately translated.

*Underground Railroad* is a beautifully uplifting work, elegantly displaying the power of humanity and the drive to achieve freedom. The play draws inspiration from several sources, most notably the lives of Harriet Tubman, Margaret Garner, John Fairfield, and borrows elements from traditional Negro Spirituals and abolitionist literary works, such as Harriet Beecher Stowe's *Uncle Tom's Cabin*. The play opens on an elderly slave's cabin on a plantation in Kentucky. The elderly slave, Tom, tells his grandchild, Daniel, that "Moses" will lead him to freedom in the North. He sends him on his way, giving him some food and water.
He meets with his cousin, Joshua, and they find Moses comatose in a casket in a wagon. They are surprised, but their grandfather had told them that she was prone fits and often lost consciousness. She begins to lead the two slave boys, along with several other families, across Kentucky to the Ohio River. After several trips with rickety, leaking boats, and an encounter with slave hunters’ tracking dogs, the escaping slaves cross the river and narrowly avoid the hunters rapidly who are approaching them.

At this point, the play shifts to the story of Margaret Garner. She is standing in a farm shed, looking at the bodies of her two recently killed sons. When the hunters find her they are shocked to discover that she had murdered her two sons. Garner explains that her husband had been literate and able to create false travel papers for slaves. Using these, they could easily escape to the North on trains. After their master found out, to protect the identities of the slaves he had helped, he created documents for his family and then committed suicide. Because she knew they would be captured before accomplishing their escape to the North, she shot her two sons to save them from lives of slavery. She then provokes the hunters to shoot her by aiming her gun at them, even though the gun has no ammunition in the gun. The hunters are shocked at this discovery, and end the act with a declaration of amazement and a performance of “Nobody Knows the Trouble I’ve Seen.”

The play ends with an exciting, suspenseful scene at the border of Ohio and Pennsylvania. The hunters finally catch up with Harriet Tubman, but luckily, abolitionist citizens from a nearby town come to their rescue. The play ends with the now-freed slaves praising God and singing. The trials and fright end with prayers and thanks to God as morning breaks. The uplifting ending leads the audience to appreciate the dire situation that these slaves were placed in, and the strength it took to endure. In the epilogue, the narrator gives a synopsis of the rest of Harriet
Tubman’s life, including her exploits in the Civil War. It focuses on the positive portions of her life after the fictitious events in *Underground Railroad*, but does appropriately tie the events of the play into the reality of the brave woman who lead thousands of slaves to freedom.

The translation of this play was a wonderful, challenging, and rewarding experience. It was an honor to bring this touching story to the English-speaking audience. The chance to translate this play and contribute to the collection Japanese literature in English was heartily welcomed and fulfilled a long-time desire. Despite the many challenges I encountered with this translation, I hope the playwright’s tone and message of the piece remain intact and will reach the reader.
Disclaimer

I, Andrew Layman, do not own the rights to the play, *Underground Railroad: A Musical Play in Four Acts* by Masuko Tsutomu. This translation was done at the request of the playwright. I retain the rights to this original translation. I submit it as part of my Ball State Honors College Senior Thesis, and give the Ball State Honors College permission to use my translation as they see fit.
Underground Railroad: A Musical Play in Four Acts

by Masuko Tsutomu

Translation by

Andrew Jordan Layman
<table>
<thead>
<tr>
<th>Table of Contents</th>
</tr>
</thead>
<tbody>
<tr>
<td>Prologue</td>
</tr>
<tr>
<td>Act 1</td>
</tr>
<tr>
<td>Scene 1</td>
</tr>
<tr>
<td>Scene 2</td>
</tr>
<tr>
<td>Intermission</td>
</tr>
<tr>
<td>Act 2</td>
</tr>
<tr>
<td>Scene 1</td>
</tr>
<tr>
<td>Scene 2</td>
</tr>
<tr>
<td>Act 3</td>
</tr>
<tr>
<td>Act 4</td>
</tr>
<tr>
<td>Scene 1</td>
</tr>
<tr>
<td>Scene 2</td>
</tr>
<tr>
<td>Epilogue</td>
</tr>
</tbody>
</table>
Negro spirituals, gospels, etc. sung in the play

1. Amazing Grace
2. Steal Away
3. Keep your lamps
4. My old Kentucky home
5. Soon-a will be done
6. Soon one morning
7. Git’n board
8. Dry bones
9. Joshua fit the battle of Jericho
10. Ol’ Jim is dead
11. Deep River
12. Wade in the water
13. I couldn’t hear nobody pray
14. Nobody knows the trouble I’ve seen
15. Oh, when the Saints, go marching in
16. I go the Key to the Kingdom
17. My Lord, what a morning
18. Rockin’ chair
Prelude

Dream of Africa. Percussion ensemble and dancers.

Lively gathering and harvest dance. Excited African ethnic songs of thanks and love. The music ends by a final drum hit like the sound of a gunshot.

Prologue

Cast of Characters:

12 Year Old Harriet Tubman
Young male black slave
White "slave hunter"
General Store's shopkeeper's wife
Several people on the street

Young, black slave woman
Around 25 years old
Middle-aged white woman
Black and white people

"Steal away" with piano accompaniment can be heard.

Setting:

A small city in Maryland. In front of a general store. Nearby, in front of a blacksmith's shop, a blacksmith is repairing a horse's horseshoe. A man is waiting for his horse's shoe to be repaired. That man is a slave hunter who is hired by plantation owners for money to capture escaped slaves. The hunter's gun is left inside the shop.

The hunter is conversing with the blacksmith. The young black slave boy is quietly crossing in front of the blacksmith to escape. The hunter does not notice.

Harriet exits from the general store.

Harriet: I've come to get the order of wheat flour we ordered.

Store owner's wife: Tomorrow, we'll be getting nails and saws...

Harriet: Yes ma'am.

When the young male slave tries to cross too far in front of Harriet, he appears to collide with her. Harriet looks about to drop the sack of flour, but the young slave boy helps her. At that moment the slave hunter at the blacksmith shop looks outside. The hunter thinks Harriet is a slave living in the streets and begins a talk with the blacksmith.

The young man, who has now returned the sack to Harriet, was in a rush to avoid the hunter's eyes and turned to his back. But the movement drew the attention of the hunter and he notices the black boy.
In a second, the now-noticed black boy stops suddenly frozen in his tracks. He is about to run.

The hunter sees his gun, but it’s still in the shop so he grasps the old horseshoe before him, stands up slowly, and walks toward the boy black boy. The boy is worried and about to run.

Hunter: Hey! Stop there!

The boy is silent.

Hunter: Whose slave are you? Do you have traveling papers?

Boy: ..... 

Hunter: You’re an escaped slave, aren’t you?

Harriet sees all of this situation from between the two, and to obstruct the hunter’s path blocks the way between the hunter and the black boy.

Hunter: Nuisance! Get out of my way!

Harriet holds the sack of flour silently under her arms. The boy runs away.

The hunter, opposite the running black youth, throws the horseshoe in his hand. At the same time, Harriet throws the sack of flour in the other direction. The horseshoe hits Harriet’s head and she falls on the spot. The hunter stumbles from the sack of flour, and falls from the hit to his knee.

Musical Number:

“Keep your lamps” plays during the scene change from the prologue.
Act 1

Scene 1:

Cast of Characters:

Tom An elderly black slave man
Daniel Tom’s grandson 17 years old
Joshua Daniel’s cousin 20 years old
Harriet Tubman 22 years old

Setting:

The American South, a plantation in Kentucky. The mansion where the tenders of the white man’s plantation reside.

Large mansion which has a slightly curvy road leading up to it. Behind it, moderately tall trees are planted, surrounding it. Three-story tall white columns lead to the entry way in which a chandelier that lighting the entry way’s tall ceiling can be seen.

The white handrails attached to the balcony on the second floor of the attached room and the lace curtains visible in the room’s window create a sense of elegance in the mansion.

The chorus of Stephen Foster’s “My Old Kentucky Home” can be heard from within the mansion.

Downstage: Because of the TV broadcast, downstage right is the black slave Tom’s shabby cabin’s interior.

Saturday night. Tom is in his cabin, sitting in his rocking chair and thinking. Daniel puts the blanket on his lap and talks about caring for him. Tom is patting his lap sitting in the chair.

Daniel: I came to listen to the usual Saturday Bible story. You didn’t go to church, did you?

Tom: The hips and knees hurt with the years…

Tom stands from the rocking chair, and proceeds to the direction of the shabby cabinets. He takes bread and beef jerky from the shelf and carries to back to the rocking chair and sits.

Daniel: Uncle, how many days have you gone without eating your bread?

Tom: I took and put this away for you all.

Daniel: Why? I ate my bread today already.

Tom returns to his rocking chair and once more places the blanket on himself. He turns to Daniel and begins talking.

Tom: I wonder, did you all sing, “Swing Low, Sweet Chariot” at the services on Friday night?
Daniel mumbles in agreement.

Tom: Is that so? Next is Daniel, that's your signal that it's your turn to escape to the North.

Daniel: Ours? Now that you mention it, the girl with the beautiful voice started singing it.

Tom: She is called, "Moses."

Daniel: Come to think of it, Moses was looking at me. Moses and all of them were mumbling.

Tom: Yes, Moses told me it is your turn to escape, Daniel. It will be tonight, Saturday, during
the night. I had to tell you in secret.

Daniel: Huh? Tonight?

Daniel listens to the story intently.

Tom: Your father died, and you and your cousin I thought would be sold to a far away Southern
plantation. And then, from a little bit ago, Moses asked me to prepare for you two to escape.

Tom closes his eyes and begins talking. In order to hear the story, Daniel gets fuel and
roots and takes them to Tom's side and sits.

Tom: Until this time, I haven't said a single word about it, but a secret organization, called the
"Underground Railroad," exists to help young slave escape to the North. It's a large
network. There are command centers in states like Virginia, Ohio, and Pennsylvania,
and they give help to slaves living in the South who are escaping to the North. Both
white and black people are part of the organization called the Underground Railroad.
Many black people who used to be slaves in the South are helping after they escape.

Daniel: Uncle, you'll be coming with us, won't you?

Tom: I can't escape now.

Daniel: Why not? I can't bear to leave you here while we escape!

Tom: If you don't leave now, you will be sold off someplace. So, first you have to escape to
the North, and rather than saving me, you must save your mother who was sold off to
Alabama.

Daniel: Of course we will save mother as well. But, Uncle!

Tom: Escape to Pennsylvania. There, blacks don't have to worry about being captured. You
can plant freely on your own land. And there, you can do anything, so you can look for a
job, work with all your might and become a man and work. But, in order to help your
mother, you'll have to help the Underground Railroad, but not being able to read or
write is a problem.

Daniel: If I can escape, I will study English, and help the suffering slaves and servants escape.
Tom: Firstly, if you young black slaves can’t read and write, you’ll never start helping them.

Daniel: Even if the Underground Railroad people help us, how will we get to Pennsylvania?

Tom: While it’s light, you will hide in woods and caves, and church basements, too. Night is for walking. You have to travel over mountains and through valleys.

Daniel: Our legs are good, but isn’t it far?

Tom: Yes, there are many mountains and valleys in your path, but the problem is the handful of rivers you must cross.

Daniel: What about swimming across? I wonder how many days it will take to make it there?

Tom: Yes. I think it will take over three weeks.

Daniel: If it’s over three weeks, we’ll die of starvation with just the bread and water from you.

Tom: On your path, there are several places that will give you food and water. You can rest in churches, the attics of farmsheds, and the basements of the kind people in the Underground Railroad. These are called Stations.

Daniel: But, how will I be able to find these Stations?

Tom: On your way, there are people who will give you guidance. That job is called Conductor. Moses is the Conductor for you Passengers.

Daniel: Huh?

Tom: This will become a dangerous journey. The master will hire hunters to chase after you. The hunters will take guns and follow you with dogs.

Daniel: What would happen if we get caught? Will we be killed?

Tom: A reward is put on escaped slaves’ heads. If you’re caught by a hunter, you’ll be beaten ruthlessly, forced into shackles, and return to being a slave. If you run out of food, you may die on the road.

Daniel: We will definitely make it to the North!

Tom: That’s good. The Conductor Moses is going to try his best to protect you on your way North.

Daniel: But, going and giving you up is just too awful.

Tom: You’ve already become a man. You’ll have to decide by yourself how to live.

Daniel: Even if I arrive in Pennsylvania, I won’t know anyone. How will I know how to best to make my way in a place like that? I can’t live in a North without my grandfather.

Tom: You must do your best. Work for the black people brought to America!
Daniel takes the sack filled with food from Tom.

Tom: You and your cousin Joshua are to go to the graveyard at midnight tonight.

Daniel: To the graveyard? Going there at night is scary.

Tom: To prevent the white people from finding you, hide and wait in the carriage used for funeral services at the graveyard.

Daniel: That’s creepy.

Tom: I’ve already helped Joshua to the graveyard.

Daniel: But, grandpa, I can’t leave you behind.

Tom: I’m too old, I would become a burden.

Daniel: But I would protect you!

Tom: You and your cousin Joshua—you two young ones escape.

Daniel: We will do our best, but you will be killed by Master.

Tom: It will be alright. I’m old, but I’m still useful for some household work. The master will easily see my usefulness as well, and he won’t kill me.

Tom goes to stand up, but his knee hurts and he takes a deep sigh.

Daniel: We will do our best, but you will be killed by Master.

Tom: Daniel, below the cabinet in the hole, there is a cloth sack. Take that with you, please.

Daniel takes the cloth sack from the hole below the shelf.

Tom: I put peppered bacon in that sack. When you’re being chased by dogs, leave this where they will cross. Because of the pepper, they will become unable to use their noses for a while.

Daniel stores Tom’s words into his head with all his might.

Daniel: But, grandpa, leaving you here is just awful.

Tom: Think of your dead father and sold off mother. Escape in safety, then save your mother. She’s in a city called Huntsville in Alabama.

Daniel: Huntsville. Is that far?

Tom: It’s in the deep Southern state Alabama. Her master is the owner of the Huntsville Bank. She works at that man’s mansion.

Daniel: How do you know where mother is?

Tom: If you go the Huntsville Bank, you will find out.

Daniel: I want to see mother!
Tom: Escape to the North, join the Underground Railroad, and help your mother! For that, too, you must study reading and writing in Pennsylvania! If you can’t read and write, you won’t be able to help your mother!

_The Gospel “Soon one morning, Death come keepin’ in the room” is played in the background._

_Blackout._
Scene 2:

Characters:
Daniel, Joshua (Daniel’s cousin), Harriet

Setting:
A place on the outskirts of town. Beside stone buildings, there is a funeral wagon below a roof that juts out. Midnight. Only moonlight. Joshua waits inside the funeral carriage parked at the graveyard for the arrival of Daniel.

Daniel conceals his footsteps, draws nearer the carriage and sings quietly one verse of “Soon one morning.” Josh sings to reply from the carriage.

Daniel: Soon one morning.

A small pause.

Josh: Death comes creeping in my room.

Daniel enters the carriage.

Josh: I was thinking you wouldn’t come.

Daniel: Leaving and letting grandpa stay behind was awful.

Josh: I put drinking water in this pouch. Did you bring food?

Daniel: I brought bacon, jerky, and bread grandpa put together for us.

Josh: Is this the only food we will be able to eat until we make it to the North?

The two stare at the moderately sized bread loaf and water pouch.

Josh: I was in that church. I wonder if Moses is waiting inside…?

Daniel: Grandpa said that Moses is an amazing person. When she was young, she was going to help escaping black people, and she got hit on the head once by a horseshoe. It seemed like she was going to die. She was cared for, but that was the cause of her spasms she still has to this day and why she suddenly falls asleep.

Josh: A woman like that…I wonder if she’s okay?

Daniel: But, she has more strength than an adult man. She is already come to the South more than 10 times, and she has helped more than 200 slaves like us. Also, the white masters, in desperation to capture her, have put a $40,000 bounty for her capture. Because of that, she is risking her life to help us to escape from Kentucky.

Josh: A $40,000 bounty? She is an incredible person!

Daniel: Let’s wait here a little longer.
The two sing "Soon one morning, Death be creeping in my room" in hushed voices. Suddenly, a hand comes slipping out from the sideways-placed casket. The two boys look there as if frozen, unable to move. A small-statured woman comes out from the casket. In her hand, she has a pistol.

Harriet: Your voices are too loud. We will be found out like that.

Josh: You’re Moses? You looked like that bigger person in the church.

Harriet: I wonder if that person in church is trying to find me for the $40,000 bounty?

Daniel: The person in the church?

Josh: Did they hear us talking?

Harriet: Your voice was loud when you were crossing the graveyard.

Daniel: Our grandfather told us about escaping with you.

Josh: That’s why we were waiting here.

Harriet: I knew that you were going to be my Passengers. I was inspecting the casket, and started having a seizure. I couldn’t help it and I fell asleep inside it. Your voices brought me back to consciousness.

Josh: What should we do now?

_**Harriet steps out of the casket quietly and returns her pistol to its holster.**_

Harriet: From now on, do what I tell you, OK?

Daniel: Will we be escaping to Pennsylvania?

Josh: If we go to the North, we won’t be salve and will be free, right?

Harriet: Getting to Pennsylvania takes many days of walking over mountains and through valleys. There will be times when we are chased by dogs and hunters. There will be days without food. With all of that, do you still want to come?

Daniel: We will absolutely go to the North. Once we get to the North, we will join the Underground Railroad. We will learn to read and write, and help our mother who was sold away to Alabama and our grandpa who we had to leave behind to escape!

Harriet: Before that, if you two can’t manage to reach the North, you can’t do anything. When it looks like the hunters will catch you, what will you do?

Josh: I don’t want to become a slave again! I’ll fight until I die!

Daniel: I’ll fight too! For my mother and grandfather I will survive and make it to Pennsylvania!

_**Harriet takes two sticks from the casket and hands them to Josh and Daniel.**_
Harriet: Put your sacks filled with food on this stick and carry it on your shoulder. You say fight, but you don’t have a gun nor do you know how to use one. If the hunters catch up with us, we will either be caught or killed. If we are caught by the hunter’s dogs, use the sticks to fight them. If you do all you can, you will survive. From now on, follow me and be silent. The Station is somewhere up ahead, and someone will be your next Conductor…. The less you know, the better. If you knew more, you’d be tortured by the hunters when you get caught. They will torture you until you tell them everything you know. If you talk, they will know your partners’ destination and everyone will be caught by the hunters.

Daniel: Then we’ll stop listening.

Harriet: From now on, dogs will become a big problem. We’ll walk through the rivers to lose our smell. After we cross 3 or 4 rivers, the dogs will get confused. If the dogs get close, we will quickly swim in the river to escape, dogs can’t swim as fast as humans.

*Harriet looks carefully around the carriage and jumps off. Then, Daniel and Joshua jump from the carriage and Daniel puts the sack with the bread and bacon from the house onto the stick on his shoulder. Wielding the stick, Joshua mimics fighting the dogs.*

Harriet: So, let’s get over the mountain while it’s dark and walk to the next Station.

Josh: Where is the next Station?

Harriet: I already told you! It’s best if you don’t know.

Daniel: Where should we go if we get separated from you?

Harriet: If you get separated, your life will be over, so always do your best to stay with me. I told you it is best if you don’t know our destination.

Josh: Hunters and dogs, I’m not afraid of either! We will make it to the free land of the North!

*The chorus of “Soon-a will be done with the trouble of the world” is audible offstage (or orchestra pit).*

**Blackout.**

*End of First Act*

*Entr’act*

*Before beginning Act 2, during intermission there is a musical performance of the chorus of “Dry Bones.”*
Act 2

Scene 1: Several days later

Characters:

- Harriet
- John Fairfield
- Fritz
- Borman Family
- Walter Family
- White Family
- Escaping slaves A, B
- Escaping slaves

Conductor, White man
Escaping slave, strong young man
Two child young family
Three child family
Two-child family
Two people
Several men and women

Setting:

The north border of Kentucky, the Ohio River bank. The other side of the Ohio River, the Ohio Shore Lighthouse stands 30 feet above the Ohio shore. From between the branches of the trees, light is reflecting on the water’s surface. The groups being led by Harriet and John Fairfield. The 23 passengers led by Harriet Tubman sit on the shore, stand by the trees, and rest are visible as silhouettes.

“Joshua Fit the Battle of Jericho” plays.

*When the music finishes, John and Harriet appear onstage while talking*

John: ...with just this many people, more over there are also children. Even though we don’t have many boats, four are necessary. Making four trips on one boat is impossible.

Harriet: But we only have one boat here.

John: A bit further upstream there are two more small boats.

Harriet: If we don’t steal those boats, we have no way to cross this river.

John: Please have everyone wait here. I will go get the boats and come back. *(Points to Passenger A.)* You come with me.

Harriet: Okay, I suppose...But we will only wait two hours. It will turn light and the hunters will come after us.

John: That’s okay. We will get the boats and come back in no longer than an hour.

*John hands Harriet his rifle and takes Harriet’s pistol. John and Passenger A (black slave) disappear into the darkness to steal the boat.*

Harriet: Everyone, gather together here.

*The black Passengers gather toward her. Harriet, with a quiet but strong voice, gives them a warning.*
Harriet: The hunters are catching up with us. If we wait, John will come back with two boats. But we don’t have those boats yet, so we will cross to the other shore with this boat. To start with, Borman’s children and wife will go first. The oarsman will be Fritz—you go. And then, two more will ride. You!

_The Borman family as well as the indicated two people migrate toward the boat._

Harriet: Bormans, after you reach the far shore, run away from the light in the lighthouse. The lighthouse stands in the garden of the Mansion, Mr. Rankin’s home. Rankin has six sons and three nephews; one of the members of that house of 9 people stays every night and looks out for us when we cross. He prepares a covered wagon and horse, a dry change of clothes and shoes, as well as food, water, and hot coffee for us. Take some milk for the children. Put the food and clothes in the wagon, do not waste time. Right after you arrive, the children and mother get on the wagon and Borman will drive the horse.

_To Man B, already on the boat:_

Harriet: When you are going in the wagon, follow the guide across the farm.

_The black man is silent._

Harriet: Fritz, after you drop the Bormans off, immediately row the boat back to this shore. Everyone probably won’t all able to cross in the two boats John brings back.

Borman: I understand. Children, go get inside the boat.

Children: There’s a hole in the boat. Water’s getting in.

Harriet: It’ll be fine. It won’t sink during the two round trips. From the Rankin mansion, walk straight to the guide and the farm.

Fritz: Help dump the water out of the boat!

_In the boat, everyone helps dump out the water using hands and hats._

Harriet: It will take forty minutes for Fritz to get back. Until John’s group returns, we should rest. I’ll stand watch.

_The Passengers become silhouettes in the scenery once more and rest._

Josh: If we can’t all fit in John’s boats, we will be waiting for Fritz’s boat to return.

Harriet: I see… I wonder if everyone can’t cross at once? We’ll have Fritz’s boat back then. We’ll cross after that.

Daniel: Are the hunters are already getting close?

Harriet: They will probably be coming close to us soon.

Daniel: If we take all the boats to the other side of the river, the hunters won’t be able to cross for a while.
Daniel takes the bacon from his sack.

Daniel: This, here, is the strong-peppered bacon grandfather gave to us. We'll put it on the far side of the woods for when the dogs come.

Harriet: That's a good idea. But, I will go and put the bacon there. You wouldn't be able to use the rifle even if you met with the hunters, would you?

Daniel: ....

Harriet: Please use this time to rest.

_Harriet, taking the bacon and rifle, disappears stage left. Daniel and Joshua take a seat downstage right and rest._

Daniel: I wonder what grandpa is doing right about now...?

Josh: I wonder if he's not being whipped by the Master?

Daniel: My dad begged for the Master to stop beating sickly Sammy, trying to save him. But Master did the opposite, and whipped dad.

Josh: Uncle Jim didn't scream or anything while being beaten hard countless times. That upset the Master and he kept on whipping him.

Daniel: Momma tried her best to treat him, but father died from those wounds. Momma mourned so hard, she couldn't do her work.

Josh: Master regretted whipping Uncle Jim afterward, because he had lost his best worker. The sick Sammy was forced to work Uncle Jim's part, too. Eventually after Uncle Jim's death, Sammy died, too. On top of losing two important slaves, Master was worried about revenge from your momma. Because of that, your mother was sold off.

Daniel: I was suspected of wanting revenge sometime too. Then...and then we got sold. I wonder how Momma is doing now?

Josh: Grandpa told me he heard that your momma is being used in the land of the owner of the bank in a town called Huntsville in Alabama.

Daniel: Yeah, grandpa told me that, too. Huntsville...I wonder if it's far? I want to see Momma! If I safely arrive in Pennsylvania, I'll become a Conductor of the Underground railroad. Then I'll get grandpa and Momma out!

"Ol' Jim is dead, My Lord" sung solo by Josh or Daniel. Choir sings as well.

_Harriet returns without making any footsteps heard._

Harriet: Your bacon has been put on the far side of that mountain stream we already crossed earlier. The dogs won't be able to use their noses for a while because of the pepper. So the dogs won't be able to know where we crossed the river. The hunters are getting close.
But in this darkness, without the dogs’ noses, following our footprints will be hard. I bought us some time until John’s boats get here.

Daniel: Since John’s boats still haven’t come, I’ll go look upstream.

Daniel goes to the riverbank to see if John’s boats are coming. Background music from the chorus in the pit orchestra of “Deep River.” Around the end of the first chorus, John and Slave A row the stolen boats across to the river’s closest bank.

Daniel; Two boats are coming fro upstream.

Harriet carefully examines the silhouette of the oarsmen and she calls everyone to gather because she has ascertained it is John’s boat.

Harriet: Everyone, gather underneath these trees here.

The remaining families are gathering around Harriet.

Harriet: When John brings the boats to the bank, Michael’s family will get in immediately. Walter, please help the children get in. Walter family, once everyone is on board, depart immediately.

Man A who stole the boat is first in approaching the bank. Walter gets in to the water and brings the boat to shore. Walter transfers the children from the shore up onto the boat.

Walter: Children, you get in the boat, quick, quick!

Harriet: I don’t know how many people can ride, but White family you will be on the second boat.

Walter’s children depart, Walter gets out of the water and departs. The second boat is a small boat, so White’s family can ride but there is no room for White to ride.

White: You go on ahead.

White’s Wife: Separating from you into different boats…in a place like this, it’s just horrible! Please trade with the oarsman!

Harriet: When you arrive at the far shore, the man driving the wagon will be very important. Meeting the Bormans is impossible. We’re being chased by hunters. If you don’t cross the river when you can it’ll be the end, and you need to take your children to the safe plantation.

White’s children: Daddy! You’re not getting on?

White: It’s already full.

John; If any more people ride, the boat will sink.

White separates from his children and is left on the shore.
Silent parting of White and his children while the boat departs, he waves to his family.

White: (Quietly) I’ll go right after this.

White, Daniel, and everyone see off the boat. Joshua, Daniel, White, and Harriet are left on the shore.

Harriet: (Quietly, but intensely) Be quiet!

Harriet watches closely over the woods. (stage right)

Joshua: (Quietly) What’s wrong?

Harriet senses the movement of something.

Harriet: A hunter’s dog. Use your stick.

Two hunters’ dogs’ heads appear. The dogs howl and bark. Upstage, the dog’s silhouettes are visible.

Harriet: (Quietly) Hey dogs! Come here!

Harriet becomes the lure, and she tries to lure them to the waterfront. The dogs follow her and face toward the waterfront. From the side, Joshua, Daniel, and White start hitting the dogs. They fight with the silhouette of the dogs.

Daniel and everyone fight off the dogs, but they rush as they wonder if the hunters heard the dogs’ howls.

Daniel: The hunters will hear the dogs’ barks!

Josh: Shoot the dogs!

Harriet: Can’t use the gun. The hunters would come right to the sound.

Josh: If the dogs call out, they’ll know our location anyway!

Daniel and Joshua are fighting the dogs with sticks, but not driving them away. Finally, Harriet shoots two shots with the gun. The dog’s crying fades.

Up-tempo “Wade in de water” piano performance

The men, tired from the dog fight, sit down on the bank. Harriet, unsure if hunters are coming, reloads bullets in the rifle compensating for the two shots. She checks stage right, looks hard in the direction of the river. Then Fritz returns rowing the partially sinking, worn-out boat.

Fritz: There was a gunshot! Are you okay?

Harriet: The hunters’ dogs caught up with us. I shot them, we didn’t have any other choice.

Fritz: Well, then, the hunters probably heard the gunshots, too. They’ll show up soon.
Harriet: Ok, let’s get in quickly.

White: I thought the dogs were going to injure us.

Daniel: The boat’s flooded on the inside.

Josh: Fritz, trade places with me, I’ll row.

Fritz: The boat’s sinking, I think.

_Quickly, Daniel, Joshua, and White get on board. They’ve already begun rowing, so Harriet kicks off of a tree root on the shore, and uses it to jump on board._

_Up-tempo piano performance of “Wade in de water”_

_When Joshua rows, the boat to the middle of the river, the hunters appear on stage. The hunters are carrying small guns and torches. Using the torch, Hunter B lights up the area and finds many footprints in the dirt._

Hunter B: Slaves gathered here.

Hunter C: There was a gunshot. It looks like the gun-carrier came back.

Hunter B: There were 20 slaves.

_The hunters find the dogs have died on the shore._

Hunter A: The dogs are beaten up.

_Together, they bend down and take heed of the environment._

Hunter B: Watch for the shadows of the trees.

Hunter A: A boat must have been around here.

Hunter C: There’s no boat. They might’ve gone across to the other shore.

Hunter A: 20 people couldn’t have traveled across in just one boat. They might still be hiding around here. Look in the woods.

_In the darkness, the water’s surface makes the boat look like it’s floating in midair. Hunter A finds the boat just at the middle of the river._

Hunter A: There they are! Shoot!

_Hunters shoot from the shore, but the boat goes toward the opposite shore without any problem._

Hunter B: You can see the lighthouse across the river! They’re going to the Rankin Mansion!

Hunter C: If they didn’t have the boat, they would have no way to cross the river.

Hunter A: At any rate, let’s search through the forest.
The hunters group to search the woods stage left.

**Blackout**

**Scene change:** A sinking boat is on the shore upstage.

*While changing the scene: Piano performance of “Joshua Fit the Battle of Jericho”
And after, “I Couldn’t Hear Nobody Pray.”*
Scene 2:

*Characters:*

Harriet, Daniel, Josh, Fritz, White

*Setting:*

*The opposite shore of the now-crossed Ohio River.*

*The last five people in the boats have landed on the Ohio side of the Ohio river.*

Harriet: Good thing no one got hit by a bullet.
Daniel: A bullet flew by me.
Fritz: One opened a hole in the boat. Water’s steadily pouring in.
Harriet: The shore is just a bit further, but we’ve floated really far downstream.
Josh: At this rate, we’ll sink. What’s worse, is we’re quickly going downstream.
Fritz: Just keep on rowing a bit more and we’ll get off. Grab onto the trees.
Daniel: The trees here won’t be thick enough.

*One after another, everyone jumps off the boat, while the boat continues to sink.*

Harriet: No one’s hurt? Let’s go get rid of the boat.
Daniel: My shoe got stuck in the river mud. I had to leave it behind…
White: I lost my bags.
Harriet: Everyone, grab onto the branches and get up onto the shore.

*Josh climbs onto the shore and his foot sinks into the sand.*

Josh: The ground beneath my foot is sinking!
Harriet: Quicksand! Josh, grab onto that branch!

*Harriet pulls Josh up with a root, but Harriet herself is pulled into the quicksand.*

Harriet: Grab the tip of the rifle. My foot is being pulled into the quicksand!
Daniel: I’m holding it as tight as I can!
Josh: Just a bit more!

*White and Fritz pull up Josh and Harriet from the side. They scramble up a sturdy boulder on the shore and collapse.*

Harriet: It’s dangerous here!
Josh, Harriet: (to Fritz and Daniel) Thank you.

Daniel: Thankfully, you didn’t sink down in the sand.

Harriet looks at the appearance of everyone sitting on the roots of the tree.

Harriet: Josh and Daniel only have one shoe each, I’m barefoot, and everybody is soaking wet. If we are seen by anyone in town, we’ll be exposed as escaping slaves immediately.

Daniel: My shoe’s still stuck in the riverbed.

Harriet stands up.

Harriet: We’ve gotten a long way Rankin Mansion. I’ll have to go to town. Everyone hide and wait until I return.

Harriet examines the boulder.

Harriet: There’s a cave under this rock. If hide in there, you won’t be found and you’ll be safe from the rain.

Josh: Why are you going to town by yourself?

Harriet: Because I’m the only one who knows of another Station.

Daniel: Will you be okay just by yourself?

Harriet: I’ll be fine. Fritz, you can use a gun, right?

Fritz: I’ve been around guns.

Harriet: Don’t leave the cave until I come back.

Fritz: What will the signal that you’re back be?

Harriet: I’ll sing “Soon one morning” quietly twice. If I sing it twice, that will be me telling you it’s OK and you can come out. If danger’s following me, I won’t come, but if I do it once it’s me telling you that I am probably being followed by someone. Even if the person behind can hear, he won’t understand and I’ll keep singing a different song. I’ll sing it quietly so you don’t mistake anything. I’ll pass through so if there’s no one following me, you can come out.

Josh: If someone’s following after you, what should we do?

Harriet: Don’t come out.

Daniel: What if someone dangerous is following you?

Harriet: Don’t worry about me and hide during the day. Wait until night, and there’s an Amish village north of here. The seven stars in the sky are the big dipper. The tip of the handle
is the North Star. Make for the direction of that star. At night, walk toward that star, and you will be helped by the priest at the church. This is all because the way to the Rankin Mansion is probably being ambushed.

Fritz: If you’re being followed, I’ll fight them with the rifle.

Harriet: No. Even if you fight the hunters, there’s no chance of winning.

Daniel: But they might kill you!

Harriet: We can’t do anything about that. I’m a Conductor. If I’m caught alive, I’ll be tortured and they’ll get their get their money, if I’m caught I’ll be killed. I’d rather risk my life fighting than be tortured. (To Fritz) If I don’t return, you’ll be the replacement Conductor. Please lead everyone to escape to Pennsylvania. Look carefully at the withered trees around the river. There is a carpenter’s mark of the fishing hook carved into the tree trunks. That’s called the Peg Seal, a code taught to Conductors. Please follow that peg. All the way to Pennsylvania the Ohio River is wide in the South, without a boat you cannot cross it.

Fritz: Can we really make it to the North?

Harriet: Yes. From Warren, head for Youngstown.

Fritz: Please, return safely.

At the beginning of the night, Harriet hides the four in the cave, and heads out alone in the rain toward the Station.

Blackout
Act 3

Characters:

Margaret Garner  Mother of two children
Hunters A, B, C

Setting:
Margaret's group, a separate group, is trying to meet with Harriet's. However, they are being pursued by hunters and take shelter inside a farm shed. The hunters are approaching the shed.
Before being captured, the escapeless mother killed her two sons. The two sons' lifeless bodies are lying in a dimly lit room. Outside of the shabby shed's wooden entrance the hunters pursue her with guns.
The mother's bitter soliloquy: "Nobody knows the trouble I've seen" is quietly audible.

Margaret Garner: In the village in Africa, my parents were killed by the slave traders; my older brother and I were brought to American on the slave boat. My older brother was sold off to Texas, and I was sold here to Alabama. My husband was also a slave brought from Africa. He was slave, but since his return from Africa he was able to speak English; he was able to read and write it, too. That was a secret from Master.
Because it's believed that slaves cannot read or write (sarcastic laugh) my husband could write false travel papers to helping escaping slaves. If white people asked to see the travel papers, they just thought their Master had given them to the slave. With these papers, they could easily get on trains. But, one escaping slave was caught, and the false papers were exposed.
He was tortured, and told who gave him the papers. It looked like my husband was about to be caught, so he chose to end his own life. If they tortured my husband, too, to find out for whom he wrote the false papers....
In the end, he wrote papers for us, my family and me, and died. My children and I chose to become free, instead of return to slavery.
Then the hunters broke down the gate and came into the small shed.

Hunter A: (Sees she is holding a gun) Drop the gun!

Garner: Look at that! My two sons!

After preparing his gun, the hunter glances at the bodies of her two sons at the feet of their mother.

Garner: They chose to go to their father's side in Heaven rather than be caught by you and return to lives of slavery.

Hunter A: Did you kill them?

Garner: My sons' souls went to Heaven. To be with their father!

Hunter A: Was it worth it, to kill your own sons?
Garner: You don’t know a slave’s suffering. Handled like house pets, forbidden to read or write, they are completely denied a human existence. My sons could read and write gracefully like their father. But they couldn’t let anyone know. They would read Master’s books in quiet, they learned about black history and law. Unless a war or something occurs, the world will not change. The way the world sees the institution of slavery will not change. They couldn’t stand to live as slaves in a world like this. My husband knew it seemed like a war between the North and South was going to begin. To my knowledge, there were many poorly-educated slaves, the escapees to the North, and those who thought that slavery out to be abolished, but we were unable to do anything. My sons would not return to the slave’s life of denied humanity. That is the cry of our souls. My sons wanted to be free rather than return to the life of a slave.

Hunter C: As slaves, you are fed and given a place to live. You could have gone on living.

Garner: Denied knowledge and thought, life as a slave is miserable. You white people don’t know the meaning of “freedom of the soul.”

Hunter A: We don’t understand your talk about humanity and human thought. We’re good with just catching you and getting money, never mind the freedom of our souls. If you don’t drop that gun, we’ll shoot you!

Garner: I’ll never give myself over to someone who hunts us down for money!

*With the gun pointed down, she takes one step toward the hunters.*

Hunter B: *(While stepping backward)* Drop the gun!

Garner: To die by being chased by someone like you is despicable, but I will die for freedom. You’d better look well. This is the fight for freedom!

She comes closer to the bodies of her two sons, and slowly points the gun at the hunters. At once, the hunters all fire their guns. She collapses to the floor by her sons’ bodies.

Garner: *(With her last breath)* With this, our whole family will be free in Heaven.

*Hunter C lifts up Garner’s gun and gasps.*

Hunter C: This gun...this gun doesn’t have any bullets.

Blackout

*(In the pit)* “Nobody knows the trouble I’ve seen” by chorus

Continues to harmonica beginning of “Amazing Grace”

With half-key modulation, lyrical musical performance
Act 4

Scene 1

Characters:
Thompson
US Marshal
US Marshal’s assistants
Mayor
Town Councilors A, B, C, D
Town Sheriff
Townspeople

Setting:

Town of Wellington in the northeast Ohio

Harriet and the slaves heading to Pennsylvania have finally arrived at the northeastern part of Ohio and are hiding in a Quaker a village on the outskirts of Wellington. In Wellington, spurred on by a farmer’s report, a US Marshal is pursuing Harriet and the slaves and has come to arrest them. The Marshal and his assistants arrive in Wellington to arrest escaping Passengers and come to the town hall.

Marshal: Is the mayor here?

The mayor appears from the town hall’s entrance.

Mayor: I am the mayor.

Marshal: I’m US Marshal Thompson. I’m pursing slaves escaping from the South.

Mayor: Why did you come to this town?

Marshal: Intelligence says they came to this town. Are they here? If you know where they are, it would be best to tell me.

Mayor: I can’t tell you anything.

Marshal: If you hiding escaping slaves, you’re considered a thief.

Mayor: Slaves themselves aren’t subject to laws. They’re from Africa, and didn’t do anything. We absurdly brought them from Africa and made them slaves. This is supposed to be the country where everyone is free. After being religiously persecuted in Europe, our grandfathers pioneered their way here to live freely. Black people are not the property of white Southerners. These people aren’t slaves, they have the right to live freely.

Marshal: The Southern farmers paid for the slaves. A slaves escaping is the same as theft of property. Besides, by federal law, we have the duty of catching escaped slaves.

Town’s councilors and sheriff gather toward the town hall
Mayor: Everyone, listen to me. The sheriff says if the slaves escape, we will all be punishable by Federal law. The escape of slaves is the same as theft, he says.

Sheriff: The people of this town aren’t stealing anything.

Councilor A: We act following our Christian ideals.

Marshal: At any rate, if you don’t tell me the whereabouts of the slaves, everyone will become conspirators in theft.

Mayor: They have nothing to do with it. I alone will go to prison.

Marshal: If you townsmen know the location of the slaves, your sentence will be decided by me.

*The mayor faces toward the townsmen.*

Mayor: Even if I go to prison, there is no chance for you to be handed the slave.

Councilor A: If the mayor goes to prison like you say, we all committed the same crime, so we’ll all go to prison.

Marshal: I’ve never heard of a mayor and townsmen going to prison for slaves.

Councilor B: We can’t sell the sheep to the wolf.

Marshal: Why are you willing to go so far for these slaves you don’t know?

Councilor B: Because the institution of slavery steals freedom from human beings, and then they get treated horribly.

Mayor: Because this is what we believe.

Sheriff: We can’t sell them off to you.

Marshal: I am not a hunter who captures slaves for money. I just work to protect the law.

Councilor A: So, we will all go with the mayor to prison.

Councilors C, D: If it’s for what’s right, we’ll readily go to prison.

Sheriff: Don’t worry about the slaves.

Townsmen: Your job now is to put us into prison.

*The people of the town gather in front of the town hall. Shift focus to the events inside.*

Mayor: We will not tell when the slaves are returning.

Townsmen: The mayor and councilors did not steal anything! Putting us in prison was a mistake!
Marshal: The mayor and councilors broke a federal law, so they will serve a sentence of six months in federal prison. Please, no one get in the way.

Townspeople: "Mayor is this okay?" "We need to work with the mayor to stop the Marshal!" "We have guns!" "I'll use all my strength to stop him!"

Sheriff: I won't fight with a Marshal. I must also uphold the law.

Councilors: We'll willingly go to prison. We'll go with pride.

Townspeople: In that case, let's all go see off the mayor and councilors to prison!

Marshal: Well, let's get the federal court process started.

Sheriff: For this many people, the paperwork will take two days.

Mayor: No, one day for the trial, two days for the decision. The whole process is three days. The trial will start tomorrow, and the US Marshal's group will be in town for four days.

Marshal: That's enough! If it takes three days, the slaves will be that much closer to Pennsylvania!

Councilors: That can't be helped.

Marshal: But, gun-carrying hunters are pursuing them. We were ahead of the hunters, tracking the slaves. With us in the lead, the slaves will not be killed by the hunters. Besides, the hunters don't have the peaceful Quaker mindset. Being caught up to and captured, or being killed, which do you chose? The hunters are happy to kill for money.

Mayor: Marshal. I know all that. You came here, after all.

Sheriff: We will stop the hunters. We won't let even one hunter pass through. Any man who can use a gun, come and let's make guard up to the Pennsylvania boarder. We'll send back the hunters.

Marshal: The hunters are heading towards the town of Warren.

Mayor: Marshal, thank you. Use the Quaker village to warn Warren.

Sheriff: Go around the south of Warren.

Townsperson A: I'll go through the valley to get there before the hunters.

Townsperson B: have the Passengers go south of Niles to cross the river.

Townsperson C: The horses are ready. Whoever has a gun ready should go.

Townsperson D: Get in touch with the Quakers in Pennsylvania, too!

_The town sheriff and several gun-carrying townspeople depart._
Townspeople: Our councilors and mayor are going to prison for our beliefs, let’s send them off with music! Let’s show our gratitude with our band’s music!

Townspeople: Yes! They’re our pride!

*The town band begins the performance with a Dixieland version of “When the Saints go marching in”*

*With the mayor at the lead, the councilors march toward prison. Citizens line up on either side and see them off.*

**Blackout.**
Scene 2:

Characters:

Harriet and John’s passengers
Wellington town’s sheriff and the townspeople’s guard
Quaker from Pennsylvania
Hunters

Setting:

The shore of the river on the state border between Ohio and Pennsylvania.

Harriet and her passengers finally arrive at the bank of the river on the border of the two states.

Quaker: You’ve made it here. After this is Pennsylvania.

Harriet: Everyone! If we cross this river, we’ll be in Pennsylvania! We have to cross the river before the hunters catch up to us, even though we’re all exhausted.

John: The shallow water is here and here. The hunters know what is happening. We can still be captured at any time.

Harriet: Fathers, carry your children on your backs. Empty-handed men, protect the children. Follow John, look for the shallows and cross there.

The passengers begin to follow John three or four at a time. Mothers put their children on the men’s backs. The children who are big cross holding hands.
The Quaker, Wellington sheriff, and townspeople guard cross the river with the children.
The Quaker disappears off stage left to inform people of the news.

When Harriet goes to set her gun on the tree roots, she has a seizure and collapses to the ground like she was about to sleep.
Josh and Daniel had been told by Tom that to wake Harriet from her sleep fits they should shake her shoulders.

Daniel: A fit at time like this? Moses, wake up!

Josh: Hunters are going to catch us any time now!

Harriet does not regain consciousness.
The sheriff’s group covers the crossing slaves, and the slaves have guns ready to protect themselves until they’ve finished crossing.
At that moment, the hunters appear from stage right.
Hunter A points his gun in the air and fires one shot, and shouts:

Hunter A: Stop! We’ve finally caught you!
John and everyone who had begun crossing as well as the Passengers still on land freezes.
Fritz goes to reach for the gun but Hunter B kicks the gun out of Fritz's reach.

Hunter A: It took us a long time to catch up because you killed our dogs.
Hunter B: (To the fallen Harriet) You aren’t the famous “Moses” are you?
Hunter A: She really looks like Moses.

Hunter A produces a wanted poster from his pocket and compares it to her.

Hunter A: Her bounty..her bounty is worth $40,000! And it says she’s wanted dead or alive!

John was about to move toward the dropped gun, but Hunter C uses his gun to jab him in the side and John stumbles backward.
Townsperson D gives a small signal from backstage.

Hunter A: Hey, Moses. Open your eyes. This isn’t the time to be sleeping, you know. It’s against my principles to shoot a sleeping woman.

Hunter A takes the gun away from Harriet, who is slumped and passed out on the root.
When Daniel resolves himself to be lose but jumps for Harriet’s gun anyway, Harriet opens her eyes.
When Hunter A looks at Daniel, Harriet bare-handedly brushes the hunter’s rifle sideways, grabs the gun below the barrel, pushes the hunter to the side, and steals the rifle.
The other hunters are surprised, and when they point their guns at her, she has pointed Hunter A’s gun at him.
The Wellington sheriff stands up, the hunters put their guns at him and—

Sheriff: Stop right there!

At that moment, the Wellington sheriff and all the armed townspeople surround the hunters from every direction.

Citizen A: Drop your guns.

Citizen B: You’re surrounded.

Citizen C: There are 16 guns pointed at you. You have no chance.

The hunters angrily slowly put their guns on the ground.
Harriet points the gun at Hunter A and stays still, not moving at all. One townsperson collects all of the hunters’ guns.

Hunter A: This is still the state of Ohio. We still have the right to capture escaped slaves.

Sheriff: You were going to shoot a defenseless woman! Besides, no one has the right to shoot slaves!
Townsperson A: Shooting a sleeping woman is a coward’s murder.

_Harriet gestures with her hand at the slaves stopped halfway across the river for them to continue crossing._

Sheriff: If it will stop a massacre, we will shoot you any time.

_The passengers remaining on the Ohio shore begin to cross the river._

Citizen A: (To Harriet and John) You two, go ahead and cross the river.

Citizen B: We won’t let anyone interfere.

Citizen C: We won’t forgive them for murdering people or making them slaves just for money.

_Harriet hands Citizen C the gun from Hunter A she was holding and picks up her own rifle._

_Five citizens and the sheriff are guarding the hunters using guns._

_When Harriet’s group has crossed the river to the other side—_

Citizen A: The US Marshall who was following you told us where you were going. That’s why we waited here for the ambush.

Citizen B: The land you’re standing on is in the state of Pennsylvania.

Citizen C: All of you are free, you cannot be captured!

Sheriff: Our mayor and town councilors went to federal prison for your freedom.

_Harriet’s group all shouts and cheers_

Harriet: People of Wellington, thank you! You have saved us!

Passengers: “Thank you so much!” “Now we’re free!”

John: Thank you, very much.

All of the escaped slaves: “Thank you!” “You saved us!” “Thank you so much”

Citizen B: We don’t recognize the institution of slavery.

Citizen C: Before long, a war with the southern states will start.

Citizen A: I’ll fight for the Northern troops.

_Harriet (returned to center stage) from the river bank—_

Harriet: If a war begins, I’ll work for the Northern army, too!

_Wellington sheriff, while guarding the hunters with his gun, escorts the hunters offstage right._

_On stage left Harriet, John, and the Passengers remain._
Dawn begins to break. At the slowly lightening riverbank, they all kneel and send a prayer of gratitude to God.

Solo, quietly “My lord, what a morning.” Starts as one singer, turns into a full choir.

“My Lord, what a morning.”

Harriet: Everyone! We are free!

“I got the Key to the Kingdom!”
Epilogue

Narrator: A few years later, the war between the North and South began, surrounding the liberalization of slaves. Harriet served in the Union and worked as a scout. After the war ended, Harriet’s regiment was praised for their service and received the Presidential Medal of Honor. Harriet used her social status and all of her money to construct an institution for elderly people in northwest New York. It was a home for those who had previously been slaves who escaped to the North, but were now elderly. Harriet lived in her institution in her later years, and in 1913 the curtain closed on her life.

Musical performance of “Rocking Chair” by piano.

Curtain close.

Curtain call.

End music.