

LION OF FREEDOM

A new musical

By David Wendell Nelson

Contact:
David Wendell Nelson
530 448-6568 musficta@gmail.com

ACKNOWLEDGEMENTS

The author would like to thank the following people for their support

and encouragement: Cindy Nelson, Kate Nelson, Elizabeth Nelson, Tom Chavez, Phyllis Chan, Carolyn Nguyen, Noreen Valdes, Sara Guerrero, Chance Theatre, Lisa Moon at CATS, Jeannie Wood at CATS, Chelsea Spangler, Valeria Vega, Michelle Hunte, Yvonne Logan, Hollywood Fringe Festival, New Musicals Inc., Jeffrey Mason, and Kevin Hoggard.

PRODUCTION NOTES

Vocal Ranges:

Soprano: C4-E5

Alto: F3-C5

Tenor: A2-E4

Bass: E2-C4

Setting:

Approximately 1830 to 1895 in Baltimore, Boston, New York City, Scotland, London, and Washington D.C.

Scene Page Numbers:

Scene 1-page 1
Scene 2-page 16
Scene 3-page 25
Scene 4-page 36
Scene 5-page 51
Scene 6-page 60
Scene 7-page 70
Scene 8-page 85
Scene 9-page 98
Scene 10-page 110
Scene 11-page 116
Scene 12-page 131
Scene 13-page 142
Scene 14-page 150
Scene 15-page 161
Scene 16-page 163
Scene 17-page 171
Scene 18-page 175
Scene 19-page 184

Cast

Actor No. 1: Frederick Douglass, Black male, charismatic abolitionist, baritone

Actor No. 2: a) William Lloyd Garrison, White male, older abolitionist, stubborn, baritone, b) Garrett Smith, White male, wealthy philanthropist and abolitionist, c) Ralph Waldo Emerson, White male, poet, d) Southerner No. 2, White racist male, e) Old Captain Auld, old White male, Frederick's former owner

Actor No. 3: a) Anna Murray, Black female, Frederick's devoted wife and

defender of the family, alto, b) Eliza Bailey, Frederick's older sister

- Actor No. 4:** a) Covey, White male, sadistic slave breaker, b) Marshall No. 1, White male, c) Oliver Wendell Holmes, White male writer, d) Abraham Lincoln, White male, U.S. president
- Actor No. 5:** a) Mollie, (part of Ensemble) Black female, soprano, b) Young Annie 11 years old (daughter of Frederick and Anna)
- Actor No. 6:** Marie, (part of Ensemble) Black female soprano, fiery leader of the ensemble, b) Annie Rosine 12 year old (daughter of Rosetta, Frederick and Anna's adult daughter)
- Actor No. 7:** a) Betty, (part of Ensemble) Black female alto, romantic, b) Rosetta Sprague
- Actor No. 8:** Chloe, (part of Ensemble) White female alto, naive
- Actor No. 9:** Carol, (part of Ensemble) White female alto
- Actor No. 10:** a) John, (part of Ensemble) Black male tenor, b) Charles Douglass (Frederick's son), c) AME church minister
- Actor No. 11:** a) Henry, (part of Ensemble) Black male tenor, b) Robert Purvis, abolitionist, c) Lewis Douglass (Frederick's son)
- Actor No. 12:** a) Handy, (part of Ensemble) Black male baritone, b) Charles Lennox Remond, c) Frederick Douglass Jr.
- Actor No. 13:** a) Sandy, (part of Ensemble) Black male bass, b) David Ruggles, Black male preacher, c) William Wells Brown, d) Nathan Sprague
- Actor No. 14:** a) Helen Pitts, White female alto, Frederick's second wife, b) Julia Griffiths, c) Harriet Beecher Stowe
- Actor No. 15:** a) Ottilie Assing, White German female soprano, b) Anna Richardson, British abolitionist, c) Receptionist at the White House
- Actor No. 16:** a) Cletus, White male, b) John Brown, White eccentric male, c) Southerner No. 1, White male, racist, d) Jailer, White older male
- Actor No. 17:** a) Marshall No. 2, White male, b) Montgomery Blair (government official) c) Henry Wadsworth Longfellow, poet

ACT ISCENE 1

NANTUCKET MASSACHUSETTS.1841.

CUE #1-TAKE A STAND. WILLIAM LLOYD GARRISON walks on stage in a solo spot. The rest of the stage is dark with the unseen ENSEMBLE all seated on four benches. There is a small elevated platform with a lectern. The benches face the upstage platform and the ENSEMBLE members sit with their backs to the audience. WLG comes to the front of the stage. ENSEMBLE members snap their fingers.

WILLIAM LLOYD GARRISON
 IN 1835 WHEN I WAS STILL ALIVE
 THE SHIT WAS REALLY HITTING THE FAN
 THE ISSUE OF THE DAY WAS SHOULD SLAVERY GO OR STAY
 AND I KNEW I HAD TO TAKE A STAND

ENSEMBLE
 (whisper)

TAKE A STAND

WILLIAM LLOYD GARRISON
 NOT A GOOD CHOICE IN A NATION LIKE THIS
 WHERE SLAVERY'S JUST PART OF THE DEAL
 THEY SAID DON'T ROCK THE BOAT

WILLIAM LLOYD GARRISON/ENSEMBLE
 BUT THAT'S NOT HOW WE ROLL

WILLIAM LLOYD GARRISON
 AND ME AND FD
 WE ROCKED THE BOAT!

ENSEMBLE
 (whisper)

ROCK THE BOAT

ENSEMBLE comes from the darkness and their bench seats to form a semicircle around WLG who is now at the center of the stage. ENSEMBLE stops snapping their fingers.

WILLIAM LLOYD GARRISON
 SO WE TRIED TO SPREAD THE WORD
 GET THE MESSAGE HEARD
 WE PREACHED, RANTED, AND RAVED

ENSEMBLE
RALLIES, CHURCHES, TOWNHALLS, AND TENTS

WILLIAM LLOYD GARRISON
THE SHOW WAS ON THE ROAD NIGHT AND DAY

ENSEMBLE
NIGHT AND DAY

WILLIAM LLOYD GARRISON
WE HAD AN ALLSTAR CAST WHO WERE UP TO A TOUGH TASK
SLAVES AND BLACKS WHO WERE FREE
TWO HUNDRED THOUSAND MEMBERS SERIOUSLY PISSED
THERE'S NO WAY WE WOULD EVER CONCEDE

MORE THAN ONCE OR TWICE
I ALMOST LOST MY LIFE
DRAGGED THROUGH THE STREETS
ON A RAIL

BUT WITH GOD ON MY SIDE
I CAN'T LET IT SLIDE
IT'S THE REDNECKS
WHO SHOULD BE IN JAIL!

WE WERE HATED, SPIT ON
THREATENED, SHIT ON
IT WAS WORK
THAT HAD TO BE DONE

OUR NATION'S SICK TO BE SURE
ABOLITION IS THE CURE
AND WE WON'T STOP
'TIL THE BATTLE IS WON
I'm sure you know some of our more illustrious
supporters...

The media screen shows photos of
these famous people.

ENSEMBLE
MARTIN DELANY

WILLIAM LLOYD GARRISON
WILLIAM WELLS BROWN

ENSEMBLE
SAMUEL RINGGOLD WARD

WILLIAM LLOYD GARRISON
THAT MAN ABOUT TOWN

ENSEMBLE
JOHN MERCER LANGSTON

WILLIAM LLOYD GARRISON
GERRIT SMITH

ENSEMBLE
HENRY HIGHLAND GARNET

WILLIAM LLOYD GARRISON
NOW THESE GUYS TOOK NO SHIT

ENSEMBLE
HARRIET TUBMAN, CHARLOTTE GRIMKÉ
HENRY D. THOREAU, SOJOURNER TRUTH

WILLIAM LLOYD GARRISON
NOW THESE GUYS HAD SOUL

ENSEMBLE
EMERSON, WHITTIER, ALCOTT, JOHN FEE

WILLIAM LLOYD GARRISON
DAVID WALKER, FRANCIS HARPER, OH, AND ME!

ENSEMBLE
SUSAN B. ANTHONY, HARRIET BEECHER STOWE

WILLIAM LLOYD GARRISON
CHARLES LENNOX REMOND, NO MORE STATUS QUO

ENSEMBLE
LIZ CADY, JOHN BROWN, HERE'S A NAME YOU KNOW

WILLIAM LLOYD GARRISON
NEW TO THE CHOIR AND THE STAR OF OUR ROAD SHOW!

EVERYONE
(whisper)
FREDERICK DOUGLASS
FREDERICK DOUGLASS

WILLIAM LLOYD GARRISON
I HAVE TO ADMIT
IT WAS RADICAL SHIT
AND OUR LIST WAS FIVE MILES LONG!

ENSEMBLE
HERE IT IS...

ENSEMBLE (CONT'D)
WOMEN'S RIGHTS, SEGREGATION

WILLIAM LLOYD GARRISON
TIME TO LOSE EXPATRIATION

ENSEMBLE
CHURCH AND STATE SEPARATION

WILLIAM LLOYD GARRISON
 JIM CROW, EDUCATION
 CONSTITUTION HAS TO CHANGE

ENSEMBLE
 SLAVERY IS A NATIONAL SHAME

WILLIAM LLOYD GARRISON/ENSEMBLE
 THE SOUTH WILL NEVER BE THE SAME
 WE BRING THE PAIN LIKE ENDLESS RAIN!

AND I AIN'T LYIN'

Lights come up suddenly on the rest of the stage to reveal the four benches, small elevated platform and lectern. HENRY runs to the platform, stands behind the lectern and addresses the ENSEMBLE. The rest of the ENSEMBLE runs to the benches and takes their seats. The ENSEMBLE is very noisy with excitement. WLG is still at the front of the stage watching.

HENRY
 Hey, hey, hey! Welcome to the 1841 Bristol County Anti-Slavery Society convention, right here in scenic Nantucket! So glad you're here! Today we have a special guest for y'all. The editor of that abolitionist newspaper the *Liberator*, the man possessed by Holy Fire, the founder of the American Anti-Slavery Society, and all 'round major dude...
 WILLIAM!

ENSEMBLE
 WILLIAM!

HENRY
 LLOYD!

ENSEMBLE
 LLOYD!

HENRY/ENSEMBLE
 GARRISON!

HENRY
 Hallelujah and show us the way!

ENSEMBLE applauds and whistles enthusiastically.

WILLIAM LLOYD GARRISON
(to the audience)

Oh, that's me. Better go.

WLG runs to the platform with authority. Gradually getting louder and more intense, HE whips the crowd into a frenzy. HENRY stays on the platform next to WLG. WLG is slightly annoyed he hasn't gotten top billing.

WILLIAM LLOYD GARRISON (CONT'D)

Thank you. It is truly an honor.

AT A CLAMBAKE LIKE THIS
I'M ALWAYS FIRST ON THE LIST
TO PREACH AND BRING DOWN HOLY FIRE
BUT OUR SPEAKER FOR TODAY
WILL BLOW YOU ALL AWAY
AND ME? I MAY HAVE TO RETIRE!

This foreshadows the rivalry
between WLG and FD to come.

NOW I HAVE A CERTAIN SOMETHING
I WANT YOU TO DO
I HAVE THIS LITTLE MOTTO
THAT YOU CAN SAY TOO

Say it loud as you march into hell for a
heavenly cause! And it goes like this...

IF IT ISN'T JUST
IT ISN'T A LAW
IF IT ISN'T JUST
WE BRING SHOCK AND AWE

IF IT ISN'T JUST

WLG points at the ENSEMBLE. Chant
gets gradually louder.

ENSEMBLE

IT ISN'T A LAW

WILLIAM LLOYD GARRISON

IF IT ISN'T JUST

WLG points to the crowd again.

ENSEMBLE

WE BRING SHOCK AND AWE

WILLIAM LLOYD GARRISON

Here we go!

Loud and boisterous like a revival meeting. ENSEMBLE stomps on the floor and claps to the rhythm.

ENSEMBLE
IF IT ISN'T JUST

WILLIAM LLOYD GARRISON
YES!

ENSEMBLE
IT ISN'T A LAW!
IF IT ISN'T JUST!

WLG and ENSEMBLE are shouting at this point.

WILLIAM LLOYD GARRISON
TELL ME!

ENSEMBLE
WE BRING SHOCK AND AWE!
IF IT ISN'T JUST

WILLIAM LLOYD GARRISON
OOO!

ENSEMBLE
IT ISN'T A LAW!
IF IT ISN'T JUST!
WE BRING SHOCK AND AWE!

WLG continues in a stern orator's voice while the ENSEMBLE does the chant.

WLG	ENSEMBLE
WE WILL NOT RETREAT,NO	IF IT ISN'T JUST
NOT A SINGLE INCH!	IT ISN'T A LAW
DON'T APOLOGIZE OR	IF IT ISN'T JUST
COMPROMISE HELL NO!	WE BRING SHOCK AND AWE

THERE ARE GOD GIVEN RIGHTS	IF IT ISN'T JUST
ALL ARE EQUAL IN HIS SIGHT	IT ISN'T A LAW
EVERY SLAVE, WOMAN	IF IT ISN'T JUST
AND MAN,THAT'S RIGHT!	WE BRING SHOCK AND AWE

SPEAK THE TRUTH,TELL NO LIE	IF IT ISN'T JUST
GET PISSED OFF, TESTIFY!	IT ISN'T A LAW
AGITATE, GET IRATE	IF IT ISN'T JUST
EXCORIATE, LIBERATE!	WE BRING SHOCK AND AWE

WILLIAM LLOYD GARRISON/ENSEMBLE

WLG AND WHILE WE'RE ON THE SUBJECT WHERE'S THE CHURCH IN ALL THIS MESS? HIDING IN THE PEWS I JUST CAN'T TAKE THE STRESS!	ENSEMBLE IF IT ISN'T JUST IT ISN'T A LAW IF IT ISN'T JUST WE BRING SHOCK AND AWE
--	--

CAN'T HAVE BOTH WAYS IT'S EITHER WRONG OR RIGHT IF JESUS COULD BE HERE RIGHT NOW I'M SURE HE'D LEAD THE FIGHT!	IF IT ISN'T JUST IT ISN'T A LAW IF IT ISN'T JUST WE BRING SHOCK AND AWE
---	--

YOU GOTTA DO WHAT YOU CAN!	YOU GOTTA DO WHAT YOU CAN!
----------------------------	-------------------------------

WILLIAM LLOYD GARRISON

(softly)

BECAUSE RESISTANCE IS FUTILE!

WLG waits a moment for the
 ENSEMBLE to quiet down. HE
 gradually gets louder.

TODAY THIS KID WALKED IN
 TALL, BLACK, AND REALLY THIN
 THIS DUDE WAS COMPLETELY ON FIRE
 WHEN I HEARD THIS GUY SPEAK I TOTALLY FREAKED
 AND I KNEW I'D HAVE TO ADD HIM TO THE CHOIR

WLG gradually gets louder and
 culminates in angry shouting.

WILLIAM LLOYD GARRISON (CONT'D)

HE'S A MAN ON A MISSION
 WITH A RADICAL POSITION
 FOR SLAVERY'S ABOLITION
 AND A HELL OF A MUSICIAN
 THE EVIL OPPOSITION

ENSEMBLE
 (whisper)

YEAH!

WILLIAM LLOYD GARRISON

WILL FIND THEIR TRUE PERDITION

ENSEMBLE
 (louder)

YEAH!

WILLIAM LLOYD GARRISON

WHEN CRUSHED INTO SUBMISSION

ENSEMBLE
(loudest)

YEAH!

WILLIAM LLOYD GARRISON
WITH NO SENSE OF CONTRITION!

HENRY interrupts and taps WLG on the shoulder and moves him away from the lectern.

HENRY
(to WLG under his breath)
TOO MUCH REPETITION

WILLIAM LLOYD GARRISON
(sheepishly)
BUT THAT RHYME WAS REALLY BITCHIN'

HENRY returns to the lectern to introduce FD. WLG sits down.

HENRY
So let's bring him on! The fugitive slave with an amazing story to tell, Frederick Douglass!

FREDERICK walks slowly on stage with ANNA. ANNA has two year-old Rosetta by the hand and carries one year-old Lewis. ANNA gives FREDERICK an extended kiss. SHE sits down in the last row. FREDERICK tentatively takes the lectern and begins haltingly. HE is slightly intimidated to speak before such an august crowd. ANNA holds up both her hands in a prayer-like salute of encouragement. The ENSEMBLE is captivated and cheers. WLG and HENRY take a seat on the benches.

FREDERICK DOUGLASS
Thank you. Thank you so much.
NEAR CHESAPEAKE BAY, MY GRANDMA WOULD SAY
I WAS BORN HALF-WHITE AND HALF-BLACK
MY SADISTIC OLD OWNER WAS A CRUEL EVIL MAN
AND I'VE GOT THE PROOF ON MY BACK!

FD points to his back as the whip cracks.

FREDERICK DOUGLASS (CONT'D)
(under his breath)
Not to mention that villain was my father! And Douglass isn't even my real name!

THEY TOOK MY MOM AWAY
 BEAT ME EVERYDAY
 WITH THE DOG I ATE CRUMBS OFF THE FLOOR
 WITH MY OLD MASTER'S WIFE
 I LEARNED TO READ AND WRITE
 AND IT CHANGED ME LIKE NEVER BEFORE

AND THIS IS WHAT I'VE LEARNED
 WHEN IN THE COURSE OF HUMAN EVENTS
 YOU HAVE TO STAND AGAINST SHIT THAT MAKES NO SENSE
 POWER CONCEDES NOTHING WITHOUT A DEMAND
 AND THAT DAMN STATUS QUO

ENSEMBLE/WILLIAM LLOYD
 GARRISON/FREDERICK DOUGLASS

HAS TO GO!

FREDERICK now sings with more
 confidence and power.

FREDERICK DOUGLASS

I WATCHED MY PEOPLE SUFFER
 EVEN TORTURED OR WORSE
 AND I VOW TO RID OUR COUNTRY OF THIS EVIL AND CURSE
 WITH NO STRUGGLE THERE'S NO PROGRESS
 I LEARN THAT EVERYDAY
 BUT THE COST IN HUMAN LIVES IS A HIGH PRICE TO PAY
 THEY SAY KEEP YOUR MOUTH SHUT BOY
 OR WE'LL PUT YOU IN YOUR GRAVE!
 DON'T FORGET YOUR PLACE
 REMEMBER YOU'RE A SLAVE

ENSEMBLE

SLAVE, SLAVE, SLAVE, NEVER A
 SLAVE, SLAVE, SLAVE, NEVER A

FREDERICK DOUGLASS

THE WHITE MAN'S JOY CAN NEVER BE BOUGHT
 BY THE BLACK MAN'S MISERY AND PAIN
 WANT TO BE FREE BUT RELUCTANT TO FIGHT?
 BETTER LEARN OR LIVE LIFE IN CHAINS!

IT'S NOT THE LIGHT WE NEED

ENSEMBLE

BUT THE FIRE

FREDERICK DOUGLASS

IT'S NOT THE RAIN

ENSEMBLE

BUT THE THUNDER WE REQUIRE

FREDERICK DOUGLASS

IT'S NOT DOUBT
IT'S NOT FEAR

ENSEMBLE

WE NEED COURAGE

FREDERICK DOUGLASS

LET'S MAKE THAT CLEAR

THEY TELL ME KNOW MY PLACE
OR THEY'LL PUT ME IN MY GRAVE
I KNOW MY PLACE ALRIGHT
IT'S NOT AS YOUR...

ENSEMBLE

SLAVE

FREDERICK DOUGLASS/ENSEMBLE

SLAVE, SLAVE, SLAVE, NEVER A
SLAVE, SLAVE, SLAVE, NEVER A

FREDERICK DOUGLASS

WHO WILL SPEAK FOR THE COUNTLESS OPPRESSED?
WHO ARE NO MORE THAN INNOCENT PAWNS
WHO WILL SPEAK FOR THE SUFFERING AND DEAD?
TAKE A STAND GET SLAVERY BANNED RIGHT THIS WRONG

ENSEMBLE

IT'S NOT ENOUGH

FREDERICK DOUGLASS

WHEN YOU BELIEVE IN ABOLITION
TELL NO LIE, TESTIFY

ENSEMBLE

IT'S NOT ENOUGH

FREDERICK DOUGLASS

WHEN YOU BELIEVE IN PEACE AND FREEDOM
DON'T COMPLY, DEFY THE LIE
BUT LET'S BE CLEAR, STAKES ARE HIGH
IF WE DO THIS, PEOPLE DIE

WE KNOW WHAT'S RIGHT
THE PATH IS CLEAR
WE DON'T HAVE A CHOICE
SO PERSEVERE

WHERE DOES THE NATION'S COURSE AND DESTINY LIE?
ARE WE CONTENT TO IDLY STANDBY?

ENSEMBLE

NO!

FREDERICK DOUGLASS

TURN A DEAF EAR TO THE TEARS AND THE CRIES?

ENSEMBLE

NO!

FREDERICK DOUGLASS

WHAT CAN BE DONE BEFORE MORE SLAVES HAVE TO DIE?

ENSEMBLE

EVERY CHANCE YOU GET

FREDERICK DOUGLASS

DEFY THE OPPRESSOR

ENSEMBLE

EVERY CHANCE YOU GET

FREDERICK DOUGLASS

TAKE A STAND

ENSEMBLE

EVERY CHANCE YOU GET

FREDERICK DOUGLASS

ROCK THE BOAT

FREDERICK DOUGLASS/ENSEMBLE

'CUZ POWER CONCEDES NOTHING
WITHOUT A DEMAND!

FREDERICK DOUGLASS

IT'S A MATTER OF CONVICTION

ENSEMBLE

YES!

The ENSEMBLE "yes" refrain becomes
more insistent each time.

FREDERICK DOUGLASS

SLAVERY'S AN ADDICTION

ENSEMBLE

YES!

FREDERICK DOUGLASS

A LIVING CONTRADICTION

ENSEMBLE

YES!

FREDERICK DOUGLASS
A NATIONAL AFFLICTION

FREDERICK whips off his shirt and
exposes his scarred back to the
audience.

FREDERICK DOUGLASS (CONT'D)
THIS IS THE HARVEST OF HATE!

FREDERICK DOUGLASS points to his
back.

ENSEMBLE
NO!

FREDERICK DOUGLASS
BROKEN BODIES AND MINDS?

ENSEMBLE
NO!

FREDERICK DOUGLASS
THIS IS WHY WE CAN'T WAIT!

ENSEMBLE
NO!

FREDERICK DOUGLASS
THIS IS WHY NOW IS THE TIME!
TORTURE, BLOOD, AND THE WHIP?

Points again to his scarred back
on the word "THIS".

ENSEMBLE
NO!

FREDERICK DOUGLASS
MISERY, SADNESS, AND PAIN?

ENSEMBLE
NO!

FREDERICK DOUGLASS
LYNCHING, MURDER, AND DEATH?

ENSEMBLE
NO!

FREDERICK DOUGLASS
CHATTEL, WHIP, AND THE CANE?

ENSEMBLE
NO!

FREDERICK DOUGLASS

Garrison said the very same thing. Take a stand, draw a line in the sand.

(enthusiastically)

In fact, let's get the notorious WLG up here to join me! Come on, my friend!

FREDERICK motions for WLG to come up onto the podium. WLG runs up to join FREDERICK. ENSEMBLE cheers.

WILLIAM LLOYD GARRISON

(to the crowd)

IS THIS A MAN OR A BEAST?

WLG raises FREDERICK'S arm up high.

ENSEMBLE

MAN!

WILLIAM LLOYD GARRISON

(to the crowd)

SOMETHING THAT SOMEONE CAN OWN?

ENSEMBLE

NO!

WILLIAM LLOYD GARRISON

(to the crowd)

IS HE DIFFERENT THAN US?

ENSEMBLE

NO!

WILLIAM LLOYD GARRISON

(to the crowd)

THIS IS SHIT WE CAN'T CONDONE

FREDERICK DOUGLASS

(to the crowd)

BONDAGE AND CHAINS

JUSTICE DENIED

POVERTY ALWAYS PREVAILS

THIS IS GENOCIDE

You can put me in my grave but I will never be your slave...

FREDERICK DOUGLASS/ENSEMBLE

SLAVE, SLAVE, SLAVE, NEVER A

FREDERICK puts his shirt back on. The ENSEMBLE claps along on beats 2 and 4.

FREDERICK DOUGLASS

NO STRUGGLE, NO PROGRESS
DRAW A LINE IN THE SAND
POWER CONCEDES NOTHING
WITHOUT A DEMAND

WILLIAM LLOYD GARRISON

IF IT ISN'T JUST
IT ISN'T A LAW
IF IT ISN'T JUST
WE BRING SHOCK AND AWE

FREDERICK DOUGLASS

IT'S NOT THE LIGHT WE NEED
BUT THE FIRE
IT'S NOT THE RAIN
BUT THE THUNDER WE REQUIRE

WILLIAM LLOYD GARRISON

SPEAK THE TRUTH, TELL NO LIE
GET PISSED OFF, TESTIFY!
AGITATE, GET IRATE
EXCORIATE, LIBERATE

WLG	FREDERICK DOUGLASS	ENSEMBLE
IF IT ISN'T JUST	NO STRUGGLE NO PROGRESS	SLAVE
IT ISN'T A LAW	DRAW A LINE IN THE SAND	
IF IT ISN'T JUST	POWER CONCEDES NOTHING	
WE BRING SHOCK AND AWE	WITHOUT A DEMAND	SLAVE
IF IT ISN'T JUST	NO STRUGGLE NO PROGRESS	SLAVE
IT ISN'T A LAW	DRAW A LINE IN THE SAND	
IF IT ISN'T JUST	POWER CONCEDES NOTHING	
WE BRING SHOCK AND AWE	WITHOUT A DEMAND	SLAVE
IF IT ISN'T JUST	NO STRUGGLE NO PROGRESS	SLAVE
IT ISN'T A LAW	DRAW A LINE IN THE SAND	
IF IT ISN'T JUST	POWER CONCEDES NOTHING	
WE BRING SHOCK AND AWE	WITHOUT A DEMAND	SLAVE
IF IT ISN'T JUST	NO STRUGGLE NO PROGRESS	SLAVE
IT ISN'T A LAW	DRAW A LINE IN THE SAND	
IF IT ISN'T JUST	POWER CONCEDES NOTHING	
WE BRING SHOCK AND AWE	WITHOUT A DEMAND	SLAVE

FREDERICK DOUGLASS
(emphatically)

TIME TO STEP UP
DRAW A LINE IN THE SAND
MAKE THAT SHIT HIT THE FAN
YOU GOTTA DO WHAT YOU CAN

EVERYONE
(shouting and screaming)

TAKE A STAND!

Go quickly to the next scene.

SCENE 2

CUE #2-COVEY. The ENSEMBLE clears the stage of the lectern and stage. Then THEY bring out a table with a few candles, paper, and pencil. THEY then go to the back of the stage. Lights come down. In a solo spot WLG begins as soon as the stage behind him is clear.

WILLIAM LLOYD GARRISON

LIKE I SAID, THE KID WAS ON FIRE
AND AT THE RIPE OLD AGE OF 21
HOW DOES A SLAVE GET THOSE KIND OF CHOPS?
WELL, THE ODDS ARE SLIM TO NONE

HE WAS GIFTED, HE COULD READ
HE HAD THE HUNGER TO BE FREE
HE WAS RIPPED, HE WAS TALL
I MEAN THIS KID HAD IT ALL
AND HE COULD HOLD A CROWD JUST LIKE THIS

WLG clinches his fist.

A FACT NOT LOST ON ALL THE WOMEN

ENSEMBLE WOMEN
(seductively)

THAT'S RIGHT

WILLIAM LLOYD GARRISON

SO LET'S REWIND A BIT
GO BACK A FEW YEARS
HOW HE WENT FROM A SLAVE
TO A STELLAR CAREER

A solo spot comes up behind WLG and reveals a picnic table with Benches and three candles burning. There are pieces of paper and a pencil on the table. A large tree is on stage right.

ENSEMBLE WOMEN

NOW IT'S 1833

WILLIAM LLOYD GARRISON

AND HE'S ONLY 15
EVEN THEN HE WAS ROCKIN' THE BOAT
HE KNEW THE BIBLE, COULD QUOTE THE APOSTLE PAUL
AND SING ALL THE HYMNS NOTE FOR NOTE

ENSEMBLE WOMEN

AND HE COULD SING!

WILLIAM LLOYD GARRISON
 BUT HE HAD A LITTLE HELP FROM A FAMOUS SCHOOLBOYS' BOOK
 THE FIRST BOOK HE EVER OWNED
 HE TAUGHT HIMSELF TO PREACH ON THE BANKS OF THE CHESAPEAKE
 HELL, FIRE, AND BRIMSTONE

So Frederick's out on loan to a so-called slave
 breaker named Edward Covey for being a
 troublesome slave. Needless to say, Edward
 Covey gets more than he bargained for.

WLG leaves the stage as his spot
 fades away, leaving only the spot
 on the table. FREDERICK peaks out
 from behind the curtain and
 surveys the stage.

FREDERICK DOUGLASS
 All clear. Follow me.

FREDERICK cautiously comes on
 stage. HE motions for the ENSEMBLE
 to gather round the table, much
 like the da Vinci's Last Supper.
 FREDERICK carries a bible.

FREDERICK DOUGLASS (CONT'D)
 (in a hushed tone)
 IF YOU LEARN TO READ
 YOUR HEART AND SOUL IS FREED
 IT'S THE KEY I GUARANTEE
 JUST THINK WHAT YOU MIGHT BE
 BUT REMEMBER IT'S A FELONY
 ARE WE AGREED?

ENSEMBLE
 PROCEED

FREDERICK DOUGLASS
 THIS HAS TO BE A SECRET
 BETWEEN YOU AND ME
 'CUZ HERE IN THE SOUTH
 READING'S HERESY

ENSEMBLE
 PARDON THE PROFANITY
 BUT SCREW THE ILLEGALITY
 LET'S DO THIS WITH ALACRITY!

FREDERICK DOUGLASS
 It's Sunday and Covey won't bother us if he
 thinks we're just singing and praisin' the
 Lord. So let's really sell this.

FREDERICK cautiously looks around
 before proceeding.

FREDERICK DOUGLASS (CONT'D)

Okay, here we go.

FREDERICK DOUGLASS/ENSEMBLE MEN

I AM BOUND
 I AM BOUND
 I AM BOUND
 FOR SWEET CANAAN'S HAPPY LAND
 SWEET CANAAN'S HAPPY LAND

I AM BOUND
 I AM BOUND
 I AM BOUND
 FOR SWEET CANAAN'S HAPPY LAND
 SWEET CANAAN'S HAPPY LAND

FREDERICK DOUGLASS/ENSEMBLE

BROTHER, PRAY GIVE ME YOUR RIGHT HAND
 SISTER, WON'T YOU HELP ME IF YOU CAN
 HALLELUJAH, HALLELUJAH
 I AIN'T GOT LONG HERE TO STAY
 HALLELUJAH, HALLELUJAH
 LORD CALL ME HOME ON JUDGEMENT DAY

ENSEMBLE

I AM BOUND, SWEET CANAAN BOUND
 I AM BOUND, SWEET CANAAN BOUND
 I AM BOUND
 FOR SWEET CANAAN'S HAPPY LAND
 SWEET CANAAN'S HAPPY LAND

BROTHER, PRAY GIVE ME YOUR RIGHT HAND
 SISTER, WON'T YOU HELP ME IF YOU CAN
 HALLELUJAH, HALLELUJAH
 I AIN'T GOT LONG HERE TO STAY

FREDERICK DOUGLASS

Sing the song children!

ENSEMBLE

HALLELUJAH, HALLELUJAH
 LORD CALL ME HOME ON JUDGEMENT DAY

I AM BOUND, SWEET CANAAN BOUND
 I AM BOUND, SWEET CANAAN BOUND
 I AM BOUND
 FOR SWEET CANAAN'S HAPPY LAND
 SWEET CANAAN'S HAPPY LAND

FREDERICK motions for the singers
 to stop singing momentarily and
 just clap quietly.

FREDERICK DOUGLASS

That's right. Don't sing just now. Clap.
Softly. You folks stay where you are and get
ready to sing. The rest of you sit here at the
table.

FREDERICK motions for the non-
singers to sit down at the table
opposite him. The others keep
clapping softly.

FREDERICK DOUGLASS (CONT'D)

I think this will help.

HE holds up the Bible for all to
see. FREDERICK writes the letters
down on a piece of paper for the
seated members of the ENSEMBLE to
see as he sings.

ENSEMBLE

THE HOLY BIBLE

FREDERICK DOUGLASS

Here we go...

FREDERICK DOUGLASS (CONT'D)	SINGING ENSEMBLE
A IS FOR ABRAHAM	I AM BOUND, SWEET CANAAN BOUND
IT LOOKS LIKE THIS	I AM BOUND, SWEET CANAAN BOUND
B IS FOR BABYLON	I AM BOUND
AND SECOND ON THE LIST	FOR SWEET CANAAN'S HAPPY LAND
This is B	SWEET CANAAN'S HAPPY LAND
C IS FOR CANAAN	I AM BOUND, SWEET CANAAN BOUND
THAT LAND FAR AWAY	I AM BOUND, SWEET CANAAN BOUND
D IS FOR DAVID	I AM BOUND
THAT KING OF YESTERDAY	FOR SWEET CANAAN'S HAPPY LAND
	SWEET CANAAN'S HAPPY LAND

FREDERICK DOUGLASS (CONT'D)

Now you.

FREDERICK holds up the letters for
the seated ENSEMBLE.

SEATED ENSEMBLE

ABRAHAM IS A
BABYLON IS B

FREDERICK DOUGLASS

YES!

SEATED ENSEMBLE

C IS FOR CANAAN

FREDERICK DOUGLASS

EVEN SLAVES CAN LEARN TO READ!

SEATED ENSEMBLE

D IS FOR...

COVEY and his CLETUS burst in.
COVEY carries a bullwhip and a
shotgun. CLETUS carries rope. The
music stop abruptly.

FREDERICK DOUGLASS

Dumb shit.

All ENSEMBLE members back away
from the table in fear except for
FREDERICK.

COVEY
(furious)

Bailey, how many times are we gonna to do this?

FREDERICK DOUGLASS
(sarcastically)

I am a slow learner.

COVEY

THIS TIME FRED I'LL HAVE TO WASTE YOU A LITTLE

FREDERICK DOUGLASS

PUT DOWN THE GUN, GIVE IT YOUR BEST SHOT

COVEY

I USUALLY DON'T WHIP SLAVES BEING SUNDAY AND ALL
BUT NOT TODAY, I'LL ENJOY THIS A LOT

COVEY aims the shotgun at
FREDERICK's head.

COVEY (CONT'D)
(to ASSISTANT)

Tie him up.

CLETUS attempts to grab FREDERICK
but FREDERICK knocks him to the
ground. COVEY cocks his shotgun
and aims at FREDERICK's knees.

COVEY (CONT'D)

First one will be in the knees.

FREDERICK raises his hands and
slowly complies. CLETUS ties
FREDERICK to the table and tears
off HIS shirt. HENRY, HANDY,
SANDY, and JOHN try to protect
FREDERICK.

COVEY (CONT'D)

Bad idea boys, if you wanna live.

COVEY points the shotgun at the ENSEMBLE MEN. They back off in fear.

COVEY (CONT'D)

(to entire ENSEMBLE)

Let this be a lesson to the rest of you.

COVEY hands his shotgun to CLETUS and readies his bull whip and begins to whip FREDERICK. ENSEMBLE screams in protest.

COVEY (CONT'D)

YOU CAN'T READ
YOU CAN'T WRITE
WHAT THE HELL SON
YOU MUST THINK YOU'RE WHITE

NO MORE CHURCH
NO MORE SONGS
AND YOU THINK YOU'RE GOIN' TO CANAAN
WELL YOU'RE WRONG

COVEY stops for a moment and catches his breath.

COVEY (CONT'D)

You know, here in the South we have a saying:
"Everyone wants someone to whip". Hell yeah!

COVEY begins to whip FREDERICK again in a frenzy.

COVEY (CONT'D)

DON'T THINK
YOU'RE A SLAVE
I'LL KICK YOUR SORRY ASS
AND TEACH YOU TO BEHAVE!

FREDERICK DOUGLASS

Bring it on fool! Untie me and I'll teach you
how to pray for mercy!

COVEY

(to CLETUS)

You know, I've been lookin' forward to this for
a long time. Untie him!

CLETUS hands the shotgun to COVEY while he unties FREDERICK. COVEY hands the shotgun to CLETUS. COVEY rolls up his sleeves.

THEY begin to fight. FREDERICK is taller and more agile than COVEY and dances around him easily. ENSEMBLE cheers for FREDERICK.

FREDERICK DOUGLASS
Float like a freeman, sting like a slave!

COVEY lands a minor blow.

FREDERICK DOUGLASS (CONT'D)
(sarcastically)
Ah, you white folk. Such soft hands!

FREDERICK lands a blow and COVEY staggers backwards on his heels.

FREDERICK DOUGLASS (CONT'D)
(sarcastically)
Ooo, that's gotta hurt.

COVEY
That's all you got?

FREDERICK DOUGLASS
I bet you dream of kickin' my ass.

COVEY
Every night.

FREDERICK DOUGLASS
Well, you better wake up. And I hate to tell you...

FREDERICK flies into a rage and proceeds to pummel COVEY. ENSEMBLE is cheering.

FREDERICK DOUGLASS (CONT'D)

I CAN READ
I CAN WRITE
I TEACH THE BIBLE
BUT I CAN FIGHT
I CAN THINK
I'M NOT YOUR SLAVE
I'M THE ONE WHO'LL KICK YOUR SORRY ASS
AND PUT YOU IN YOUR GRAVE!
WHY DO YOU THINK YOU'RE SO SPECIAL?
JUST 'CUZ YOU'RE WHITE AND YOU'RE RICH
THIS IS FOR ALL OF MY PEOPLE
PAYBACK'S A BITCH

COVEY falls to the ground.
 FREDERICK stands over him like the
 famous photo of Mohammad Ali
 standing over Sonny Liston.

FREDERICK DOUGLASS (CONT'D)

(in utter contempt)

Get up and fight sucker. They say white men
 can't jump. Well, they can't fight either.

COVEY

(out of breath)

The law says I can kill you for this.

FREDERICK DOUGLASS

If it isn't just, it isn't a law.

FREDERICK pauses for a moment and
 backs away, thinking about the
 repercussions of all this.

FREDERICK DOUGLASS (CONT'D)

So the slave kicks the slave breaker's ass!
 What would that do for your bad-ass reputation?
 I'm sure your employer would like to know!

COVEY

We'll see about that.

COVEY slowly gets up with the help
 of the CLETUS. ENSEMBLE men see to
 FREDERICK and help him get his
 shirt back on.

COVEY (CONT'D)

All of you, get back to work.

FREDERICK walks to the tree, sits
 down, and gazes out over the
 Chesapeake Bay. Lights come up on
 the tree. FREDERICK picks up a
 stick and slowly scratches the
 ground in frustration. FREDERICK
 appears to be talking to the tree.

FREDERICK DOUGLASS

(despondent)

SOMEDAY I'LL LEAVE THIS ALL BEHIND
 SOMEDAY I'LL HAVE A LIFE THAT'S MINE
 LORD PROTECT ME
 DON'T FORGET ME
 HELP ME FIND SWEET CANAAN'S LAND
 I CAN'T STAY HERE
 FADE AWAY HERE
 GIVE ME STRENGTH TO MAKE A STAND

I WON'T BE BOUND
I WON'T BE BOUND
I WON'T BE BOUND
BY COVEY'S WHIP AND CANE
BY COVEY'S WHIP AND CANE

FREDERICK stands up. HE gradually
becomes louder and more intense.

I SWEAR THAT SOMEDAY I'LL BE FREE
LORD PLEASE HELP ME TO BELIEVE
I CAN DO THIS
I'LL GET THROUGH THIS
AND STAY ALIVE FOR ONE MORE DAY

FREDERICK raises the stick to the
sky and screams.

No more whip and cane!

FREDERICK slowly leaves the stage.
ENSEMBLE clears the stage and
brings on the elements for the
next scene. Lights go down.

SCENE 3

CUE #3-PREACHER. Sharp Street AME (African Methodist Episcopal) Church in Baltimore. 1838. Sunday. Lights come up slowly to reveal four benches and a small elevated platform with a lectern with a large cross directly behind. FREDERICK is sitting on a bench studying his bible as the lights come up while WLG addresses the audience. FREDERICK is dressed to impress ANNA.

WILLIAM LLOYD GARRISON
 THEN IN 1838 FRED WAS TOO LEGIT TO QUIT
 HIS ESCAPE PLAN LANDS HIM IN JAIL
 SO HE'S SENT TO THE DOCKS DOWN ON CHESAPEAKE BAY
 CAULKIN' SHIPS AND MENDIN' THE SAILS

BUT THERE'S A SUNDAY SURPRISE
 WHEN SOMEONE SPECIAL ARRIVES
 AND THAT EXPLAINS WHY
 FRED IS LOOKIN' SO FLY

WLG leaves the stage. Then SANDY, JOHN, HANDY, and HENRY come on stage in an excited state, anxious to talk to FREDERICK. THEY shake FD's hand.

SANDY
 THERE'S THE MAN HIMSELF!
 YOU'RE A FAMOUS DUDE NOW

HENRY
 YOU KICKED COVEY'S ASS

SANDY/JOHN/HANDY/HENRY
 SHOW US HOW!

FREDERICK dances around and shows them how he defeated Covey. ENSEMBLE men cheer him on.

JOHN
 FLOAT LIKE A FREEMAN
 STING LIKE A SLAVE

THEY all laugh.

HENRY
 I WISH I COULD HAVE BEEN THERE
 IT WAS COVEY'S JUDGEMENT DAY!

JOHN

Oo, check out the footwork!

JOHN admires FREDERICK'S boxing
footwork.

HANDY

(mockingly)

OO, YOU WHITE FOLK, SUCH SOFT HANDS!

Shadow boxes with limp hands.
Laughter.

SANDY

(proudly)

PAYBACK'S A BITCH WHEN YOU MESS WITH MY MAN!

HANDY holds up FREDERICK'S arm
like the winner of a prize fight.
Laughter. FREDERICK stops his
boxing demonstration.

JOHN

YOU'RE LUCKY YOU'RE ALIVE
THEY CAN KILL YOU FOR THAT!

HENRY

THE LAW SAYS ITS LEGAL

SANDY/JOHN/HANDY/HENRY

THAT'S A FACT!

JOHN

YOU GOT SOME BIG HUEVOS
WHAT YOU HOPING TO GAIN?

FREDERICK DOUGLASS

I GUESS GETTING WHIPPED KIND OF MADE ME INSANE!

SANDY

(to FREDERICK with a little sarcasm)

IS SERMON FOR TODAY?
TO TURN THE OTHER CHEEK?
WHO INHERITS THE EARTH?

SANDY/JOHN/HANDY/HENRY

IT SURE WON'T BE THE MEEK!

Laughter.

FREDERICK DOUGLASS

BETTER TO GIVE
THAN RECEIVE

HENRY
 YEAH, BETTER GIVE 'EM HELL!
 ALL IN FAVOR?

SANDY/JOHN/HANDY/HENRY
 WE AGREE!

FREDERICK DOUGLASS
 YOU KNOW IT'S FUNNY YOU SHOULD SAY THAT
 FOR THE FIRST TIME IN MY LIFE
 I FEEL LIKE A MAN
 I HAD A PLAN
 TOOK A STAND
 AND JUST JEREMIAH SAYS
 GOD WILL HELP THE BLACK MAN

SANDY
 (to FREDERICK)
 WITH GUYS LIKE YOU
 WE DON'T NEED GOD'S HELP!

FREDERICK DOUGLASS
 BUT GOD'S PRETTY HANDY IN A FIGHT
 HE'S OUR RIGHT HAND MAN
 LOOKS OUT FOR US SLAVES
 JUST LIKE HE DID WITH THE ISRAELITES

JOHN
 SOMEBODY TOLD ME YOU SPENT SOME TIME IN JAIL

FREDERICK DOUGLASS
 YEAH, I TRIED TO ESCAPE
 HMM, EPIC FAIL

FREDERICK looks at SANDY
 knowingly.

BUT THE DAY AIN'T OVER
 I'LL TRY AGAIN
 PRAISE THE LORD
 GO TO WAR

ENSEMBLE MEN
 AMEN!

Remaining cast comes on stage and
 take their seats on the benches.
 They visit quietly.

FREDERICK DOUGLASS
 Nice talkin' to you boys, but speaking of the
 Lord, looks like it's time to go to work.

FREDERICK goes to the lectern.
 ENSEMBLE MEN take a seat on the
 benches.

FREDERICK DOUGLASS (CONT'D)

Good afternoon everyone. And welcome to the Baltimore AME Church. I'm FREDERICK BAILEY and this morning we will start with holy communion, but first a word of encouragement from the book of Jeremiah for all the slaves in this land. "All who devour you will be devoured; all your enemies will go into exile." So sayeth the Lord. Amen.

Lights dim on the congregation as FREDERICK silently serves communion, the lights come up on ANNA as she enters and waits at the side of the stage for the ENSEMBLE WOMEN to appear. ANNA is nicely dressed to impress FREDERICK. After a few moments the ENSEMBLE WOMEN tentatively enter and see ANNA. THEY are unobserved by FREDERICK and the ENSEMBLE MEN.

ANNA MURRAY

YOU GUYS ARE LATE!

ENSEMBLE WOMEN

(pointing to the dress)

OOO, NICE DRESS!

ENSEMBLE WOMEN (CONT'D)

(to ANNA)

DRAGGIN' US TO CHURCH ON A SUNDAY AFTERNOON

MARIE

BETTER HAVE A REASON OR I'M OUTTA HERE SOON

ANNA MURRAY

I GOTTA A LITTLE SECRET THAT YOU DON'T KNOW
YOU'LL NEVER GET TO SEE IT SO YOU BETTER NOT GO

CHLOE

SO WHEN DID YOU START GOING TO CHURCH?

ANNA MURRAY

(teasing)

I STARTED LAST JULY WHEN I MET THIS GUY
SEE IF YOU CAN SPOT HIM
YOU CAN'T MISS HIM IF YOU TRY!

CHLOE

SO YOU'RE COMIN' TO CHURCH WITH A PLAN FOR A MAN
WHY YOU LOOKIN' HERE I JUST CAN'T UNDERSTAND

BETTY surveys the congregation in
disappointment.

MOLLIE
 CHECK THESE GUYS OUT
 THEY ALL LOOK THE SAME
 ONE WORD COMES TO MIND

ENSEMBLE WOMEN
 LAME!

CHLOE
 SO WHERE'S THIS MAJOR DUDE?

ANNA MURRAY
 RIGHT IN PLAIN VIEW

ENSEMBLE WOMEN
 (surveying the congregation)
 THE PICKINS ARE SLIM

CHLOE
 (points at FREDERICK)
 HOW 'BOUT HIM?

ANNA nods with a wide smile. The
 ENSEMBLE WOMEN stare at ANNA in
 disbelief.

ENSEMBLE WOMEN
 (with disbelief)
 HIM?

ANNA MURRAY
 (with obvious pride)
 OH YEAH!

MARIE
 (animatedly)
 YOU GOTTA BE KIDDING

ANNA MURRAY
 NOPE

MARIE
 THE PREACHER AND YOU
 WITH A HOT GUY LIKE THAT
 YOU WOULDN'T KNOW WHAT TO DO

ANNA MURRAY
 (annoyed)
 REALLY?

BETTY
 (enthusiastically)
 YOU'RE INTO THE PREACHER
 DOES HE EVEN KNOW?

ANNA MURRAY

UH-HUH
WHY DON'T YOU ASK HIM
LET'S GO!

ANNA turns to go and motions for the girls to follow. FREDERICK finishes the communion and goes to the lectern. ANNA heads for the first row of benches and they sit down directly in front of FREDERICK.

FREDERICK DOUGLASS

Let's continue the reading for today from Jeremiah. It's one of my favorites. "Let not the wise man boast in his wisdom, let not the mighty man boast in his might, let not the rich man boast in his riches, but let him who boasts boast in this, that he understands and knows me, that I am the Lord who practices steadfast love, justice, and righteousness in the earth. For in these things I delight, declares the Lord."

ANNA draws attention to herself by provocatively adjusting her dress and smiling seductively at FREDERICK. HE begins to stumble and stutter as he reads.

FREDERICK DOUGLASS (CONT'D)

(ad lib)

In that day, uh, that day, I declare, uh, no the Lord declared, I will, uh, I will something, real good.

The girls are starting to giggle.

FREDERICK DOUGLASS (CONT'D)

And tear off, uh, the bonds.

ENSEMBLE WOMEN

Ooo, tear them off!

FREDERICK DOUGLASS

Uh, yes, tear the bonds so no longer foreigners, uh, enslave you foreigners, then.

FREDERICK takes a moment to collect himself.

ANNA MURRAY

(mischievously to MARIE)

I love doing this to him!

BETTY

(to ANNA)

You are so bad!

FREDERICK DOUGLASS

So, Jacob, says, then, will have peace. But I, or the Lord, can say, that, if you will go unpunished, uh, not go unpunished. Then.

ENSEMBLE WOMEN

Oh yes, punished!

FREDERICK DOUGLASS

Oh, not unpunished. Call to me, sayeth the...

ANNA MURRAY/MARIE/BETTY/MOLLIE

(softly, teasing)

Oh Frederick!

FREDERICK DOUGLASS

Uh, sayeth the Lord. And I will answer, you, and tell you, uh, stuff. Great stuff...

FREDERICK is completely flabbergasted and moves quickly to dismiss the congregation. ENSEMBLE WOMEN are trying to control their laughter.

FREDERICK DOUGLASS (CONT'D)

(embarrassed and in haste)

So much for Jeremiah. So sayeth the Lord. See you next week.

As the congregation turns go, the ENSEMBLE MEN inquire about FREDERICK'S sudden confusion. The ENSEMBLE WOMEN remain.

HANDY

(to FREDERICK)

What was that all about? You alright?

FREDERICK just smiles weakly.

SANDY

(to HANDY)

I don't believe it's the holy spirit that's moving Frederick today!

(to FREDERICK, motioning to ANNA)

Better answer the call fool!

JOHN

And stay away from Covey, next time you won't be so lucky.

EVERYONE leaves the stage except for the ENSEMBLE WOMEN, who are now standing. FREDERICK hurries down to ANNA. The ENSEMBLE WOMEN gather around ANNA and FREDERICK to eavesdrop.

FREDERICK DOUGLASS

(a little frazzled, trying not to be heard by the ENSEMBLE WOMEN)

YOU KNOW IT MAKES ME CRAZY
WHEN YOU DO ALL THAT STUFF!

ANNA MURRAY

(teasing)

JUST LAST NIGHT YOU SAID
YOU COULDN'T GET ENOUGH!

ENSEMBLE WOMEN

OOO!

MARIE elbows her way between FREDERICK and ANNA, obviously interested in FREDERICK and completely over the top.

MARIE

HELLO REVEREND BAILEY
MY NAME'S MARIE
IF YOU EVER NEED A THING
JE SUIS ICI

ANNA pulls MARIE away. Hoping to get a little privacy, ANNA and FREDERICK move away but the ENSEMBLE women follow them slowly hoping to hear some salient conversation.

ANNA MURRAY

(to MARIE, annoyed)

YEAH, YEAH
JUST GIVE US A MINUTE

FREDERICK DOUGLASS

(to ANNA)

MAYBE NEXT WEEK, IF YOU HAVE TIME

BETTY

I CAN DO LUNCH!

CHLOE

(under her breath to MARIE)

GOD DAMN HE'S FINE!

BETTY/MARIE/MOLLIE
HEY, WE'RE IN CHURCH!

Marie slaps the back of CHLOE'S
head.

FREDERICK DOUGLASS
(softly to ANNA)

I GOTTA GET BACK
MY MASTER'S A BITCH
IF I'M ONE MINUTE LATE
IT'S THE CANE OR THE SWITCH

The ENSEMBLE WOMEN react with
surprise as they realize that
FREDERICK is a slave.

ANNA MURRAY
I'LL SEE YOU NEXT WEEK
IF THAT'S OKAY

FREDERICK DOUGLASS
I'LL BE WORKING ON THE SHIPS
DOWN AT THE BAY

FREDERICK gives ANNA an extended
kiss. The ENSEMBLE WOMEN swoon.

ENSEMBLE WOMEN
OOO!

FREDERICK leaves the stage.
ENSEMBLE WOMEN gather around ANNA.
As soon as FREDERICK leaves, the
ENSEMBLE women surround ANNA and
voice their concerns in an
animated fashion. ANNA is becoming
increasingly annoyed with all the
questions.

CHLOE
DATING A SLAVE?

ANNA MURRAY
UH HUH

MARIE
ARE YOU OUTTA YOUR MIND?

ANNA MURRAY
NO

MARIE
 THIS GUY HAS NO FUTURE!
 YEAH I KNOW HE LOOKS FINE
 BUT THIS TIME YOU CROSSED THE LINE

ANNA MURRAY
 YOU DON'T KNOW ANYTHING ABOUT FREDERICK...

CHLOE
 (interrupting ANNA)
 BUT YOU'RE A FREE WOMAN!

MARIE
 AND YOU WANNA GIVE THAT UP?
 YOU'LL END UP A SLAVE TOO

CHLOE
 THAT WOULD SUCK

ANNA MURRAY
 (increasingly annoyed)
 THERE'S SOMETHING YOU SHOULD KNOW ABOUT FREDERICK...

MARIE/MOLLIE/CHLOE/BETTY
 (interrupting again)
 ARE YOU SURE YOU WANNA DO THIS?
 WORKIN' FIELDS OUT IN THE SUN
 YOU WON'T LAST A MINUTE

ANNA MURRAY
 (annoyed)
 ARE YOU DONE?
 (sarcastically)
 IF YOU WOULD JUST GIVE ME A SECOND
 I'D LIKE TO EXPLAIN A LITTLE SOMETHING HERE

CHLOE
 WELL, HE CERTAINLY IS PRETTIEST PREACHER I'VE EVER SEEN

ENSEMBLE WOMEN
 GO AHEAD

ANNA MURRAY
 YOU MIGHT HAVE NOTICED
 FRED IS RIPPED AND TALL
 I MEAN THE REVEREND HAS IT ALL
 AND COULD HAVE ANY GIRL AT ALL

BETTY
 (in disbelief)
 AND THAT'S YOU?

ANNA MURRAY
 DAMN STRAIGHT!
 FRED IS WICKED SMART

HE CAN READ, HE CAN WRITE
HE KICKED COVEY'S ASS
AND CAN BRING IT ALL NIGHT!

CHLOE
BRING WHAT?

MARIE
I'LL TELL YOU LATER

ANNA MURRAY
THE ONLY WAY THIS WORKS
WITH THE REVEREND AND ME
YOU GUYS HAVE TO HELP
SET HIM FREE

ENSEMBLE WOMEN react with dismay
and concern.

ENSEMBLE WOMEN
ARE YOU SERIOUS?

BETTY
I HOPE YOU KNOW WHAT YOU'RE DOING

ANNA MURRAY
YOU WANNA HELP?

ENSEMBLE WOMEN
YES!

ANNA MURRAY
I KNEW YOU WOULD
I GOT FRED A DISGUISE

MOLLIE
(in disbelief)
THIS SHOULD BE GOOD

ANNA MURRAY
NO ONE WILL EVER SUSPECT
EVEN FREDERICK DOESN'T KNOW

MARIE
IF IT'S IMPORTANT TO YOU

ENSEMBLE WOMEN
IT'S IMPORTANT TO US TOO
THICK OR THIN
SINK OR SWIM
WHEN DO WE BEGIN?

ANNA motions for the ENSEMBLE
WOMEN to follow her as they march
quickly offstage.

SCENE 4

CUE #4-DOCK/ESCAPE/MARRIAGE. The previous scene is cleared quickly as the music plays. Baltimore docks a few days after the previous scene. The ENSEMBLE MEN and FREDERICK are applying caulking to the bow of a ship. The weather is hot and only FREDERICK wears no shirt.

ENSEMBLE

SEPTEMBER 3RD, 1838

YOU CAN CUT THE TENSION WITH A KNIFE
FRED'S WORKING DOWN AT THE BALTIMORE DOCKS
AND SWEET ANNA'S ABOUT CHANGE HIS LIFE

FREDERICK stops working momentarily with a distant, worried look on his face. JOHN, HANDY, SANDY, and HENRY gather around FREDERICK in concern.

HENRY

(to FREDERICK)

YOU ALRIGHT?

JOHN

I THINK HE'S NERVOUS

SANDY

NO WORRIES MAN
ANNA MURRAY WILL SHOW

HANDY

TAKE A DEEP BREATH
I'M SURE YOU GOT THIS

ENSEMBLE MEN

YEAH!

FREDERICK DOUGLASS

(with serious doubt)

I DON'T KNOW

HENRY

REMEMBER WHAT WE PRACTICED
BE COOL

FREDERICK DOUGLASS

(despondent)

I'M JUST A FOOL WHO'S A SLAVE
I GOT NO GAME

JOHN/HENRY/HANDY/SANDY
 HEY! SLAVES RULE!

JOHN
 NOT TO MENTION THEY DO ALL THE DAMN WORK!
 (trying to bolster FREDERICK'S confidence)
 WHO CAN READ AND WRITE?

JOHN proudly lifts FREDERICK'S arm
 in the air as HE extolls
 FREDERICK'S virtues.

JOHN/HENRY/HANDY/SANDY
 THAT'S YOU!

SANDY
 AND YOU'RE AWESOME IN A FIGHT

JOHN/HENRY/HANDY/SANDY
 THAT'S TRUE!

HENRY
 YOU TEACH US ALL THE BIBLE
 SO WE CAN LEARN TO READ

HANDY
 SHE'LL BE HERE FOR SURE
 I GUARANTEE

FREDERICK DOUGLASS
 (worried)
 I WISH I HAD YOUR CONFIDENCE

JOHN
 GOTTA STAY FOCUSED

HENRY
 I KNOW YOU'LL BE SMOOTH
 JUST LIKE WE REHEARSED

SANDY
 YOU GOT THIS FOOL!

FREDERICK DOUGLASS
 (to HIMSELF)
 I GOTTA BE SMOOTH
 I GOTTA BE SLICK

ENSEMBLE MEN
 JUST BE YOURSELF

FREDERICK DOUGLASS
 (anxious and full of doubt)
 NOT THICK AS BRICK

FREDERICK DOUGLASS/ENSEMBLE MEN
 GOTTA BE SMOOTH, YEAH!
 GOTTA BE SLICK, YEAH!

SANDY
 HERE THEY COME NOW!

FREDERICK DOUGLASS
 (panicked)
 OH SHIT

ANNA walks on stage with MOLLIE, CHLOE, MARIE, AND BETTY. ANNA carries a basket of clean laundry. The ENSEMBLE MEN and FREDERICK go back to work pretending not to notice the WOMEN. The WOMEN chat casually as they slowly enter. After a moment FREDERICK motions the ENSEMBLE MEN to gather around him.

MARIE
 (to ANNA)
 CHECK OUT THE REV

ANNA MURRAY
 THE SHIRTLESS WONDER

MOLLIE
 BE STILL MY HEART

CHLOE
 DO I HEAR THUNDER?

BETTY
 WHAT ARE THEY UP TO?

CHLOE
 I DON'T KNOW

FREDERICK DOUGLASS
 SHOW TIME BOYS
 HERE WE GO

SANDY
 Put on your shirt dude!

FREDERICK puts his shirt on. FREDERICK and the ENSEMBLE MEN begin to walk toward the ENSEMBLE WOMEN and ANNA. THEY gather around FREDERICK. BETTY, CHLOE, MARIE, and MOLLIE gather around ANNA in curiosity.

As the song begins the ENSEMBLE
WOMEN begin to snap their fingers
and clap their hands.

ENSEMBLE MEN

OO, WEE OO
OO, OO

FREDERICK DOUGLASS

I'D LIKE TO ASK A FAVOR
IF YOU HAVE THE TIME
CAN WE TALK IN PRIVATE?

ANNA MURRAY

(referring to the ENSEMBLE ladies,
slightly annoyed)

DOESN'T LOOK LIKE IT

FREDERICK DOUGLASS

THERE'S SOMETHING ON MY MIND

YOU MUST THINK I'M CRAZY
A SLAVE WITHOUT A THING
I BROUGHT A LITTLE SOMETHING
MY GRANDMA'S WEDDING RING

ENSEMBLE WOMEN react to the
proposal with restrained
enthusiasm.

SAVE ME FROM A SORRY LIFE ALONE
NO ONE ELSE WILL DO

IT'S ONLY YOU
NO ONE BUT YOU
IF YOU'RE INCLINED
TO BE ALL MINE

IT'S ONLY YOU
NO ONE BUT YOU
IT'S ONLY ME AND YOU

MAYBE SOMEDAY
SOME WAY
COULD YOU BE ALL MINE?
IF WE SAY I DO
I PROMISE YOU
LIFE WOULD BE SO FINE

ANNA MURRAY

I THOUGHT YOU'D NEVER ASK ME
WHAT DOES A POOR GIRL HAVE TO DO?

ANNA runs her finger down
 FREDERICK'S chest seductively.
 ENSEMBLE WOMEN are beginning to
 swoon.

MOLLIE

I have a pretty good idea.

ANNA MURRAY

WE BELONG TOGETHER
 I CAN'T WAIT TO SAY I DO

I KNOW YOU WANT AN ANSWER
 BUT ONE THING AT A TIME
 I CAN'T HELP BUT LOVE YOU
 BUT FOR NOW I MUST DECLINE

ENSEMBLE WOMEN react in disbelief.
 FREDERICK looks perplexed.

MARIE

(to ANNA softly)

What are you doing?

ANNA MURRAY

(to FREDERICK)

We both know this will be a problem. I'm a free
 woman and you're still a slave. I can't go back
 to being abused by your sadistic owner.

ANNA pauses dramatically and looks
 directly at FREDERICK.

ANNA MURRAY (CONT'D)

We really only have one choice.

Another dramatic pause.

ANNA MURRAY (CONT'D)

We have to get you free.

ENSEMBLE WOMEN

That's where we come in.

ANNA MURRAY

And to that end I've cooked up a little plan.

ANNA lifts a sailor's uniform from
 her basket of laundry.

FREDERICK DOUGLASS

(confused)

I don't understand.

ANNA MURRAY
 (smiling)
 Ever wanted to be a sailor?

In confusion FREDERICK cannot
 answer.

ANNA MURRAY (CONT'D)
 You are now!
 (to ENSEMBLE WOMEN)
 Girls, please get Seaman Bailey into his
 uniform.

ENSEMBLE WOMEN get FREDERICK into
 his jacket with obvious glee. HE
 wears a red shirt, a tarpaulin
 hat, and a black scarf tied
 loosely around his neck.

FREDERICK DOUGLASS
 (bewildered)
 Okay, I'm officially confused now.

ANNA MURRAY
 Here's the idea. You've been assigned to a ship
 in New York harbor and are reporting for duty.
 And John here has graciously donated his Navy
 papers to make you legit.

JOHN pulls out his papers from his
 pocket and hands them to ANNA.

ANNA MURRAY (CONT'D)
 Just don't let the train conductor read the
 physical description. He's definitely not you.

JOHN
 (laughing)
 You're not as pretty.

ANNA hands them to FREDERICK.

ANNA MURRAY
 (pause)
 And, I've got a little something I stashed away
 for the train fare.

FREDERICK DOUGLASS
 (in disbelief)
 You did all this?

ANNA MURRAY
 Well, somebody's gotta set your ass free!

ENSEMBLE WOMEN

(laughing)

If you want something done, ask a woman!

ANNA MURRAY

So, you think you got the huevos to pull this off?

BETTY

(smiling)

I'd have to say yes.

MARIE

Definitely yes.

FREDERICK DOUGLASS

(laughing)

Definitely yes.

ANNA MURRAY

Good. Now don't mess this up like last time,
'cuz I'm going to marry you Frederick Bailey!

AND WHEN YOU GET TO NEW YORK
I'LL JOIN YOU WHEN I CAN
THEN I'LL MARRY YOU FRED BAILEY
AND MAKE YOU GLAD THAT YOU'RE A MAN

ENSEMBLE WOMEN chatter excitedly.

BUT NOW I NEED A FAVOR
I HOPE THAT YOU WON'T MIND
THAT RING THAT'S IN YOUR POCKET
I'D LOVE TO MAKE IT MINE

FREDERICK kneels as he puts the
ring on her finger.

FREDERICK DOUGLASS

SAVE ME FROM A SORRY LIFE ALONE

ANNA MURRAY

NO ONE ELSE WILL DO
IT'S ONLY YOU

FREDERICK DOUGLASS

NO ONE BUT YOU

ANNA MURRAY

IF YOU'RE INCLINED
TO BE ALL MINE
IT'S ONLY YOU

FREDERICK DOUGLASS

NO ONE BUT YOU

FREDERICK DOUGLASS/ANNA MURRAY
IT'S ONLY ME AND YOU

ENSEMBLE WOMEN take their baskets off stage and return with two chairs and a small raised platform. The chairs are lined up single file to emulate seating on a train. ENSEMBLE women take FREDERICK and sit him down in the front chair. ANNA gives FREDERICK a lengthy goodbye kiss and waves goodbye. JOHN (now a former acquaintance of FREDERICK) sits down behind FREDERICK. With a loud crash, the lights focus only on FREDERICK and JOHN as the train music begins. CLETUS enters the stage wearing a train conductor's hat and jacket. CLETUS comes over to FREDERICK and inspects his papers. Only FREDERICK, CLETUS, and JOHN are illuminated.

CLETUS

(to FREDERICK)

I suppose you have your free papers?

CLETUS quickly glances at the papers and FREDERICK.

FREDERICK DOUGLASS

(talking like a sailor)

Yes sir.

CLETUS

Joining the Navy son?

FREDERICK DOUGLASS

(nervously)

Yes sir. New York harbor.

CLETUS scrutinizes the document.

CLETUS

You don't look 5'5".

FREDERICK DOUGLASS

Growth spurt. I'm 18.

CLETUS gives FREDERICK his papers back.

CLETUS

Good luck.

CLETUS leaves the stage. JOHN recognizes FREDERICK.

JOHN
Frederick, is that you?

FREDERICK waves him away, not wanting to be recognized. JOHN realizes that FREDERICK doesn't want to be recognized and doesn't engage him further. ENSEMBLE MEN walk by and inspect FREDERICK closely. FREDERICK attempts to control his nervousness. As FREDERICK arrives in New York, the music suddenly stops with a loud crash and the lights come up revealing the ENSEMBLE standing around the edge of the stage. FREDERICK rises from his chair. With the last beat of the train music the ENSEMBLE announces FREDERICK'S arrival in New York. The ENSEMBLE gradually encircles FREDERICK, puzzled by his rant. THEY stare in mild annoyance.

ENSEMBLE
NEW YORK CITY!

FREDERICK DOUGLASS
(overjoyed and screaming in joy)

YEAH! HERE I AM
I FOOLED THE MAN
WITH MY PLAN
WHAT A SCAM
NO MORE KLAN
I'M ON THE LAMB
SWEET CANAAN LAND
I TOOK A STAND

I'M FINALLY FREE
IN NYC
I CAN'T BELIEVE
IT'S REALLY ME
(to himself)

GET A GRIP FRED
YOU CAN DO THIS
YOU KNOW THE PLAN
WE'VE BEEN THROUGH THIS

FIND DAVID RUGGLES
HE'S THE KEY
THEN FIND A PREACHER
FOR ANNA MURRAY AND ME
(to the ENSEMBLE, embarrassed)

OH SORRY
 I GOT A LITTLE CARRIED AWAY
 FIRST TIME IN NYC

The lights come up on the remainder of the stage to reveal three houses with different colored doors. The ENSEMBLE slowly moves away from FREDERICK. ANNA and DAVID RUGGLES are behind the middle door and cannot be seen by FREDERICK. HE approaches the nearest ENSEMBLE member. HE appears to be lost.

FREDERICK DOUGLASS (CONT'D)
 (to male ENSEMBLE member)
 Pardon me sir, can you direct me to the home of David Ruggles?

No response. FREDERICK approaches a female ENSEMBLE member.

FREDERICK DOUGLASS (CONT'D)
 (to female ENSEMBLE member. Slightly confused)
 Excuse me ma'am, I'm looking for 36 Lispenard Street. I would appreciate any assistance.

FEMALE ENSEMBLE member simply points to the middle door.

FREDERICK DOUGLASS (CONT'D)
 Thank you kindly.

FREDERICK knocks. The ENSEMBLE gathers around the doorway.

FREDERICK DOUGLASS (CONT'D)
 Hello the house!

DAVID RUGGLES answers the door. ANNA remains behind him so FREDERICK cannot see.

DAVID RUGGLES
 Ah, Mr. Bailey! We've been expecting you.

RUGGLES comes out of the doorway vigorously shakes FREDERICK'S hand. ANNA remains hidden.

FREDERICK DOUGLASS
 (worried and confused)
 How could you know that?

DAVID RUGGLES

(laughing)

I have my sources!

(pause)

And perhaps you'd like to meet my informant?

FREDERICK remains confused. ANNA
emerges from the doorway.

FREDERICK DOUGLASS

(surprised)

Anna!

(pause)

You're here!

FREDERICK takes ANNA by the hands.

ANNA MURRAY

Welcome to New York free man! How does it feel?

FREDERICK DOUGLASS

(almost speechless)

How?

ANNA MURRAY

I wanted to surprise you!

FREDERICK DOUGLASS

Well, that you did!

FREDERICK and ANNA embrace.

ANNA MURRAY

YOU KNOW I NEVER ANSWERED
SO DOES YOUR OFFER STILL STAND?

FREDERICK just nods.

ANNA MURRAY (CONT'D)

OUR PLAN WENT OFF JUST LIKE CLOCKWORK
SAY HELLO TO THE PROMISED LAND!

ANNA MURRAY/ENSEMBLE WOMEN

FREE MAN!

ANNA MURRAY

(slowly and teasing FREDERICK)

So, about the proposal thing. Well, after much
soul searching and lengthy debate, I believe
that it would prudent in this case to perhaps,
uh...

FREDERICK DOUGLASS

(in frustration)

Anna Murray!

FREDERICK interrupts her and
kisses her enthusiastically.

ANNA MURRAY
(dazed slightly)

Sure, okay.

The ENSEMBLE women gather around
ANNA and put a wedding veil in her
hair while the ENSEMBLE MEN get
FREDERICK out of his sailor
uniform.

FREDERICK DOUGLASS
ALL I HAVE IS MY BIBLE AND A SONG
NOW AT LEAST I'M FREE
I PROMISE YOU

ANNA MURRAY
I PROMISE TOO
YES I'M INCLINED
WILL YOU BE MINE?

FREDERICK nods.

FREDERICK DOUGLASS/ANNA MURRAY
IT'S ONLY YOU
NO ONE BUT YOU
FOREVER ME AND YOU

FREDERICK DOUGLASS
(to ANNA)
SOMEDAY, SOMEWAY
I KNEW I'D BE FREE
THEN YOU CAME ALONG
I FELL HEADLONG
FOREVER YOU AND ME

ANNA MURRAY
Wait, wait!

ANNA struggles to take the ring
off her finger. SHE hands it to
FREDERICK.

ANNA MURRAY (CONT'D)
Here.
(pause)
Do it again. Please?

FREDERICK DOUGLASS
(confused)
Do what?

ANNA MURRAY
Ask me again!

FREDERICK DOUGLASS
(laughing slightly)

Sure!

FREDERICK gets down on one knee
and puts the ring on ANNA'S
finger.

FREDERICK DOUGLASS (CONT'D)
Anna Murray would you...

ANNA MURRAY
(interrupting)

Yes!

THEY both laugh. ENSEMBLE cheers.

FREDERICK DOUGLASS
NOW I'M NOT A SLAVE
LOOK WHAT YOU GAVE ME
YOU SAVED ME
FROM A SORRY LIFE OF SLAVERY
THAT'S BRAVERY

ANNA MURRAY
(proudly)
I HAD TO SAVE THE MAN I LOVE
I'M HIS WIFE

FREDERICK DOUGLASS
I NEVER HAD A FAMILY

ANNA MURRAY
(seductively)
WANNA START TONIGHT?

ENSEMBLE MEN
OOO!

FREDERICK DOUGLASS
(teasing)
Well, after much soul searching and lengthy
debate, I believe that it would prudent in this
case to perhaps, uh...

ANNA interrupts and kisses him
enthusiastically. JOHN goes off
stage and retrieves two glasses of
champagne.

FREDERICK DOUGLASS (CONT'D)
(slightly dazed)
Uh, tonight would be fine.

HE charges back on stage
enthusiastically and gives them to
ANNA and FREDERICK.

JOHN

(announcing to everyone)

Hey hey! What a day! Get married and escape
slavery! That's not easy to do! Here's to Anna
and Frederick!

EVERYONE cheers as ANNA and
FREDERICK toast their glasses.

JOHN (CONT'D)

Everyone! Anna has a little something to say.

ANNA comes forward.

ANNA MURRAY

I'd like to ask another favor of everyone.
Frederick was raised by his grandmother. My
grandmother was from Senegal and she taught me
this dance. As a tribute to those steadfast
women and a reminder of who we are and where we
came from, I'll show you. Even if you don't
know this, I expect everyone to give it a shot!
Beside, it's great fun!

Faster African music starts and
dancing ensues. About half-way
through the dance FREDERICK begins
to tire.

FREDERICK DOUGLASS

(laughing and out of breath)

Oo, you forget I'm half white!

At the end of the drumming
section, everyone relaxes while
FREDERICK and ANNA continue
dancing in a more relaxed fashion.
EVERYONE claps to the music. THEY
stop momentarily for ANNA to
speak.

ENSEMBLE

BAH DU BAH DU BAH DU BAH DU
BAH DU BAH DU BAH DU BAH DU
BAH DU BAH DU BAH DU BAH DU BAH

BAH DU BAH DU BAH DU BAH DU
BAH DU BAH DU BAH DU BAH DU
BAH DU BAH DU BAH DU BAH DU BAH

ANNA MURRAY MURRAY
 (enthusiastically and
 during a cappella
 section)

My grandmother used to say,
 "Where there is love, there
 is no darkness." Clearly, our
 lives will be filled with
 light!

ENSEMBLE (CONT'D)

BAH DU BAH DU BAH DU BAH DU
 BAH DU BAH DU BAH DU BAH DU
 BAH DU BAH DU BAH DU BAH DU
 BAH

ANNA looks at FREDERICK and takes
 his hand.

FREDERICK DOUGLASS

Yes, indeed!

ANNA and FREDERICK begin to dance
 again.

ENSEMBLE

BAH DU BAH DU BAH DU BAH DU
 BAH DU BAH DU BAH DU BAH DU
 BAH DU BAH DU BAH DU BAH DU BAH

The scene concludes with the last
 chords of the song.

SCENE 5

CUE #5-WLG. The ENSEMBLE clears the stage. THEY bring out a table and two chairs. Lights come down. FREDERICK is seated in the chair while ANNA is seated at the table. Children ROSETTA and LEWIS are present. In a solo spot WLG begins as soon as the stage behind him is cleared. The ENSEMBLE stands behind WLG in a semicircle.

ENSEMBLE (CONT'D)

SO ANNA MURRAY AND FRED

WILLIAM LLOYD GARRISON

ARE NEW BEDFORD BOUND
NYC IS TOO DANGEROUS A PLACE

ENSEMBLE

SLAVE HUNTERS EVERYWHERE

WILLIAM LLOYD GARRISON

A PRICE ON YOUR HEAD
BEST TO DISAPPEAR WITHOUT A TRACE

WHICH EXPLAINS WHY FREDERICK CHANGED HIS NAME TO DOUGLASS!

HARD TO BELIEVE THAT THESE IMPROBABLE EVENTS
BROUGHT THEM BOTH TO THIS UNLIKELY PLACE

ENSEMBLE

CONSIDER THIS...

HE COULD'VE BEEN SOLD TO THE DEEP SOUTH

WILLIAM LLOYD GARRISON

WITH NO CHANCE AT ALL FOR ESCAPE

ENSEMBLE

HE COULD'VE BEEN KILLED FOR FIGHTING EDWARD COVEY

WILLIAM LLOYD GARRISON

AN INCREDIBLE AND LUCKY TWIST OF FATE

ENSEMBLE

HE COULD'VE BEEN STOPPED BY THE SLAVE CATCHERS
OR NEVER GOT TO LEARN TO READ AND WRITE

WILLIAM LLOYD GARRISON

HE COULD'VE NOT HEARD OF ME OR ABOLITION
BEEN A PREACHER OR JOINED ME IN THE FIGHT

HE TOOK ENORMOUS RISKS
HAD A BRILLIANT MIND

LIKE A PREACHER
 CALLING SINNERS TO REPENT
 I HAVE TO ADMIT HE OUTGREW MY OLD IDEALS
 AND NOT FOR ONE MINUTE DID EVER RELENT

Now, don't get me wrong, I love Frederick, but
 he knows he's a rock star.

Lights come up to reveal FREDERICK
 sitting in a chair reading the
Liberator and ANNA sitting at the
 table doing embroidery. WLG leaves
 the stage.

FREDERICK DOUGLASS
 (to ANNA)

ANNA MURRAY, MY GOD!
 YOU WON'T BELIEVE WHAT I JUST SAW

ANNA MURRAY
 WHAT IS THAT?

FREDERICK DOUGLASS
 CHECK THIS OUT, I CAN'T BELIEVE
 A WHITE GUY WANTS TO SET ALL US BLACK GUYS FREE

ANNA MURRAY
 REALLY?

FREDERICK DOUGLASS
 THIS GUY GARRISON'S COMPLETELY ON FIRE
 AND HIS PAPER SAYS IT RIGHT HERE

FREDERICK points to the newspaper.
 ANNA comes over and looks at the
 paper.

ANNA MURRAY
 (looking at the newspaper)
 THE LIBERATOR!

FREDERICK DOUGLASS
 SLAVERY IS A NATIONAL SHAME
 AND HE VOWS TO MAKE IT DISAPPEAR!

LISTEN TO THIS!
 WOMEN'S RIGHTS, ABOLITION
 CONSTITUTION HAS TO CHANGE
 DON'T OBEY THE CHURCH OR STATE

ANNA MURRAY
 SOUNDS LIKE THIS GUY CALLS YOUR NAME!

FREDERICK DOUGLASS
 THIS IS EXACTLY WHAT I'M TALKIN' ABOUT!

YOU THINK THIS GUY'S LEGIT?
AND NOT ANOTHER FOOL TALKIN' SHIT

ANNA MURRAY

GOOD QUESTION
I'VE HEARD HIS NAME
IF YOU HAVE DOUBTS
I KNOW WHAT TO DO, WE GOTTA

ANNA MURRAY/FREDERICK DOUGLASS

CHECK HIM OUT

FREDERICK stands up and looks at
ANNA.

ANNA MURRAY

I KNOW WHAT YOU'RE THINKIN' ABOUT
I CAN SEE YOU WANNA ANSWER THE CALL

FREDERICK DOUGLASS

DO YOU THINK I SHOULD GET INVOLVED?
IF THEY FIND ME, I LOSE IT ALL

ANNA MURRAY

IS IT WORTH THE RISK?
YOU HAVE TO ASK?
WE BOTH KNOW THE ANSWER
GO KICK SOME ASS!

The music slows as WLG comes on
stage and addresses the audience.
ANNA goes back to her embroidery
and FREDERICK to his newspaper.

WILLIAM LLOYD GARRISON

NOW WE'RE BACK WHERE WE STARTED IN 1841
AND THIS IS WHEN THE GOOD WORD STARTS TO SPREAD
A YOUNG TURK NAME DOUGLASS BURST UPON THE SCENE
AND HE SCARED THE SLAVERY SOUTH HALF TO DEATH!
SO, NOW TO MEET THE FAMILY!

WLG walks over to the door of
FREDERICK'S apartment. WLG
knocks. Both ANNA and FREDERICK
are alarmed by this late night
visitor thinking it might be slave
catchers. FREDERICK pulls two
pistols out of a drawer. THEY
cautiously approach the door.

ANNA MURRAY

(worried)

WHO COULD THAT BE?

FREDERICK DOUGLASS

(defiant)

SLAVE CATCHERS AFTER ME
BUT I'M NOT GOING DOWN WITHOUT A FIGHT
AND WITH GOD ON MY SIDE
AND THESE TWO LITTLE GUYS
I WILL NOT GO GENTLE INTO THAT GOOD NIGHT

FREDERICK brandishes his two
pistols. WLG knocks again. ANNA
slowly opens the door. THEY stare
in disbelief at WLG. There is an
awkward moment of silence.

WILLIAM LLOYD GARRISON

(in an exaggerated tone, laughing)

SPARE ME PLEASE. I'M JUST A HUMBLE ABOLITIONIST!

WLG drops to one knee, laughing.
ANNA pushes FREDERICK aside.

ANNA MURRAY

(to FREDERICK, whispering)

IT'S MR. GARRISON
PUT THOSE THINGS AWAY!

*

Referring to FREDERICK'S pistols.
WLG gets up. FREDERICK puts the
pistols away.

WILLIAM LLOYD GARRISON

(smiling)

MIND IF I COME IN?
OR SHOULD WE TALK OUT HERE?

ANNA MURRAY

MR. GARRISON!
WHAT AN UNEXPECTED PLEASURE
PLEASE COME IN

WILLIAM LLOYD GARRISON

(to ANNA)

I'M SORRY TO INTRUDE
AND SPRING THIS ON YOU TWO
MY APOLOGIES I KNOW IT'S LATE

THIS WON'T TAKE LONG
IN TEN MINUTES I'LL BE GONE
IT'S IMPORTANT AND IT JUST CAN'T WAIT

ANNA MURRAY

WHERE ARE MY MANNERS?
PLEASE SIT DOWN
SOME TEA PERHAPS?

WILLIAM LLOYD GARRISON
TEA WOULD BE WONDERFUL!

ANNA goes to retrieve the tea.

WILLIAM LLOYD GARRISON (CONT'D)
(now to FREDERICK)
YOUR SPEECH THE OTHER DAY
BLEW US ALL AWAY
ABOLITION NEEDS A VOICE LIKE YOU

A FORMER SLAVE TO RANT AND RAVE
IT'S TIME FOR REVEREND DOUGLASS
TO MAKE HIS DEBUT

FREDERICK DOUGLASS
(amazed)
REALLY? ARE YOU SERIOUS?

WILLIAM LLOYD GARRISON
(more serious now)
IT'S THREE RING CIRCUS
WITH A PURPOSE
I WON'T LIE
THE DANGER'S REAL
I WON'T CONCEAL
WE COULD DIE

IT'S A HOLY CAUSE
DESPITE THE LAWS
IT'S A CRIME
YOU SAID IT TOO
IT'S TRUE
NOW'S THE TIME

WILLIAM LLOYD GARRISON/ENSEMBLE
FEEL LIKE JOINING THE FIGHT?

WLG pauses and looks at FREDERICK.

WILLIAM LLOYD GARRISON
(thoughtfully)
YESTERDAY I SAW THE FUTURE OF ABOLITION
A FUGITIVE SLAVE WITH A BRILLIANT MIND
WHO COULD CHANGE THE COURSE OF HISTORY
AND WHO WOULD MARCH INTO HELL FOR A HEAVENLY CAUSE
I KNOW WHAT HE WOULD SAY

WLG looks at FREDERICK and smiles.
FREDERICK smiles back.

FREDERICK DOUGLASS
(quietly)
I KNOW WHAT HE WOULD SAY TOO

ANNA brings the tea.

ANNA MURRAY
 (teasing them both)
 IF YOU TWO REBELS ARE THROUGH
 CAN WE HAVE SOME TEA?

THEY all laugh and sit down at the
 table.

WILLIAM LLOYD GARRISON
 THAT WAS A POWERFUL SPEECH YESTERDAY YOUNG MAN
 (in an exaggerated tone)
 I LOVED THE LINE IN THE SAND TAKE A STAND HIT THE FAN

FREDERICK DOUGLASS/WILLIAM LLOYD
 GARRISON
 (both being a little silly)
 TIME TO STEP UP
 DRAW A LINE IN THE SAND
 TAKE A STAND
 MAKE THAT...

ANNA stops them where the word
 shit would occur by pointing her
 finger at FREDERICK and smiling
 coyly.

ANNA MURRAY
 HEY! KIDS!

FREDERICK DOUGLASS/WILLIAM LLOYD
 GARRISON
 MAKE THAT STUFF HIT THE FAN!

EVERYONE laughs.

FREDERICK
 (to WLG and beginning to laugh in
 amazement)
 AND WHAT ABOUT YOU?
 SPEAK THE TRUTH
 TELL NO LIE
 GET PISSED OFF
 TESTIFY
 THAT WAS GREAT!

WILLIAM LLOYD GARRISON
 TESTIFY INDEED
 AND THAT'S EXACTLY WHY I'M HERE
 THANK YOU FREDERICK
 YOU WON'T REGRET IT

WLG gets up and prepares to leave.

FREDERICK DOUGLASS

IT'S AN HONOR SIR
I WON'T FORGET IT

WILLIAM LLOYD GARRISON

I'LL BE IN TOUCH

WLG leaves the stage. ENSEMBLE
claps along.

FREDERICK DOUGLASS

ANNA MURRAY, OH MY GOD
DID I JUST GET MYSELF A NEW JOB?

ANNA MURRAY

WAIT A MINUTE NOW...

FREDERICK DOUGLASS

THE MAN HIMSELF
WILLY G.
YEAH HE SPEAKS THE TRUTH
I GOTTA FOLLOW HIS LEAD

THIS IS WHAT I'M TALKING' ABOUT
IT'S MY BIG CHANCE TO TAKE ON THE SOUTH

ANNA MURRAY

LET'S THINK ABOUT THIS...

ANNA puts her hands on her hips
and becomes increasing concerned.

FREDERICK DOUGLASS

WHERE JUSTICE IS DENIED
AND BONDAGE STILL PREVAILS
IT'S MY DUTY
TO WIPE IT OUT

WITH GOD AS MY NORTH STAR
AND GUYS LIKE WILLY G.
I'LL BRING DOWN HOLY FIRE
AND DECLARE LORD'S JUBILEE!

FREDERICK calms down as the music
slows and looks at ANNA. Clapping
stops.

FREDERICK DOUGLASS (CONT'D)

(worried)

OKAY, I KNOW THAT FACE
WHAT'S ON YOUR MIND?

ANNA MURRAY

(animatedly)

YOU HAVE TO ASK?

I WAS HOPING YOU WOULD AT LEAST
ASK ME ABOUT THIS

FREDERICK DOUGLASS

I KNOW
BUT I CAN HARDLY BELIEVE IT
WILLIAM LLOYD GARRISON IS A LEGEND!
(pause)
A LEGEND WHO WANTS ME!
SORRY, I'M JUST A LITTLE OVERWHELMED

FREDERICK smiles.

ANNA MURRAY

(concerned)

WELL, IT'S UNDERSTANDABLE
BUT IT'S A DECISION
WE NEED TO MAKE TOGETHER

FREDERICK DOUGLASS

WHAT DO YOU THINK I SHOULD DO?

ANNA MURRAY

(growing more concerned)

YOU WERE BORN TO DO THIS
IT'S YOUR TIME
YOUR FIGHT
THIS IS ALL BEYOND COINCIDENCE
BY ALL RIGHTS YOU SHOULD BE DEAD!

(more reflective)

BUT WE BOTH KNOW WHAT THIS MEANS

FREDERICK nods.

FREDERICK DOUGLASS

(softly)

I'LL BE GONE...

ANNA MURRAY

(finishing FREDERICK'S sentence)

FOR YEARS AT A TIME
(softly, tenderly)
ROSETTA AND LEWIS WON'T EVEN KNOW YOU
THEY'LL GROW UP WITHOUT YOU
(with more authority)
BUT I KNOW YOU FREDERICK DOUGLASS
AND I WILL DO ANYTHING FOR YOU
BECAUSE YOU'RE THE MAN I LOVE
(reluctantly)
IF YOU NEED THIS
WE WILL ALL DO IT AS A FAMILY

FREDERICK takes ANNA'S hands and
looks her in the eye.

FREDERICK DOUGLASS

(softly)

I KNOW IT'S A LOT TO ASK
YOU THINK YOU CAN MANAGE?

ANNA MURRAY

I ALWAYS DO

ANNA and FREDERICK embrace. THEY
separate as ANNA begins to sing
again.

(slowly, tenderly)

YOUR FAMILY'S ALWAYS HERE
YOUR SHELTER FROM THE STORM
PROMISE ME THAT SOMEDAY
YOU WON'T LEAVE US ANYMORE

GO CHANGE THE WORLD
BUT REMEMBER WHO YOU ARE
FATHER OF THIS FAM..

ANNA can't finish as WLG appears
on the side of the stage and calls
for FREDERICK to join him.

WILLIAM LLOYD GARRISON

FREDERICK! LET'S GO!

HE motions to FREDERICK with his
hand. FREDERICK reluctantly leaves
ANNA and follows WLG off stage.

ANNA MURRAY

(sadly to ROSETTA and LEWIS)

SAY A PRAYER FOR REVEREND BAILEY
HIS CROSS HE CAN'T DENY
KYRIE ELEISON
GOD BRING HIM HOME ALIVE

As the music fades ANNA put her
head in her hands.

SCENE 6

NEW ENGLAND. 1841.

CUE #6-1ST TRIP TO ENGLAND. The stage contains a small low platform with four chairs and a lectern. There are rows of benches in front for the ENSEMBLE. The ENSEMBLE (minus ANNA RICHARDSON and JULIA GRIFFITHS) is seated on the benches. To the side and is a desk and two chairs. WILLIAM LLOYD GARRISON is seated at the desk. The ENSEMBLE visits quietly. FREDERICK DOUGLASS comes on stage.

ENSEMBLE

NEW ENGLAND
1841

FREDERICK DOUGLASS

YOU WANTED TO SEE ME SIR?

WILLIAM LLOYD GARRISON

HAVE A SEAT
I'VE GOT GOOD NEWS

FREDERICK sits down.

ARE YOU READY FOR A SERIOUS ROAD TRIP?

FREDERICK DOUGLASS
(in disbelief)

DEFINITELY! I'M GRATEFUL FOR THE OPPORTUNITY.

WILLIAM LLOYD GARRISON

20 CITIES, HOW DOES THAT SOUND?
PREACH THE HOLY CAUSE IN EVERY TOWN

ENSEMBLE

BREAK IT DOWN!

FREDERICK DOUGLASS
(nervous)

RIGHT NOW?

WILLIAM LLOYD GARRISON

SHOW ME HOW!

FREDERICK stands up.

ENSEMBLE

FIRST!

WILLIAM LLOYD GARRISON
(to FREDERICK)

SO TELL ME!

FREDERICK DOUGLASS
EMANCIPATE EVERY SLAVE
DO IT
NOW, NO DELAY

ENSEMBLE

SECOND!

WILLIAM LLOYD GARRISON
(to FREDERICK)

HERE WE GO!

FREDERICK DOUGLASS
PERSUASION BASED ON WHAT'S RIGHT
SHOW ALL THOSE FOOLS THE LIGHT

ENSEMBLE

THIRD!

FREDERICK DOUGLASS
(to the ENSEMBLE)

HEY!
I GOT THIS

OPPOSE BOTH THE CHURCH AND STATE
GOTTA PUT AN END TO HATE

NON-VIOLENCE, WOMEN'S RIGHTS
CONSTITUTION SUCKS ALRIGHT

KEEP THE FAITH, BRING THE PAIN
EXPOSE THE NATION'S SIN AND SHAME

WOMEN NEED TO HAVE A SAY
KEEP THEM OUT? NO WAY!

SLAVE HOLDERS IN OUR WAY?
THERE'S GONNA BE HELL TO PAY!

NEVER TRUST THE COURTS OR FEDS
ONLY TRUST WHAT GOD HAS SAID

NEVER EVER COMPROMISE
GOD'S TRUTH WE WON'T DENY!

ONE THING LEFT TO DO
PRAY TO GOD THAT HE'LL COME THROUGH

WILLIAM LLOYD GARRISON
(impressed)

DAMN! OKAY!

FREDERICK DOUGLASS
(to GARRISON)

AND I'VE ADDED A LITTLE SOMETHING OF MY OWN
TELL ME WHAT YOU THINK...

FREDERICK delivers a fiery
message. HE pretends to be
preaching to the ENSEMBLE.

FREDERICK DOUGLASS (CONT'D)
(with sarcasm and wit)

The American church and the slaveholder go hand
in hand. They stand together, and while you
hear the chanting of Psalms in one, I hear the
clanking of chains in the other. The preacher
can quote the Bible and appeal to the slave,
"Servants, obey your masters", but we are not
moved by such nonsense and convenient
rationale!

Laughter from the ENSEMBLE.

FREDERICK DOUGLASS (CONT'D)
(aside to GARRISON, laughing)

You like that?

GARRISON laughs and give FREDERICK
the thumbs up sign.

FREDERICK DOUGLASS (CONT'D)
(again to GARRISON, smiling)

Don't stop me now...

WILLIAM LLOYD GARRISON
(laughing)

You got more?

FREDERICK nods enthusiastically
and turns back to the ENSEMBLE
emulating a fiery Southern Baptist
preacher.

FREDERICK DOUGLASS
(in a jovial manner)

And even heaven is not immune from the vile and
discriminatory practice of slavery, at least
according to one Bostonian White woman! Witness
this! In the midst of an especially moving
sermon, a young White woman fell into a
religious trance.

(MORE)

FREDERICK DOUGLASS (CONT'D)

Upon recovering from her epiphany, she exclaimed, "I have been to heaven and seen all its beauty." To which the preacher responded, "Were there any Black folk?" She quickly replied, "Oh, I didn't go into the kitchen!"

More laughter. GARRISON slaps his knee in delight and laughter.

WILLIAM LLOYD GARRISON

(grinning)

Did you make all this up yourself?

FREDERICK nods.

FREDERICK DOUGLASS

(laughing)

And I ain't done!

WILLIAM LLOYD GARRISON

(motions to FREDERICK to continue)

By all means...

FREDERICK turns back to addressing the ENSEMBLE.

FREDERICK DOUGLASS

(with heavy sarcasm)

And consider the wonderful goodness of God who has given you strong hands and backs to do the bidding of your masters who have slender frames, brilliant intellects, and very soft hands, that they may do the *thinking* while you do the *working!*"

Uproarious laughter from the ENSEMBLE.

WILLIAM LLOYD GARRISON

(laughing and amazed)

This is going to be great!

GARRISON stands up and shakes FREDERICK'S hand. ENSEMBLE, DOUGLASS, and GARRISON all visit quietly while HANDY comes forward from the ENSEMBLE to speak.

HANDY

So in 1841 FREDERICK and GARRISON hit the road for a 20 town tour spreading the gospel of abolition. It's FREDERICK'S trial period and this 24 year old does not disappoint!

(MORE)

HANDY (CONT'D)

The newspapers of the day were amazed at his command of the English language, brilliant mind, powerful good looks, and defiant flashing eyes. One paper even described him as an African prince! And keep in mind, this kid was entirely self-taught! But this traveling abolition show was no bed of roses, especially now that the abolition movement was fracturing into various factions. There were anti-abolition mobs, in-fighting among the Garrisonian team, and virulent racism. In fact, Frederick was even thrown from a train when he refused to move to the Black folks car. Not to mention that he was gone for years at a time from his wife and children. Yet he remained steadfast in his devotion to William Lloyd Garrison and his abolitionist principles, but that will all change soon enough.

GARRISON produces an envelope from his pocket and hands it to FREDERICK.

WILLIAM LLOYD GARRISON
(to FREDERICK)

Here's a little something...

FREDERICK DOUGLASS

What's this?

(pause, excited)

A first class ticket to England?

WILLIAM LLOYD GARRISON

First to Ireland then to London! Least I can do for my star orator! We will no doubt raise a vast amount of money for the cause. And you can promote your new autobiography, which I understand is selling quite well here.

FREDERICK DOUGLASS

I am speechless!

WILLIAM LLOYD GARRISON

Just don't be speechless in England!

Both FREDERICK and WLG laugh. The desk and two chairs are taken off stage. The raised platform, benches, chairs, and lectern are brought closer to center stage. HANDY comes forward to speak while the stage is rearranged. The ENSEMBLE, DOUGLASS, and GARRISON all sit on the benches.

HANDY

FREDERICK delivers over 175 speeches during his U.K. visit. And his autobiography is an international best seller! Translated into German and French! An international star is born! But then something unexpected happens in London...

ANNA RICHARDSON and JULIA GRIFFITHS walk on stage. GARRISON goes to meet them and introduces them to FREDERICK.

WILLIAM LLOYD GARRISON

Ladies, I would like to introduce you to our rising young star Frederick Douglass. Frederick, this is Julia Griffiths.

JULIA GRIFFITHS

(thrilled, obviously interested in FREDERICK)

I am honored.

WILLIAM LLOYD GARRISON

And Anna Richardson.

FREDERICK DOUGLASS

A pleasure to meet you both.

ANNA RICHARDSON

(having trouble speaking)

Wonderful to meet you sir.

WILLIAM LLOYD GARRISON

Both of these fine ladies are involved in abolition here in the U.K. And actually, both of these tireless workers have something special for you. Ladies...

FREDERICK, GARRISON, and ANNA RICHARDSON all go to the platform and sit down. JULIA goes to the lectern and prepares to speak.

JULIA GRIFFITHS

(to the crowd)

Please, your attention everyone. As you all know, the newly-formed Free Church here has been soliciting for financial support in the American south, especially from Southern slave holders!

ENSEMBLE boos.

JULIA GRIFFITHS (CONT'D)

(angry)

This is blood money and does nothing but extend
the sinful reign of slavery in the United
States. I'll let Reverend Douglass comment...

JULIA sits down and FREDERICK
comes to the lectern. In the
following section, the ENSEMBLE
includes both JULIA and ANNA

FREDERICK DOUGLASS

(animated)

WHAT ARE WE *CALLED* TO DO?
WHAT ARE WE *REQUIRED* TO DO?

ENSEMBLE stands up and screams.

ENSEMBLE

SEND BACK THE MONEY!

FREDERICK DOUGLASS

ONE PATH TO PURSUE
ONLY ONE THAT'S REALLY TRUE

ENSEMBLE

SEND BACK THE MONEY!
SEND IT BACK

FREDERICK DOUGLASS

THAT'S RIGHT!

CASH FROM THE SLAVERY SOUTH?
WHERE WE LIVE HAND TO MOUTH?

ENSEMBLE

SEND BACK THE MONEY!
SEND IT BACK

FREDERICK DOUGLASS

TELL ME!

MONEY BORN OF TORTURE
WHERE SLAVES ARE FORCED TO WORK THE LAND
HAVE YOU LEARNED NOTHING OF GOD?
PROFITS FROM THE SOUTH
REST ON THE BACKS OF SLAVES LIKE ME
YOUR CHURCH IS A LIE AND A FRAUD!

SO WHAT YOU GONNA DO?
YOUR CHECK IS OVERDUE

ENSEMBLE

SEND BACK THE MONEY!
SEND IT BACK

FREDERICK DOUGLASS

REDEMPTION COMES AT A PRICE
A LITTLE CASH WILL NO DOUBT SUFFICE

ENSEMBLE

SEND BACK THE MONEY!
SEND IT BACK

FREDERICK DOUGLASS

SEND BACK THE MONEY
AND WASH AWAY THIS BLOODY SIN
IT'S THE LEAST YOU CAN DO
YOU NEVER WOULD HAVE DONE THIS
YOU SAY YOU SIMPLY DIDN'T KNOW
BUT I'M SURE YOU KNEW!

(pause)

WHAT MUST WE DO?

ENSEMBLE WOMEN

SEND IT BACK
SEND IT

ENSEMBLE MEN

SEND THE MONEY BACK YEAH

ENSEMBLE WOMEN

SEND IT BACK
SEND IT

ENSEMBLE MEN

SEND THE MONEY BACK YEAH

ENSEMBLE

SEND IT BACK
SEND IT
SEND THE MONEY BACK YEAH
SEND IT BACK
SEND IT
SEND THE MONEY BACK
SEND IT BACK
SEND IT
SEND THE MONEY BACK YEAH
SEND IT BACK
SEND IT
SEND THE MONEY BACK

FREDERICK DOUGLASS

SEND IT BACK, YEAH
SEND IT BACK
SEND IT BACK, YEAH
SEND IT BACK

<p>ENSEMBLE WOMEN</p> <p>SEND IT BACK</p> <p>SEND THE MONEY BACK</p> <p>SEND THE MONEY BACK</p> <p>SEND IT BACK</p> <p>SEND THE MONEY BACK</p> <p>SEND IT</p> <p>SEND IT BACK</p> <p>SEND THE MONEY BACK</p> <p>SEND THE MONEY BACK</p> <p>SEND IT BACK</p> <p>SEND THE MONEY BACK</p> <p>SEND IT</p>	<p>ENSEMBLE MEN/FREDERICK DOUGLASS</p> <p>SEND IT, SEND THE MONEY BACK</p>
---	--

SEND IT, SEND THE MONEY BACK

ENSEMBLE/FREDERICK DOUGLASS

SEND IT BACK

Cheering from the ENSEMBLE. ANNA RICHARDSON comes to the lectern. FREDERICK sits.

ANNA RICHARDSON
(very excited)

And now I have something truly special to announce. And even the Reverend Douglass is not privy to this secret. And it has nothing to do with sending *back* the money!

(pause)

My brother and I have been in contact with a certain slaveholder in the U.S.

FREDERICK is immediately interested.

ANNA RICHARDSON (CONT'D)

This villainous slaveholder has agreed to our purchase of a certain fugitive slave for a few pieces of silver! The purchase of a fellow human being is truly a deed most foul and should never be allowed, except in this most extraordinary case.

(dramatic pause)

You see, this villainous slaveholder is the former owner of Frederick Douglass.

FREDERICK stands up in amazement and shock.

And I say former with good reason!
(MORE)

ANNA RICHARDSON (CONT'D)

We have secured Reverend Douglass' freedom from Mr. Auld for \$711.66 and have the legal documents to prove it. He is no longer a fugitive slave but his own man!

ANNA RICHARDSON turns to a stunned FREDERICK and hands him the papers. ENSEMBLE screams in joy.

ANNA RICHARDSON (CONT'D)

It is my honor to deliver these documents to a truly free man!

FREDERICK is stunned. HE slowly comes to the lectern. Both ANNA and JULIA stand at his side. JULIA is especially taken with FREDERICK.

FREDERICK DOUGLASS

(with emotion and having difficulty speaking)

I am eternally in your debt. I arrived here an escaped slave, but leave a free man. No words can express my heartfelt thanks.

JULIA elbows her way up to the lectern and excitedly addresses the crowd.

JULIA GRIFFITHS

(with passionate intensity)

However, there are those who will condemn this purchase of Reverend Douglass' liberty. They call it a ransom. Their objection is that no person has the right to own anyone else. And to pay for the manumission of a single fugitive slave will only reinforce the great evil of slavery. They are wrong! This is not a case of "send back the blood money", but the right of a man to own his own body and life! It is God's will!

Massive cheering from the ENSEMBLE. As the cheering dies down HANDY comes to center stage.

HANDY

So on April 20th, 1847 after 184 speeches in Britain, Frederick Douglass arrives home not as a fugitive slave or a Garrisonian follower, but as his own man and certainly the world's most famous Black man alive.

ENSEMBLE

FREE MAN
FREE MAN
FREE MAN
FREE MAN

SCENE 7

CUE #7 - LETTER TO AULD. Douglass household in 1847. Lynn Massachusetts. ANNA sits in a chair knitting baby booties while FREDERICK sits at his desk reading a newspaper. MARIE walks out to the center of the stage. The ENSEMBLE sits in chairs quietly reading.

MARIE

SO FREDERICK RETURNS BUT NOT FOR LONG
HE'S BACK ON THE ROAD RIGHT AWAY
ANNA'S NOT HAPPY SHE'S LIKE A SINGLE MOM
WHEN HE GETS BACK HOME THERE'S HELL TO PAY

WITH FRED'S NEW PAPER GARRISON IS PISSED
AND IT LOOKS LIKE THERE'S TROUBLE AHEAD
FREDERICK'S NORTH STAR IS GARRISON'S COMPETITION
AND HIS ABOLITION FRIENDS WANT HIM DEAD!

(freely)

SO THERE'S TROUBLE WITH GARRISON
FRED'S FELLOW ABOLITIONIST FRIENDS ARE TURNING AGAINST HIM
ANNA MURRAY FEELS ABANDONED
FRED WANTS TO MOVE TO ROCHESTER
ANNA MURRAY DOESN'T
AND EVEN *MORE* TROUBLE IS BREWING ON THE HORIZON...

FREDERICK DOUGLASS

(quietly)

HAVE YOU THOUGHT ABOUT THE ROCHESTER MOVE?

ANNA MURRAY

(miffed)

GOD LOVE YOU FREDERICK DOUGLASS
BUT SOMETIMES YOU ARE SO CLUELESS

ENSEMBLE WOMEN

(under their breath)

CLUELESS

Upon hearing this the ENSEMBLE stands up, puts their books down, and stands behind ANNA and FREDERICK listening intently. ANNA stands up.

ANNA MURRAY

(despondent)

I'VE GONE ALONG
WITH EVERY HEADSTRONG THING YOU'VE DONE

LIKE A BULL IN A CHINA SHOP
 TRYIN' TO CHANGE THE WORLD
 HERE HE COMES

OUR LIVES HAVE CHANGED
 IT'S HARD WHEN YOU'RE GONE ALL THE TIME
 THIS IS MY HOME
 I'VE MADE A LIFE HERE THAT'S MINE

IF YOU LOVE YOUR FAMILY
 WHY THE HELL AREN'T YOU HERE?
 ASK ME TO MOVE?
 WE'VE BEEN HERE OVER 6 YEARS
 THIS IS OUR HOME
 IT'S ALL OUR CHILDREN HAVE KNOWN
 ASK ME TO MOVE
 I CAN'T DO IT
 LEAVE IT ALONE!

ANNA goes to FREDERICK'S desk and
 picks up his newspaper. SHE points
 to it.

SOME NEW HALF-ASS DREAM
 SOME NEW FAR-FETCHED SCHEME
 IT'S NEVER ENOUGH FOR YOU
 CAN'T YOU BE HAPPY HERE TOO?
 CAN'T YOU LET IT GO
 YOU JUST CAN'T SAY NO
 IT'S ALWAYS ALL ABOUT YOU
 YOU REALLY EXPECT US TO MOVE?

MOVE THE KIDS?
 SELL THE HOUSE?
 QUIT MY JOB?
 LEAVE OUR FRIENDS?

(sadly, reluctantly)

I WANT TO STAY HERE

ANNA is on the verge of tears.
 FREDERICK takes ANNA in his arms
 and tries to console HER.

FREDERICK DOUGLASS
 (thoughtfully)

I KNOW

(pause, trying to convince her)

HOW ABOUT THIS?
 I'LL GO FIRST
 CHECK IT OUT
 GET A PLACE

ANNA MURRAY
(despondent)

WHATEVER...

YOU'RE NEVER HOME ANYWAY
(pause)

AND I KNOW WHY YOU WANT TO GO TO ROCHESTER

FREDERICK looks surprised.

ANNA MURRAY (CONT'D)
DON'T LOOK SO SURPRISED
EVERYONE KNOWS IT'S YOUR NEWSPAPER OBSESSION AGAIN

FREDERICK DOUGLASS
(smiling)
FUNNY YOU SHOULD MENTION THAT
I HAVE A LITTLE SURPRISE...

FREDERICK motions for the ENSEMBLE
to bring on a beat up looking
printing press. THEY set it down
in the middle of the stage.

ANNA MURRAY
(sarcastically)
AH, WHAT EVERY GIRL COULD WANT!
(pause)
WHAT, WHAT IS THAT?

FREDERICK DOUGLASS
MY OWN BARGAIN BASEMENT PRINTING PRESS!

ANNA walks over and inspects the
press. FREDERICK begins to tinker
with the printing press.

ANNA MURRAY
(sarcasm)
OH, LOVELY
SO YOU THINK THAT THING WILL ACTUALLY WORK?

FREDERICK DOUGLASS
ONLY ONE WAY TO FIND OUT

ANNA MURRAY
(pause, thinking)
GARRISON WILL BE SERIOUSLY PISSED ABOUT YOUR PAPER

Changing the subject.

FREDERICK DOUGLASS
(pause)
NO DOUBT, BUT I'M RUNNING AN ARTICLE
NEXT WEEK THAT WILL MAKE EVEN GARRISON SMILE

ANNA MURRAY
BY WHO PRAY TELL?

FREDERICK DOUGLASS
ME!
I'VE WRITTEN A LITTLE LETTER
TO CAPTAIN AULD

ANNA MURRAY
(in disbelief)
YOUR OLD OWNER?
WHY WOULD YOU WRITE TO THAT DIRT BAG?

FREDERICK DOUGLASS
I'M PUTTING IT IN MY PAPER
I'M GONNA CRUCIFY THAT GUY
JUST LISTEN

FREDERICK gets the letter from his pocket reads, getting more and more animated. By the end he is furious.

FREDERICK DOUGLASS (CONT'D)
Dear Captain Auld. At about six years old, I was determined to run away. I wondered, "Why am I a slave?" My youthful mind was troubled for many days. When I saw the slave-driver whip a slave woman, cut the blood out of her neck, and heard her piteous cries, I went away and wept and pondered over the mystery. How could God the Creator of all mankind make the Blacks to serve the Whites as slaves? How could he do this and be good? I could not tell and puzzled over this question until one night I heard some of the old slaves talking of their parents having been stolen from Africa by White men. The whole mystery was solved at once! I learned that there were free states as well as slave states and I resolved to some day run away.

You well know that I wear stripes on my back inflicted by your direction. Your slaves have been kept in utter ignorance. This is a greater cruelty than all the stripes you have laid upon my back. It is an outrage upon the soul, a war upon the immortal spirit, and one you must give account at the foot of our Father and Creator! Your mind must have become darkened, your heart hardened, your conscience seared and petrified.

(MORE)

FREDERICK DOUGLASS (CONT'D)

I ask how would you regard me if I were to carry off your family members and compel them to toil, take their wages, place their names in the ledger as property, disregard their personal rights, deny them the right of learning to read and write, and whip them without mercy! Damning as would be such a deed on my part, it would be no more than that which you have committed against me and my sisters.

I intend to make use of you as a weapon with which to assail the system of slavery, as well as a means of concentrating public attention on the horrors of trafficking in the souls and bodies of men. I shall make use of you as a means of exposing the character of the American church and clergy and bring this guilty nation to repentance.

I am your fellow man, but not your slave.

Yours truly, Frederick Douglass

ENSEMBLE applauds and cheers.

ANNA MURRAY

HELL OF A LETTER
BUT YOU DIDN'T HAVE TO BE SO NICE

ANNA can only muster a pathetic
little laugh.

ANNA MURRAY (CONT'D)

(to FREDERICK)

HERE'S SOME ADVICE
GARRISON'S OLD NEWS
AND LIKE A BAD HABIT

ENSEMBLE

LOSE THAT OLD FOOL!
YEAH!

ANNA MURRAY

YOU WANT ABOLITION?
AND MANUMISSION?
USE POLITICAL DEMOLITION

ENSEMBLE

ERADICATE YOUR OPPOSITION!

FREDERICK DOUGLASS

GARRISON'S GOT HIS HEAD IN THE SAND
HIS CRAZY IDEAS WILL NEVER WORK OUT
HIS THING WITH THE CONSTITUTION?

ENSEMBLE

WHAT'S THAT ABOUT?

FREDERICK DOUGLASS

(worried)

I OWE THE GUY ALMOST EVERYTHING
HE SHOWED ME THE WAY
IF I BAIL ON HIM NOW
THERE'LL BE HELL TO PAY

ANNA MURRAY

YOU'VE OUTGROWN HIM
YOU NEED TO MOVE ON

AND SPEAKING OF NEWSPAPERS
HAVE YOU SEEN THIS?

ANNA stands up and picks up a newspaper again off FREDERICK'S desk and gives it to him. HE opens it up. ANNA goes back to her chair and continues to work on the baby booties.

ANNA MURRAY (CONT'D)

(pause)

THE PRESS WAS NOT VERY HAPPY
ABOUT YOUR BASHING OF THE U.S.
WHILE YOU WERE IN THE U.K.

FREDERICK DOUGLASS

YEAH, I LAID IT ON PRETTY THICK

(in an exaggerated voice)

AMERICA'S SIN AND SHAME!

CRIMES THAT WOULD DISGRACE A NATION OF SAVAGES!

I FEAR WORDS WILL NOT BE ENOUGH TO ERADICATE SLAVERY

(laughing)

ANNA MURRAY

OH, I BET GARRISON LOVED THAT ONE!

FREDERICK DOUGLASS

(perplexed)

SO, YOU'RE WORKING ON BABY BOOTIES NOW?

(pause, now softer tone, smiling)

ANNA MURRAY

WELL, I WAS GOING TO WAIT FOR A MORE APPROPRIATE TIME BUT I
GUESS NOW IS AS GOOD AS ANY!

(dramatic pause)

YOU'RE GOING TO BE A...

There is a loud knocking that interrupts ANNA.

THEY both looking questioningly at each other. FREDERICK is torn between the knocking and ANNA'S unfinished statement. FREDERICK moves towards the door but looks back at ANNA questioningly.

FREDERICK DOUGLASS
BE A WHAT?

ANNA MURRAY
BETTER GET THAT

FREDERICK opens the door. JULIA walks in. FREDERICK is stunned and cannot respond for a moment.

FREDERICK DOUGLASS
(shocked)
JULIA?

JULIA GRIFFITHS
(excited)
WHY HELLO REVEREND DOUGLASS!
DID I SURPRISE YOU?

FREDERICK DOUGLASS
(excited to see JULIA)
OH YES

FREDERICK DOUGLASS (CONT'D)
WHY ARE YOU HERE?

JULIA GRIFFITHS
I HEAR YOU NEED SOME HELP
WITH YOUR NEW PAPER
YOU GOT A JOB FOR ME?

ANNA gets up from her chair and moves closer, suspicious of JULIA.

FREDERICK DOUGLASS
I CERTAINLY DO

JULIA GRIFFITHS
(to FREDERICK)
JUST ONE PROBLEM
I'VE NO PLACE TO LIVE YET

FREDERICK DOUGLASS
(excited)
YOU MUST STAY HERE
IT'S THE LEAST WE CAN DO

FREDERICK looks at ANNA. SHE frowns.

JULIA GRIFFITHS
 THAT'S VERY KIND
 (pause)
 BUT I HAVE TO GO
 MY SISTER IS IN TOWN
 AND WE ARE OFF TO THE AMERICAN
 ANTI-SLAVERY SOCIETY MEETING TONIGHT.

FREDERICK DOUGLASS
 AS AM I!

JULIA GRIFFITHS
 WONDERFUL!
 SEE YOU THERE
 AU REVOIR

JULIA leaves the stage. ANNA is
 annoyed.

ANNA MURRAY
 REALLY?
 SHE'S GONNA LIVE HERE?

FREDERICK DOUGLASS
 SHE'S AN EDITOR
 AND A WRITER
 AND HAS A GREAT DEAL OF MONEY

ANNA MURRAY
 (sarcastically)
 THAT'S NOT ALL SHE HAS

FREDERICK quickly changes the
 subject.

FREDERICK DOUGLASS
 SO, WHAT WERE YOU SAYING?
 ABOUT ME?

ANNA MURRAY
 OKAY, LET'S TRY THIS ONE MORE TIME
 BEFORE YOU HAVE TO RUN OFF AGAIN

(teasing)
 SO, THERE'S A NEW DEVELOPMENT TO THE DOUGLASS FAMILY

FREDERICK DOUGLASS
 AND WHAT MIGHT THAT BE?

ANNA MURRAY
 I'VE BEEN TRYING FOR TWO DAYS OR SO
 GOT A LITTLE SOMETHING YOU DON'T KNOW

FREDERICK DOUGLASS
 IS THIS ABOUT ROCHESTER AGAIN?

ANNA MURRAY
 SOMETHING'S COME UP IT'S A BIT OF SURPRISE
 GOT A LITTLE SOMETHIN' THAT'LL CHANGE OUR LIVES

FREDERICK DOUGLASS
 (not comprehending ANNA'S meaning)
 IS IT MONEY?

ANNA MURRAY
 (frustrated)
 OKAY, LET'S TRY ANOTHER APPROACH
 (pause)
 AS IF THE BABY BOOTIES WEREN'T ENOUGH

FREDERICK shakes his head
 uncomprehendingly.

ANNA MURRAY (CONT'D)
 (to FREDERICK)
 NO MORE TRAVEL FOR AT LEAST ONE YEAR
 GONNA NEED SOME HELP BEFORE IT GETS HERE

FREDERICK DOUGLASS
 UNTIL WHAT GETS HERE?

ANNA MURRAY
 (shaking her head in frustration)
 STILL CLUELESS

ENSEMBLE
 CLUELESS

ANNA MURRAY
 OKAY, HERE IT IS
 (pause)
 YOU'RE GOING TO BE A FATHER AGAIN!

FREDERICK is stunned. HE rushes to
 joyfully embrace ANNA.

FREDERICK DOUGLASS
 (excited)
 THIS IS GREAT NEWS!

ANNA MURRAY
 (relieved that FRED finally understands)
 I'M GETTING PRETTY GOOD AT THIS!

FREDERICK DOUGLASS
 (overjoyed)
 IF IT'S A GIRL LET'S CALL HER ANNIE!

ANNA MURRAY MURRAY
 (smiling)
 HOW CAN I SAY NO TO THAT?

FREDERICK tenderly helps ANNA as they both leave the stage. The printing press is removed and a small stage and benches are quickly set up. There are a few chairs set up on the stage. ENSEMBLE sits down on the benches and begin to converse excitedly. ROBERT PURVIS and CHARLES LENNOX REMOND enter the stage. THEY appear to be standing guard. WILLIAM LLOYD GARRISON enters the stage as the crowd cheers for him. HE vigorously shakes hands with the ENSEMBLE and chats quietly while FREDERICK and JULIA enter arm in arm. PURVIS and REMOND block their way.

CHARLES LENNOX REMOND
HEY, SHOWBOAT WHERE YOU GOIN'?

ROBERT PURVIS
WHO'S THE SKANK?

JULIA GRIFFITHS
(instantly annoyed, to PURVIS)
PUT A LID ON IT SKIPPY!
(to FREDERICK)
WHO ARE THESE CLOWNS?

FREDERICK DOUGLASS
(with sarcasm)
WELL, IF IT ISN'T MY OLD JEALOUS FRIEND
CHARLES LENNOX REMOND
AND HIS IDIOT LACKEY
ROBERT PURVIS

CHARLES LENNOX REMOND
YOU GOT SOME GUTS SHOWING UP HERE
AFTER WHAT YOU'VE DONE

ROBERT PURVIS
YOU REALLY GONNA BAIL ON GARRISON?
AFTER ALL HE'S DONE FOR YOU?

CHARLES LENNOX REMOND
HE'S CALLIN' YOU THE ENEMY NOW

JULIA GRIFFITHS
(very angry, defending FREDERICK)
AND WHAT DO YOU TWO LOSER HAVE TO SHOW FOR IT?
HOW MUCH MONEY DID YOU RAISE IN ENGLAND?
AND HOW'S YOUR AUTOBIOGRAPHY SELLING?
GARRISON IS A SINKING SHIP AND
FREDERICK IS TAKING A STAND

NOT LIKE YOU TWO MINDLESS FOOLS!
REMEMBER THIS CONVERSATION WHEN
GARRISON SELF-DESTRUCTS

(to FREDERICK)

WE DON'T HAVE TO LISTEN TO
THESE TWO DELUSIONAL PIECES OF SHHH...

JULIA attempts to go around PURVIS
and REMOND but is blocked.
FREDERICK tries to calm JULIA
down.

FREDERICK DOUGLASS
(FREDERICK interrupts JULIA)

THAT'S ALRIGHT, IT'S OKAY

GARRISON goes to the podium and
begins to speak. ENSEMBLE cheers.

WILLIAM LLOYD GARRISON

GOOD EVENING EVERYONE!
WELCOME TO THE AMERICAN ANTI-SLAVERY SOCIETY CONFERENCE
I'M WILLIAM LLOYD GARRISON
AND WE ARE AT A CROSSROADS!
HOW SHALL WE PROCEED?
STAY THE COURSE OR LOSE OUR WAY ON SOME MISGUIDED AND
FANCIFUL DREAM?
I DECLARE THAT THOSE OPPOSED TO THE GARRISON WAY
ARE INDEED THE ENEMY
AND NONE MORE SO THAN FREDERICK DOUGLASS!

ENSEMBLE Boos.

JULIA GRIFFITHS
(yelling)

BULLSHIT!

WILLIAM LLOYD GARRISON

DO NOT SUBSCRIBE TO HIS MISERABLE NEWSPAPER!
PAY NO MIND TO HIS INFLAMMATORY AND UNHOLY RHETORIC!
HE IS FROM THIS MOMENT FORWARD
A PERSONA NON GRATA HERE

GARRISON continues quietly as
FREDERICK and JULIA begin to
speak.

WILLIAM LLOYD GARRISON (CONT'D)
(gradually diminishing)

LET ME REMIND YOU OF THE GARRISON WAY
AND THE TRIED AND TRUE TENETS OF ABOLITION...

GARRISON continues into
inaudibility.

FREDERICK DOUGLASS

I'VE HEARD ENOUGH
LET'S GO

JULIA GRIFFITHS

(still furious, screaming as they leave)

TRAITORS! DOUGLASS IS THE ONLY ONE WHO CAN SAVE YOU IDIOTS!
YOU'LL SEE! UNGRATEFUL FOOLS!

JULIA leave the stage. As she goes, SHE turns and gives GARRISON the finger. FREDERICK stops before leaving the stage and watches as the stage is cleared. GARRISON and the ENSEMBLE leave the stage. The DOUGLASS household props come on again. FREDERICK sings when the scene is complete. ANNA sits in the chair knitting the same baby booties.

FREDERICK DOUGLASS

I'M A GRATEFUL MAN
FOR ALL THAT THEY'VE DONE
THEY GAVE ME A VOICE
AND A CHANCE TO BE SOMEONE

AND I'M IN THEIR DEBT
IF I TRY TO LEAVE
THEY'LL THINK THAT I'M A TRAITOR
BUT I JUST DON'T BELIEVE

BUT THE PRICE IS HIGH
AND THE ROAD SO LONG
I HAVE TO DO IT MY WAY
I HAVE TO RIGHT THIS WRONG

AND I CAN'T STOP NOW
I SHOULD LEAVE THEM ALL BEHIND
I SHOULD WALK AWAY RIGHT NOW
BEFORE I CHANGE MY MIND

DON'T LOOK BACK
DON'T LOOK BACK
DO WHAT'S RIGHT
BUT THEY DON'T HAVE A CLUE
I DON'T NEED THEIR HELP
I DON'T NEED THOSE FOOLS!

DON'T LOOK BACK
I WILL KEEP THE FAITH
I DON'T CARE
WHAT THEY HAVE TO SAY
SO THEY HATE ME NOW

I WILL SHOW THEM ALL SOMEDAY

GARRISON WAS RIGHT
 I HAVE LOST MY FAITH
 BUT FAITH COMES AT A PRICE
 WORDS ALONE WON'T GET IT DONE
 BEST YOU TAKE ALL MY ADVICE

DON'T LOOK BACK
 I KNOW WHO I AM
 I'VE OUTGROWN THEM ALL
 NONE OF THEM CAN SEE
 ONLY BY THE SWORD
 SHALL THE BLACK MAN BE MADE FREE

I WON'T LOOK BACK
 NO I WON'T LOOK BACK
 WITH GOD'S OWN HELP
 I KNOW WHAT I MUST BE
 ONLY BY THE SWORD
 SHALL THE BLACK MAN BE MADE FREE

I JUST CAN'T LOOK BACK
 NO I WON'T LOOK BACK

I'M A GRATEFUL MAN
 FOR THE ALL THE LORD HAS DONE
 HE HAS CALLED MY NAME
 THIS BATTLE MUST BE WON

AND I'M IN GOD'S DEBT
 NO MORE FEET OF CLAY
 IF YOU SHOW ME HOW
 IF YOU SHOW ME THE WAY
 I WON'T LOOK BACK
 AND I PROMISE TO OBEY

JULIA comes back on stage.

JULIA GRIFFITHS
 (to ANNA, still upset)
 SO, HAS HE TOLD YOU YET?

ANNA MURRAY
 (to FREDERICK)
 WELL, WHAT'S THE BAD NEWS?

FREDERICK DOUGLASS
 (despondent)
 ASK JULIA

JULIA GRIFFITHS
 (angry)
 IT'S FULL SCALE INSURRECTION!
 AGAINST FREDERICK!

ANNA MURRAY
 (to FREDERICK)
 IT'S NOT LIKE WE DIDN'T SEE THIS COMING
 STILL, THEY ARE THANKLESS SCOUNDRELS
 AND AFTER ALL YOU'VE DONE!

JULIA GRIFFITHS
 (enjoying divulging her secret)
 BUT, ON A BRIGHTER NOTE
 I HAVE SOME NEWS

ANNA and FREDERICK looks at each
 other in surprise.

JULIA GRIFFITHS (CONT'D)
 (delivering her news slowly and
 dramatically)
 MY SISTER AND I HAVE MADE AN AUSPICIOUS INVESTMENT
 A PROFITABLE ONE FROM A PERSON OF GREAT RENOWN

FREDERICK DOUGLASS
 AND WHO MIGHT THAT BE?

JULIA GRIFFITHS
 I'M SURE YOU KNOW HIM

FREDERICK DOUGLASS
 WHO, PRAY TELL?

JULIA GRIFFITHS
 YOU!

FREDERICK DOUGLASS
 WHAT?

JULIA GRIFFITHS
 (with obvious glee)
 WE HAVE PURCHASED THE MORTGAGE TO YOUR HOUSE!

FREDERICK is stunned. ANNA is
 miffed.

JULIA GRIFFITHS (CONT'D)
 NO MORE FINANCIAL TROUBLE
 AND ALL YOUR TIME AND MONEY
 CAN GO INTO THE NEWSPAPER
 WITH THE HELP OF MY BUSINESS ACUMEN OF COURSE!

FREDERICK DOUGLASS
 REALLY?

JULIA GRIFFITHS
 IT'S A DONE DEAL
 JUST LIKE YOUR MANUMISSION PAPERS!

FREDERICK DOUGLASS
 (in disbelief)
 THAT IS VERY GENEROUS INDEED
 THANK YOU SO MUCH

JULIA GRIFFITHS
 WELL, I MUST GO
 THINGS TO DO AT THE NORTH STAR
 GOOD NAME FOR THE NEWSPAPER BY THE WAY
 AU REVOIR!

JULIA leaves the stage. ANNA and
 FREDERICK are still stunned.

ANNA MURRAY
 (concerned)
 YOU KNOW WHAT THIS MEANS, RIGHT?
 SHE RUNS THE PAPER
 SHE LIVES IN OUR HOUSE
 AND NOW SHE ACTUALLY OWNS IT!
 I'M AFRAID TO ASK WHAT'S NEXT
 I HAVE A BAD FEELING ABOUT THIS

ENSEMBLE
 SO DO I...

FREDERICK sinks into his desk
 chair in frustration.

SCENE 8**CUE #8-WLG FIGHT-4th OF JULY.**

1852. Stage right has single table and chair. WLG enters and sits down at a table and begins to write. JOHN comes to the center of the stage and addresses the audience. WLG continues to write and is oblivious to JOHN and the ENSEMBLE. JOHN holds a copy of the Liberator in his hand. The ENSEMBLE stands behind him in a semicircle.

JOHN
THIS LONGSTANDING FEUD
BETWEEN WILLIAM AND FRED
YEAH IT'S GONNA GET REAL UGLY
AS IT COMES TO A HEAD

SO THE STUDENT OUTGROWS THE TEACHER
AND FRED MOVES ON
THEY TRY TO REIGN HIM IN
BUT HE'S ALREADY GONE

SO WILLIAM FEELS BETRAYED
AND TAKES IT OUT ON FRED
HE PRINTS SOME EVIL STUFF

MARIE
YOU WON'T BELIEVE WHAT HE SAID!

JOHN looks at the newspaper.
ENSEMBLE gathers around JOHN and
inspects the newspaper.

JOHN
(in a reporter's tone of voice)
NEWS FLASH!

ENSEMBLE WOMEN
(reading from the newspaper)
TORRID AFFAIR WITH THAT GIRL FROM THE U.K.

HANDY
(reading from the newspaper)
SHE LIVES IN HIS HOUSE!

ENSEMBLE WOMEN
TO HIS POOR WIFE'S DISMAY!

JOHN
 (reading from the paper)
 LISTEN TO THIS!

AFTER ALL THE THINGS I TAUGHT HIM
 HE GOES AND CHANGES HIS MIND

JOHN/ENSEMBLE MEN
 (reading from the newspaper)
 WE SPENT 10 YEARS ON THE ROAD
 AND NOW HE LEAVES ME BEHIND

SANDY
 (reading from the newspaper)
 HE JUST LOVES THE LIMELIGHT
 I KNOW HE JUST CAN'T SEE
 HOW HE HURTS THE CAUSE WE FIGHT FOR
 WHEN ALL WE DO IS DISAGREE

ENSEMBLE
 DAMN!

JOHN
 SO WITH THESE TWO HARDHEADS
 IT CAN ONLY END ONE WAY...

ENSEMBLE
 BAD BLOOD

ANNA slowly enters from the center rear of the stage. The ENSEMBLE parts like the Red Sea on either side of her. The ENSEMBLE begins to whisper and gossip among themselves as ANNA enters and comes forward. SHE is nervous as she comes forward amid the whispering.

CHLOE
 (whispering and pointing)
 THAT'S HIS WIFE

HANDY
 (whispering)
 POOR THING

BETTY
 (whispering)
 IN HER OWN HOUSE

ENSEMBLE WOMEN
 (whispering)
 UMM, HOW CONVENIENT!

CHLOE
 (whispering naively)
 WHY WOULD HE DO THAT?

MARIE
 (whispering)
 I'LL TELL YOU LATER

CHLOE
 (whispering)
 THAT'S NOT RIGHT

ENSEMBLE WOMEN
 (whispering)
 AND SHE STILL STAYS WITH HIM?

ENSEMBLE MEN
 (whispering in unison)
 PEOPLE ARE GONNA TALK

ANNA snatches the newspaper away
 from JOHN as SHE passes by him.

ANNA MURRAY
 (animatedly)
 FREDERICK!
 (pause)
 FREDERICK!

FREDERICK enters.

FREDERICK DOUGLASS
 YOU'RE BACK
 I WAS WONDERING...

ANNA interrupts.

ANNA MURRAY MURRAY
 (angry)
 HAVE YOU SEEN THIS!

FREDERICK DOUGLASS
 NO, IS IT SOMETHING I...

ANNA MURRAY MURRAY
 (interrupting)
 IT'S ALL OVER TOWN
 AND I'M PRETTY SURE YOU KNOW

ENSEMBLE WOMEN
 (miffed)
 EVEN SO

ANNA MURRAY MURRAY
 THE TOPIC OF THE GOSSIP
 AND THOSE EVIL WAGGING TONGUES?

ENSEMBLE WOMEN
 (miffed)
 THAT LITTLE HO!

ENSEMBLE women point offstage at
 JULIA.

ANNA MURRAY MURRAY
 YEAH I KNOW SHE RUNS THE PAPER
 REALLY RICH

ENSEMBLE WOMEN
 WHAT'S THAT ABOUT?

ANNA MURRAY MURRAY
 BUT I CAN'T TAKE IT ANYMORE
 SOMEDAY I'LL KICK HER OUT

ENSEMBLE WOMEN
 (to FREDERICK still miffed)
 NO MATTER HOW MUCH YOU BITCH AND SHOUT!

ANNA MURRAY MURRAY
 HOW LONG DO I HAVE TO PUT UP WITH THIS?
 WHY DON'T YOU GROW A PAIR AND SEND HER ON HER WAY?
 THE GOSSIP, THE WHISPERS, THE WHOLE TOWN KNOWS
 I NEVER LIKED HER ANYWAY

FREDERICK DOUGLASS
 WAIT A MINUTE
 YOU KNOW I COULDN'T DO THIS WITHOUT HER
 WHAT ABOUT THE CAUSE? WHAT ABOUT...

ANNA interrupts again.

ANNA MURRAY MURRAY
 (increasingly angry)
 AT WHAT COST TO YOUR LONG SUFFERING FAMILY?
 YOU SPEND MORE TIME WITH HER ANYWAY!
 AND REALLY, SHE DOESN'T NEED TO LIVE HERE
 YOU KNOW PEOPLE TALK AND WHAT THEY'RE GONNA SAY

FREDERICK shakes his head no.

ANNA MURRAY MURRAY (CONT'D)
 (angry)
 TAKE A WILD GUESS!
 IT'S ALL OVER THE LIBERATOR
 THAT RAG OF A NEWSPAPER
 THANKS TO YOUR VINDICTIVE FRIEND GARRISON
 LOOK FOR YOURSELF!

ANNA delivers the Liberator to
FREDERICK. HE scans it quickly and
becomes furious.

FREDERICK DOUGLASS

(to ANNA, beginning to anger)

I'LL DEAL WITH THIS
WE'LL TALK ABOUT IT LATER

FREDERICK marches with authority
over to the seated WLG at the
table. FREDERICK throws the paper
down violently in front of WLG.
ANNA leaves the stage in anger.
The ENSEMBLE gathers around
FREDERICK and WLG to observe and
comment on the fight.

FREDERICK DOUGLASS (CONT'D)

(furious)

WHAT THE HELL! FOOL!
TAKE A LOOK AT THIS!

FREDERICK points to the newspaper.

FREDERICK DOUGLASS (CONT'D)

WHITE FOLKS ARE SUCH A PAIN

WILLIAM LLOYD GARRISON

(sarcastically and with a touch of venom)

IT'S THE PRODIGAL SON!

FREDERICK DOUGLASS

(shouting)

GOSSIP AND LIES NOW?
STUFF ABOUT MY FAMILY?
SO GO AHEAD, EXPLAIN!
CRACKER SCUM!

WILLIAM LLOYD GARRISON

(with sarcasm)

JULIA LOOKS REAL GOOD
AND SHE'S RIGHT DOWN THE HALL
I BET YOU COME FAST
WHEN SHE CALLS

ENSEMBLE

OOO!

GARRISON stands up and becomes
more agitated.

WILLIAM LLOYD GARRISON

(now angry)

WHAT DO YOU EXPECT?
 JULIA LIVES WITH YOU FOOL!
 AND ANNA'S OKAY WITH THIS?
 THAT'S NOT COOL!

FREDERICK DOUGLASS

YOU'RE JUST MAD I LEFT YOU
 AND GAVE UP ON THE ROAD SHOW
 BUT I CAN'T BELIEVE YOU'D PRINT THAT
 I NEVER THOUGHT YOU'D SINK THIS LOW

WILLIAM LLOYD GARRISON

(shouting)

YOU DON'T BUY THE DOGMA NOW?
 I TAUGHT YOU ALL YOU KNOW
 I MADE YOU WHAT YOU ARE TODAY
 YOU THINK THAT YOU'RE A ONE MAN SHOW?

FREDERICK DOUGLASS

(in dismay)

TOO BAD YOU'RE SO MAD BUT YOU
 DON'T CHANGE WITH THE TIMES AND SO
 DUDE YOU'RE ANCIENT HISTORY THEN
 YOU GET LEFT BEHIND

FREDERICK DOUGLASS (CONT'D)

(smug)

OH, AND BY THE WAY
 HERE'S AN FYI

FREDERICK goes over to WLG and
 puts his arm on his shoulder,
 trying to impart some knowledge.
 The ENSEMBLE comes up behind
 FREDERICK. WLG bristles at FD's
 attempt to persuade him.

FREDERICK DOUGLASS (CONT'D)

THE MORE RADICAL YOU GET
 THE MORE MEMBERS YOU LOSE
 WITH ALL THE CRAZY SHIT YOU SAY
 OF COURSE I REFUSE

WILLIAM LLOYD GARRISON

(sarcastically)

OH, DO TELL!

FREDERICK DOUGLASS

LET ME ELABORATE...

CHANGE THE CONSTITUTION?

ENSEMBLE
LIKE THAT'S GONNA HAPPEN!

FREDERICK DOUGLASS
RENOUNCE THE CHURCH AND STATE?

ENSEMBLE
EMPTY WORDS
WE NEED ACTION

FREDERICK DOUGLASS
SECEDE FROM THE SOUTH?

ENSEMBLE
THAT WILL NEVER FLY

FREDERICK DOUGLASS
STAY OUT OF POLITICS?
ARE YOU HIGH?

WILLIAM LLOYD GARRISON
(indignant, angry)
NO!

FREDERICK DOUGLASS
CHECK OUT GARRIT SMITH, THAT'S RIGHT
HE'S GOT A REAL PLAN
NO EMPTY WORDS
AND THE GUTS TO TAKE A MAJOR STAND

WILLIAM LLOYD GARRISON
GARRIT SMITH IS NOT THE WAY!

FREDERICK DOUGLASS
ABOLITION
WOMEN'S RIGHTS

ENSEMBLE
HE'S ALL IN

FREDERICK DOUGLASS
HE'S NOT AFRAID TO KICK SOME ASS

ENSEMBLE
(laughing)
HE'S YOUR WHITE TWIN!

FREDERICK DOUGLASS
POLITICALLY INVOLVED ALRIGHT

ENSEMBLE
A MAN OF ACTION

FREDERICK DOUGLASS
(with sarcasm)

HE'S A WHOLE NUMBER
YOU'RE A FRACTION

WILLIAM LLOYD GARRISON
(angry, speaking quickly)

HEY, YOU REALLY DON'T GET IT, DO YOU?
YOU'RE AN EGOCENTRIC SHOWBOAT! YOU BAIL ON MY PLAN
START YOUR OWN NEWSPAPER THAT RUNS AGAINST MINE
AND THAT SKANK IN YOUR HOUSE
YOU KNOW WHAT PEOPLE ARE SAYING, RIGHT?
FRED'S COMPLETELY LOST IT

ENSEMBLE WOMEN

AND WE ALL KNOW WHAT SHE REALLY WANTS ANYWAY!

WILLIAM LLOYD GARRISON

IT DISTRACTS FROM WHAT WE DO, THE REAL BATTLE

FREDERICK DOUGLASS
(defiantly)

I'M SORRY YOU FEEL THAT WAY

WILLIAM LLOYD GARRISON

AND THIS IS HOW YOU REPAY ME
AFTER ALL THESE YEARS?
I MADE YOU

FREDERICK DOUGLASS
(more calmly)

A TEACHER IS NEVER A GIVER OF TRUTH
HE IS A GUIDE, A POINTER TO THE TRUTH
THAT EACH STUDENT MUST FIND FOR HIMSELF
I'M SORRY YOU DON'T UNDERSTAND THAT

WILLIAM LLOYD GARRISON
(still angry)

AND THAT'S THE TROUBLE RIGHT THERE
YOU STILL DON'T THINK YOU NEED ANYONE!
THIS IS NOT A ONE-MAN SHOW!

(pause, concerned)

AND HOW YOU TREAT ANNA MURRAY, YOU SHOULD BE ASHAMED.

FREDERICK DOUGLASS
(now really angry)

I'LL BE THE JUDGE OF THAT
AND KEEP MY FAMILY OUT OF
YOUR PATHETIC RAG OF A NEWSPAPER.

WILLIAM LLOYD GARRISON
(menacing)

SO THAT'S HOW YOU WANT TO PLAY THIS?

FREDERICK nods.

WILLIAM LLOYD GARRISON (CONT'D)
(threatening)

I'LL BURY YOU
UNGRATEFUL FOOL

GARRISON storms off stage. ANNA comes on stage. The ENSEMBLE goes to the back of the stage. A worried FREDERICK paces.

ANNA MURRAY MURRAY
I HEAR YOU HAD SOME TROUBLE WITH GARRISON

FREDERICK DOUGLASS
THE MAN IS A LIABILITY TO THE CAUSE
AND HE CAN'T EVEN SEE IT
AND THE LIES HE PRINTS ABOUT US
IDIOT

ANNA MURRAY MURRAY
(still annoyed)
I DON'T LIKE IT ANYMORE THAN YOU
BUT YOU MAKE IT TOO EASY FOR THESE GUYS
ESPECIALLY WITH JULIA
I KNOW YOU NEED HER FOR THE PAPER BUT REALLY
YOU THINK THAT'S OKAY WITH ME?
THIS IS MY HOUSE!
AND IF YOU HAD ANY RESPECT FOR ME YOU WOULD...

JULIA rushes on stage and interrupts.

JULIA GRIFFITHS
(bossy)
FREDERICK! FREDERICK!
TIME TO GO! NOW!
REMEMBER, BIG SPEECH TODAY

FREDERICK rushes to JULIA and they both start to leave the stage. FREDERICK turns back to face ANNA.

FREDERICK DOUGLASS
(to ANNA, apologetically)
OH, SPEECH. TODAY IN....

ANNA MURRAY MURRAY
(interrupting, irritated)
I KNOW, I KNOW. IT'S ALWAYS SOMETHING.

After JULIA and FREDERICK leave the stage ANNA mutters under her breath.

ANNA MURRAY MURRAY (CONT'D)
 (muttering under her breath)
 AND THAT BITCH HAS GOT TO GO

ANNA sits down and slips into
 heartfelt despair.

ANNA MURRAY MURRAY (CONT'D)
 (in despair)
 ALL YOU WANT IS AN AUDIENCE
 CONVERTS TO ANSWER THE CALL
 ALL WE WANT IS OUR FATHER BACK
 BUT I MISS SO MOST OF ALL

I WANTED TO HATE YOU
 GOD KNOWS THAT I'VE TRIED
 YOU ARE A SLAVE TO YOUR CALLING
 TO YOUR LOVE I'M AFRAID SO AM I

ENSEMBLE
 SLAVE, SLAVE

ANNA MURRAY MURRAY
 GO SAVE US ALL
 ANSWER THE CALL

ENSEMBLE
 SLAVE, SLAVE

ANNA MURRAY MURRAY
 DON'T YOU RECALL
 PRIDE BEFORE THE FALL

OUR BOYS NEED THEIR FATHER
 I NEED MY HUSBAND
 YOU'RE GONE FOR YEARS AT A TIME
 EVERYONE WANTS YOU
 SO DOES YOUR FAMILY
 WHAT MAKES YOU THINK I DON'T MIND?

PEOPLE ARE STARTING TO WONDER
 IF YOU ARE MARRIED AT ALL
 YOU SPEND MORE TIME WITH THAT ENGLISH GIRL
 IN HER ROOM LATE AT NIGHT DOWN THE HALL

TRY TO REMEMBER THE BEDROOM
 AND BY WHOSE SIDE YOU SHOULD BE
 EVERYONE KNOW WHAT SHE REALLY WANTS
 BUT YOU PROMISED IT WOULD BE ME

ENSEMBLE

SLAVE, SLAVE

ANNA MURRAY MURRAY

JUST TELL HER NO
THAT SELF-RIGHTEOUS HO

ENSEMBLE

SLAVE, SLAVE

ANNA MURRAY MURRAY

I'M SURE YOU KNOW YOU REAP WHAT YOU SOW

SHE THINKS SHE SO BRILLIANT
OPENLY MOCKS ME
THEN HAS THE HUBRIS TO SAY
FREDERICK HE NEEDS ME
MIND IF I STAY HERE?
I'LL THROW HER OUT ONE FINE DAY

YOUR CHILDREN DON'T EVEN KNOW YOU
YOU CAN'T HEAR THEIR VOICE WHEN THEY CALL
WHAT DO I SAY WHEN THEY ASK FOR YOU?
MY HEART BREAKS AS THEIR TEARS START TO FALL
THEY NEED THEIR FATHER
WE NEED OUR FATHER
I NEED MY FREDERICK
COME HOME

ANNA quickly leaves the stage in tears. The table is removed and a small stage with a podium and chairs is set up. In front of the stage is series of benches. The ENSEMBLE slowly makes their way to the benches and sits down. THEY visit excitedly. JULIA and FREDERICK come on stage arm in arm and sit down in chairs on the stage. After a few moments JULIA comes to the podium and addresses the crowd.

JULIA GRIFFITHS

Good afternoon everyone! I'm Julia Griffiths, and as one of the founding members of the Rochester Ladies Anti-Slavery Society, I would like to welcome you to this auspicious occasion. And yes, our guest and orator is the illustrious Frederick Douglass. Please give him a heartfelt Rochester welcome!

Applause. FREDERICK comes to the podium. JULIA sits down.

FREDERICK DOUGLASS

Thank you. Thank you so much. Fellow-citizens, pardon me, allow me to ask, why am I called upon to speak here today? What have I, or those I represent, to do with your national independence? Are the great principles of political freedom and of natural justice, embodied in that Declaration of Independence, extended to us? And am I, therefore, called upon to bring our humble offering to the national altar, and to confess the benefits and express devout gratitude for the blessings resulting from your independence to us?

I say it with a sad sense of the disparity between us. I am not included within the pale of this glorious anniversary! Your high independence only reveals the immeasurable distance between us. The blessings in which you, this day, rejoice, are not enjoyed in common. The rich inheritance of justice, liberty, prosperity and independence, bequeathed by your fathers, is shared by you, not by me. The sunlight that brought light and healing to you, has brought stripes and death to me. This Fourth of July is yours, not mine. You may rejoice, I must mourn. To drag a man in fetters into the grand illuminated temple of liberty, and call upon him to join you in joyous anthems, were inhuman mockery and sacrilegious irony. Do you mean, citizens, to mock me, by asking me to speak today?

Fellow citizens, above your national, tumultuous joy, I hear the mournful wail of millions! Whose chains, heavy and grievous yesterday, are, today, rendered more intolerable by the jubilee shouts that reach them. My subject, then, fellow-citizens, is American slavery. I shall see this day and its popular characteristics from the slave's point of view. I do not hesitate to declare, with all my soul, that the character and conduct of this nation never looked blacker to me than on this 4th of July! Whether we turn to the declarations of the past, or to the professions of the present, the conduct of the nation seems equally hideous and revolting. America is false to the past, false to the present, and solemnly binds herself to be false to the future. Standing with God and the crushed and bleeding slave on this occasion, I will, in the name of humanity which is outraged, in the name of liberty which is fettered, in the name of the constitution and the Bible which are disregarded and trampled upon, dare to call in question and to denounce, with all the emphasis I can command, everything that serves to perpetuate slavery, the great sin and shame of America! I will not equivocate; I will not excuse; I will use the severest language I can command; and yet not one word shall escape me that any man, whose judgment is not blinded by prejudice, or who is not at heart a slaveholder, shall not confess to be right and just.

ANNA comes on stage and listens
from the back of the crowd
unnoticed.

What, to the American slave, is your 4th of July? I answer; a day that reveals to him, more than all other days in the year, the gross injustice and cruelty to which he is the constant victim. To him, your celebration is a sham; your boasted liberty, an unholy license; your national greatness, swelling vanity; your sounds of rejoicing are empty and heartless; your denunciation of tyrants, brass fronted impudence; your shouts of liberty and equality, hollow mockery; your prayers and hymns, your sermons and thanksgivings, with all your religious parade and solemnity, are, to Him, mere bombast, fraud, deception, impiety, and hypocrisy, a thin veil to cover up crimes which would disgrace a nation of savages. There is not a nation on the earth guilty of practices more shocking and bloody than are the people of the United States, at this very hour.

In the fervent aspirations of the illustrious yet misguided William Lloyd Garrison, I say, and let every heart join in saying it:

God speed the year of jubilee. The wide world o'er!

And wear the yoke of tyranny like brutes no more.

Thank you.

The audience is stunned by this dramatic speech and cannot respond. Slowly the crowd stands up and begins to applaud. JULIA stands and embraces FREDERICK. The crowd erupts into exuberant applause. ANNA approaches the stage and takes FREDERICK by the arm and pushes JULIA out of the way.

ANNA MURRAY MURRAY
(angry, to JULIA)

BACK OFF BITCH
AND YOU'RE DONE AT MY HOUSE
GET YOUR STUFF AND GET THE HELL OUT
TODAY!

JULIA is shocked and looks at FREDERICK for a response. HE has none. FREDERICK and ANNA march off stage arm in arm. ANNA glares back at JULIA as they leave.

SCENE 9

CUE #9-INTERVIEW. The stage is cleared and the ENSEMBLE brings on a printing press, table, a desk, and chairs. The door to the house is at the back of the stage. FREDERICK and GARRETT SMITH come on stage and with the ENSEMBLE attend to the printing press. GARRETT SMITH takes off his coat and rolls up his sleeves. ANNA comes on stage and sits down in a chair and begins to knit.

ENSEMBLE

1859
CRANK UP THE PRESS

JOHN

GARRETT SMITH LENDS A HAND
FRED TAKES A STAND
MAKES DEMANDS

ENSEMBLE

CRANK UP THE PRESS

FREDERICK DOUGLASS

MAKE OUR DEMANDS
WITH GOD AS MY WITNESS
DRED SCOTT CANNOT STAND

GARRETT SMITH picks up a newspaper page from the printing press and holds it up. HE begins to inspect it.

ENSEMBLE

(quietly)

CRANK UP THE PRESS
READ ALL ABOUT IT
SPREAD THE GOOD WORD
YOU GOTTA SHOUT IT!

CRANK UP THE PRESS
READ ALL ABOUT IT
SPREAD THE GOOD WORD
YOU GOTTA SHOUT IT!

FREDERICK DOUGLASS

SO WHAT DO YOU THINK?

GARRETT SMITH

IT'S A RIGHTEOUS DEMAND
I LOVE THE TITLE!

ENSEMBLE
 (emphatically)
 DRED SCOTT IS A SHAM! YEAH!

FREDERICK DOUGLASS comes over to
 GARRETT SMITH and FRED begins to
 read the article.

FREDERICK DOUGLASS
 THE SUPREME COURT HAS STATED
 IF YOU CAN BELIEVE IT
 THAT SLAVES AREN'T PROTECTED
 BY THE FEDS AND THE COURTS
 AND WHY IS THAT PRAY TELL?

ENSEMBLE grumbles.

HENRY/HANDY/SANDY
 BECAUSE WE ARE NOTHING MORE
 THAN PROPERTY!
 SUB-HUMAN!
 NOT WORTHY!

ENSEMBLE WOMEN
 CRANK UP THE PRESS
 READ ALL ABOUT IT
 SPREAD THE GOOD WORD
 YOU GOTTA SHOUT IT

FREDERICK DOUGLASS
 SINCE WE'RE NOT CITIZENS
 WE CAN'T EXPECT
 ANY PROTECTION
 UNDER THE LAW

THE CASE OF DRED SCOTT
 DECLARES HIM MERE CHATTEL

ENSEMBLE
 THEY CALL THIS JUSTICE?
 WE NEED SHOCK AND AWE!

GARRETT SMITH
 (to FREDERICK)
 I FEAR IT WILL TAKE MORE THAN SHOCK AND AWE
 TO PURGE US OF THIS NATIONAL SIN
 AND AS YOU SAY, WE MUST AWAKEN
 THE BENUMBED CONSCIENCE OF THE AMERICAN PEOPLE
 AND THIS IS A GREAT START

FREDERICK DOUGLASS
 READ ON!

GARRETT SMITH begins to read .

GARRETT SMITH
 THE SLAVEHOLDER HAS A DECIDED ADVANTAGE
 AND OVER US ALL HOLDS THE UPPER HAND
 THANKS TO THE STATE, THE FEDS, AND THE CHURCH
 SLAVERY IS STILL THE LAW OF THE LAND

ENSEMBLE
I CALL BULLSHIT!

Grumbling by the ENSEMBLE.

FREDERICK DOUGLASS/GARRETT SMITH
OUR SUPREME COURT IS NOT THE REAL POWER
AS MIGHTY AND STRONG AS IT THINKS IT MIGHT BE
GOD'S THE REAL POWER AND THE LORD OF ALL THINGS
AND BY HIS DECREE

ENSEMBLE
ALL MEN MUST BE FREE

ENSEMBLE cheers. FREDERICK begins
to read from the newspaper.

FREDERICK DOUGLASS
NOW, LET'S GET SERIOUS
WHAT DOES THE CONSTITUTION AND
THE COMMANDMENTS OF GOD HAVE TO SAY ABOUT THIS?
CHECK THIS OUT...

WE HOLD THESE TRUTHS TO BE SELF-EVIDENT!

ENSEMBLE
THE FOUNDING FATHERS PROCLAIM IT A RIGHT! YEAH!

GARRETT SMITH/FREDERICK DOUGLASS
ALL MEN BLACK AND WHITE ARE BORN WITH IT

ENSEMBLE
SO WHY DO SOME GET IT JUST 'CUZ THEY'RE WHITE?

GARRETT SMITH/FREDERICK DOUGLASS
DENY THE BLACK MAN OF JUSTICE AND EQUALITY

ENSEMBLE
IS OPEN REBELLION AGAINST THE LORD! YEAH!

GARRETT SMITH/FREDERICK DOUGLASS
GOD WILL BE TRUE THOUGH EVERY MAN A LIAR

ENSEMBLE
THE LAWS OF GOD CAN'T BE IGNORED

GARRETT SMITH
THIS IS EXACTLY WHAT WE NEED!
AND YOU QUOTE ROMANS AT THE END!
(laughing)

BRILLIANT!

FREDERICK DOUGLASS
(to GARRETT SMITH, smiling)
CHECK THE LAST LINE...

GARRETT SMITH
(reading from the newspaper)

OKAY...

BY ALL THE LAWS
OF NATURE AND GOD
WE HERBY DECLARE

FREDERICK DOUGLASS/GARRETT
SMITH/ENSEMBLE
(yelling)

DRED SCOTT IS A FRAUD!

ENSEMBLE

CRANK UP THE PRESS
READ ALL ABOUT IT
SPREAD THE GOOD WORD
YOU GOTTA SHOUT IT!

ENSEMBLE (CONT'D)

CRANK UP THE PRESS
READ ALL ABOUT IT
SPREAD THE GOOD WORD
YOU GOTTA SHOUT IT!

CRANK UP THE PRESS
READ ALL ABOUT IT
SPREAD THE GOOD WORD
YOU GOTTA SHOUT IT!

CRANK UP THE PRESS
READ ALL ABOUT IT
SPREAD THE GOOD WORD
YOU GOTTA SHOUT IT!

CRANK UP THE PRESS
READ ALL ABOUT IT
SPREAD THE GOOD WORD
YOU GOTTA SHOUT IT!
CRANK UP THE PRESS
READ ALL ABOUT IT

FREDERICK DOUGLASS/GARRETT
SMITH

WE HOLD THESE TRUTHS TO BE
SELF-EVIDENT
THE FOUNDING FATHER PROCLAIM
IT A RIGHT
ALL MEN BLACK AND WHITE ARE
BORN WITH IT
SO WHY DO SOME GET IT JUST
'CUZ THEY'RE WHITE?

FREDERICK DOUGLASS/GARRETT
SMITH (CONT'D)
DENY THE BLACK MAN OF JUSTICE
AND EQUALITY
IS OPEN REBELLION AGAINST THE
LORD
GOD WILL BE TRUE THOUGH EVERY
MAN A LIAR
THE LAWS OF GOD CAN'T BE
IGNORED

ENSEMBLE (CONT'D)

DENY THE BLACK MAN OF JUSTICE
AND EQUALITY
IS OPEN REBELLION AGAINST THE
LORD
GOD WILL BE TRUE THOUGH EVERY
MAN A LIAR
THE LAWS OF GOD CAN'T BE
IGNORED

GARRETT SMITH
THIS IS GOING TO PISS OFF A LOT OF PEOPLE

GARRETT SMITH holds up the
newspaper.

FREDERICK DOUGLASS
WELL, IT'S TIME TO RATTLE SOME CAGES
AND LIKE JEFFERSON SAID, "OUR LIBERTY
DEPENDS ON THE FREEDOM OF THE PRESS"

The scene is interrupted by very
loud and insistent knocking at the
house door. EVERYONE is instantly
concerned and looks towards the
door. ANNA goes to the door to
answer.

JOHN BROWN
(agitated, from off stage)
Douglass! Open up!

ANNA MURRAY MURRAY
(concerned)
Who is it?

JOHN BROWN
(yelling from offstage)
John Brown. I need to see Douglass. Now!

GARRETT SMITH
(to FREDERICK)
It's that loon John Brown. I shouldn't be seen
with him. And neither should you.

FREDERICK nods to ANNA to let him
in. JOHN BROWN charges through the
door, ignoring ANNA and GARRETT
SMITH. BROWN marches right up to
FREDERICK. GARRET SMITH grabs his
coat and goes quickly out the
door.

ANNA MURRAY MURRAY
(annoyed at the lack of courtesy)
Come on in, fool.

JOHN BROWN
(very agitated)
Frederick, we need to talk.

ANNA shuts the door and walks by
FREDERICK as she goes back to her
knitting.

ANNA MURRAY MURRAY
 (whispering only to FREDERICK)
 Be careful with this guy.

FREDERICK DOUGLASS
 (cautious)
 What's on your mind John?

JOHN BROWN sits himself down and
 the table and motions FREDERICK to
 sit. FREDERICK reluctantly sits.
 JOHN BROWN begins to look around.

JOHN BROWN
 Where's Julia?

ANNA MURRAY MURRAY
 (sarcastically)
 She had a pressing engagement out of town.

JOHN BROWN
 Too bad. She had money.

FREDERICK and JOHN BROWN begin to
 talk in hushed tones.

FREDERICK DOUGLASS
 John, it's dangerous for you to be here.

JOHN BROWN
 (ignoring FREDERICK)
 Everything is in place and ready to go. 22 men.
 200 guns and pikes. Can I count on you?

FREDERICK DOUGLASS
 This is complete madness! I appreciate your
 passion for the cause but you're certain to
 fail!

JOHN BROWN
 I think not. God's righteousness and power are
 my shield and sword.

FREDERICK DOUGLASS
 I can't help you. Please listen to reason.

JOHN BROWN
 It is God's will. And I endeavor to live up to
 that instruction.

FREDERICK DOUGLASS
 God's will or not, it is suicide and no good
 will come of it.

JOHN BROWN

I suppose we will see. At least keep us in your prayers.

FREDERICK DOUGLASS

That I can do.

(pause)

But it is best no one see you here. I wish you Godspeed.

JOHN BROWN and FREDERICK shake hands. JOHN BROWN storms out the door, again ignoring ANNA and leaving the door open.

ANNA MURRAY MURRAY

Dude's a fruitcake. Good riddance. At least now things can go back to normal, especially now that Julia is gone and out of our lives.

OTTILIE ASSING suddenly appears at the open door.

OTTILIE ASSING

(with heavy German accent)

Allo? Anyone there?

ANNA sees OTTILIE in the doorway.

ANNA MURRAY MURRAY

(to herself)

Or maybe not...

ANNA goes to the door.

ANNA MURRAY MURRAY (CONT'D)

(to OTTILIE)

Can I help you?

OTTILIE ASSING

So sorry to be bothering you. My name is Ottilie (Ah-TIL-yuh) Assing (ESS-ing) and I am looking for Frederick Douglass.

ANNA MURRAY MURRAY

(to FREDERICK sarcastically)

Aren't we all.

(to OTTILIE, annoyed)

Well, you've come to the right place. Please come in.

(to FREDERICK)

Someone is here to see you.

FREDERICK approaches OTTILIE. ANNA goes back to her chair and knitting while watching them intently.

FREDERICK DOUGLASS
Hello, I'm Frederick Douglass.

OTTILIE ASSING
(very excited)
Allo! I am Otilie Assing. I am making an interview vit you for my German paper Morgenblatt.

FREDERICK DOUGLASS
It would be my pleasure. Anything to promote the cause.

OTTILIE ASSING
(gushing)
I am living here in Rochester since 6 months. And I would love to translate your autobiography into German.

FREDERICK DOUGLASS
(very interested)
Excellent notion!

OTTILIE ASSING
And I would very much love to vork mit you.

ANNA MURRAY MURRAY
(to herself, annoyed)
I'm sure you would.

OTTILIE ASSING
I'm a writer and have made numerous articles: abolition, vomen's rights. And lots of newspaper and finance experiences.

FREDERICK DOUGLASS
Wonderful! I recently lost my newspaper editor.

ANNA MURRAY MURRAY
(to herself again)
No shit.

FREDERICK DOUGLASS
And I could truly use the help.

ANNA MURRAY MURRAY
(to herself)
I swear, they come out of the woodwork!

FREDERICK DOUGLASS

If you are available tomorrow, I would be glad to discuss the particulars.

OTTILIE ASSING

Certainly! Until then.

OTTILIE moves towards the door.
FREDERICK walks her to the door.

FREDERICK DOUGLASS

Guten Abend!

OTTILIE ASSING

Auf Deutsch! Ausgezeichnet!

OTTILIE smiles at FREDERICK and leaves the stage.

FREDERICK DOUGLASS

Well, that was a stroke of good luck.

ANNA MURRAY MURRAY

(annoyed)

I suppose. Just don't ask her to live here!

FREDERICK settles into a chair and begins to read. At that moment HANDY bursts in the front door.

HANDY

(in a panic)

Frederick! The Federal Marshalls are just up the street. They are going to arrest you! Or worse!

FREDERICK DOUGLASS

I had a feeling this was coming!

ANNA MURRAY MURRAY

We both did! And all because of your friend John Brown!

FREDERICK begins to rummage through the desk furiously.

ANNA MURRAY MURRAY (CONT'D)

In the other drawer!

FREDERICK finds his travel bag.
HANDY goes the door and looks out.

HANDY

I can see 'em now. I got a horse out back! Come on!

FREDERICK kisses ANNA quickly and leaves the stage with HANDY. ANNA tries to regain her composure and returns to her knitting. After a moment there's a violent knocking at the door. ANNA doesn't respond. The MARSHALLS force the door open and charge into the room. ANNA sits calmly in her chair, concerned only with her knitting. The MARSHALLS rush around looking for FREDERICK and violently making a mess.

ANNA MURRAY MURRAY

(completely calm)

Yes, can I help you?

MARSHALL #1

(agitated)

Where is he?

MARSHALL #1 looks around the stage for FREDERICK.

MARSHALL #2

We have a warrant for the arrest of Frederick Douglass as a co-conspirator with John Brown.

MARSHALL #1

No one in here!

MARSHALL #2

(furious)

Where? You best tell us if you wanna live!

ANNA MURRAY MURRAY

(sarcastically)

Try the laundry room?

MARSHALL #2 runs off stage and then returns.

ANNA MURRAY MURRAY (CONT'D)

(angry)

You really expect me to tell you two fools? Well, if you must know, he's in Boston giving a speech on the inferiority of the White race. You would love it.

MARSHALL #2

(sarcastically)

Nice.

(angry)

We got nothin' here. Let's go.

ANNA MURRAY MURRAY

Don't be a stranger!

MARSHALLS leave the stage. ANNA breathes a sigh of relief and sinks back into her chair. ANNIE slowly comes on stage in her night shirt.

YOUNG ANNIE

(sleepy)

What was all the yelling about?

ANNA MURRAY MURRAY

I'm sorry, did we wake you up?

ANNA motions for ANNIE to come over to her. ANNIE snuggles in her mother's arms.

YOUNG ANNIE

Where's Daddy?

ANNA MURRAY MURRAY

Well, he had to go away for a little while. But he'll be back.

YOUNG ANNIE

He's always gone. And he promised to play the violin for me.

ANNA MURRAY MURRAY

I'm sure he'll play for you when he gets back. You'll see.

YOUNG ANNIE

I miss him.

ANNA MURRAY MURRAY

I do too, but we need to get you back to bed.

YOUNG ANNIE

Will you sing for me? I promise to go to sleep.

ANNA MURRAY MURRAY

Anything for you my love.

ANNA begins to sing a lullaby.

ANNA MURRAY

GOODNIGHT, SLEEP TIGHT
CLOSE YOUR EYES TO YOUR LULLABY
GOODNIGHT, SLEEP TIGHT
GONE IS THE SUN THE STARS NOW WILL COME

GOODNIGHT, SLEEP TIGHT
TOMORROW WILL KEEP YOUR DREAMS WHILE YOU SLEEP

SOMEONE SPECIAL IS ALWAYS THERE
WATCHING YOU WHILE YOU SLEEP
HEAR MY VOICE WHEN I CALL TO YOU
BRAVE AND STRONG YOUR DAD AND MOM

ENSEMBLE quietly surrounds ANNA
and ANNIE and sings background
Oos.

GOODNIGHT, SLEEP TIGHT
SLEEP WILL REPAIR YOUR WORRIES AND CARE
GOODNIGHT, SLEEP TIGHT
DREAMS ARE THE PLACE THAT TIME CAN'T ERASE

SING THIS SONG AND I'LL BE WITH YOU
MANY YEARS FROM TODAY
THINK OF HOW OUR LIVES USED TO BE
IN YOUR SONG WE'LL LIVE ON

GOODNIGHT, SLEEP TIGHT
YOU'RE FATHER'S AWAY, HE'LL BE BACK SOON ONE DAY
GOODNIGHT, GOODNIGHT
GONE'S THE DAY
TIME TO SAY
GOODNIGHT

Lights come down on ANNA and ANNIE
as she falls asleep in ANNA'S
arms.

SCENE 10

CUE #10 - ANNIE'S SONG. Edinburgh, Scotland. January 1860. Again there is a small elevated platform with a lectern and a single chair on stage left. The benches face the upstage platform and the ENSEMBLE (as well as other cast member not involved with the scene) members sit with their backs to the audience. JULIA remains offstage for now. On stage right in very low light is a distraught ANNA sitting in a chair next to a small bed. ANNA has her head in her hands. The ENSEMBLE and FREDERICK are visiting quietly before FREDERICK'S speech. JOHN comes on stage and addresses the audience.

JOHN

So John Brown raids Harper's Ferry in October of 1859. Needless to say, it was a bad idea and doesn't go well. John Brown is captured and hanged two months later. So Fred is forced to leave the country to avoid arrest, due to his so-called association with John Brown. He will have to wait until the Harper's Ferry affair blows over. And in Scotland Frederick can raise money for the cause and preach the gospel of abolition. Although the raid was denounced by the majority of Northerners, it seriously freaked out the South. They were now convinced that the abolitionists would stop at nothing to eradicate slavery. And now the abolitionists had something very special: John Brown the martyr.

Bagpipes play. After the bagpipes finish FREDERICK walks briskly up to the lectern. There is applause. He begins to speak in a dramatic orator's voice.

FREDERICK DOUGLASS

(loudly over the applause)

Thanks you. Thank you so much.

FREDERICK waits for the applause to die down.

(MORE)

FREDERICK DOUGLASS (CONT'D)

I would like to thank the fine people of Edinburgh Scotland for the warm welcome I have received. And for that rousing rendition of "Scotland the Brave." I am deeply in your debt.
(pause)

Applause.

Now to the matter at hand.

(dramatic pause)

John Brown has not failed! He has dropped an idea, equal to a thousand bombshells into the very Bastille of slavery. That idea will live and grow, and one day will, unless slavery is otherwise abolished, cover Virginia with sorrow and blood. We must make the 350,000 slave owners feel that there is death in the air about them, that there is death in the pot before them, that there is death all around them. This must be accomplished by any means necessary! The slave shall be free, whether by peace or war! John Brown shall awaken the benumbed conscience of the American nation!

(pause, in softer tone)

Ten months ago John Brown raided Harper's Ferry. His final speech to the court I would like to relate to you wonderful people. I will read his inspiring and exact words.

(pause)

FREDERICK produces a letter from his pocket and begins to read.

FREDERICK DOUGLASS (CONT'D)

I have, may it please the court, a few words to say. In the first place, I deny everything but what I have all along admitted, the design on my part to free the slaves. I have another objection; and that is, it is unjust that I should suffer such a penalty. Had I so interfered on behalf of the rich, the powerful, the intelligent, the so-called great, or on behalf of any of their friends, it would have been all right; and every man in this courtroom would have deemed it an act worthy of reward rather than punishment. The Bible teaches me that "all things whatsoever I would that men should do to me, I should do even so to them". It teaches me, further, to "remember them that are in bonds, as bound with them". I endeavored to act up to that instruction. I believe that to have interfered as I have done, I have done on behalf of His despised poor. It was not wrong, but right.

(MORE)

FREDERICK DOUGLASS (CONT'D)

Now, if it is deemed necessary that I should forfeit my life for the furtherance of the ends of justice, and mingle my blood further with the blood of my children and with the blood of millions in this slave country whose rights are disregarded by the wicked, cruel, and unjust enactments, I submit; so let it be done!

Applause.

FREDERICK DOUGLASS (CONT'D)

His truth is indeed marching on. As for our future plans...

JULIA walks animatedly on stage and interrupts FREDERICK.

JULIA GRIFFITHS

(worried)

Frederick, Frederick!

JULIA whispers quickly in his ear and presses a letter into his hand. FREDERICK is somewhat stunned by this interruption.

It's from Anna.

JULIA goes to the lectern and makes an announcement.

JULIA GRIFFITHS (CONT'D)

Please, we will take a brief 15 minute recess. Thank you.

The ENSEMBLE stands up and moves to surround and comfort ANNA. JULIA joins the ENSEMBLE. Lights come up on ANNA. SHE is in despair with her head in her hands. ANNA painfully rises from her chair and retrieves a letter from her pocket. SHE begins to read it. FREDERICK stands alone in a solo spot examining the letter as ANNA reads it. FREDERICK becomes gradually more despondent as ANNA reads the letter.

ANNA MURRAY

(distraught)

My dearest Frederick. It is with a heavy heart and deepest anguish that I must inform you of the passing of our littlest angel Annie.

(MORE)

ANNA MURRAY (CONT'D)

She had been ill for months and the doctors could offer no explanation or treatment. The children and I are beside ourselves with grief. Our neighbors the Porters have offered to have her interred in their family plot at Mount Hope since I am unable to buy one myself. Upon your return we will secure our own for our dear Annie. She was, as you say, "the light and life of this house." By the time this letter reaches you the memorial service and burial will have passed. You will be sorely missed. With all my love, Anna.

ANNA falls back into her chair in sorrow as the lights dim.
FREDERICK appears to be in shock.
JULIA watches FREDERICK from a distance.

FREDERICK DOUGLASS

(in despair)

FAMILY, IT WAS ALL I EVER WANTED
SINCE THIS ALL BEGAN
FAMILY, MY MOTHER TAKEN FROM ME
NOW MY SWEET LITTLE ANN

BUT I WASN'T THERE WHEN SHE NEEDED ME MOST
I WAS CHASING A DREAM, UNCARING, UNSEEN
JUST LIKE A GHOST

HEARTLESS, I NEVER PAID ATTENTION
FAR TOO BLIND TO SEE
HEARTLESS, THE VERY THING I WANTED
WAS RIGHT IN FRONT OF ME

SHE WAS ONLY 10, ONLY A CHILD
I IGNORED ALL HER PAIN
WHEN SHE CALLED MY NAME

YOUNG ANNIE

DADDY, STAY FOR A WHILE

FREDERICK is clearly torn. HE becomes more animated when HE remembers his calling.

FREDERICK DOUGLASS

BUT I'M FILLED WITH RAGE AND ANGER
AND A BURNING HOLY FIRE
GOD CALLS ME TO THE BATTLE
I WILL DO WHAT HE REQUIRES

I CAN'T FORGET THE IMAGE
THE PICTURE IN MY MIND

OF TORTURE AND DEATH OF THOUSANDS
TO THIS CRIME I RESPOND IN KIND

FREDERICK DOUGLASS/ENSEMBLE
MILLIONS IN BONDAGE!
MISERY AND TORTURE!
CENTURIES OF SLAVERY!
UNENDING SORROW! OH!

(softly, reflectively)
I have a chance to do something about this. Can
I just walk away?

FREDERICK sinks into his chair.

HAUNTED, BY THE TORMENT OF MY PEOPLE
4 MILLION WRETCHED SOULS
CONSUMED WITH HATE
AND ALL MY RIGHTEOUS ANGER
AND A FIRE I CAN'T CONTROL

BUT IS IT WORTH THE ANGUISH
AND ALL THE THINGS I LOST
I NEVER THOUGHT A CONSCIENCE
WOULD COME AT SUCH A COST

I KNOW I LOVE THE LIMELIGHT
SOMETIMES I JUST CAN'T SEE
HOW I HURT MY SUFFERING FAMILY
WHEN ALL I THINK ABOUT IS ME

YOUNG ANNIE comes on stage and
stands behind FREDERICK. HE is
unaware of HER presence.

ENSEMBLE
SLAVE, SLAVE

FREDERICK DOUGLASS
TELL ME LORD
SHOULD I FIGHT THIS BATTLE?
IT'S A HIGH PRICE TO PAY

YOUNG ANNIE
I KNOW, WHAT MY DAD IS MADE OF
I KNOW WHAT HE WOULD SAY

YOU WERE BORN TO TELL THIS STORY
A ROLE YOU WERE BORN TO PLAY

FREDERICK DOUGLASS
I'M NOT SURE IF I CAN DO THIS

YOUNG ANNIE puts HER hands on
FREDERICK'S shoulders and then
leaves the stage.

YOUNG ANNIE

IT'S GONNA BE OKAY
TRUST WHAT I SAY

FREDERICK hangs his head in
sorrow.

FREDERICK DOUGLASS
(whispering to himself)

I'M SO SORRY

JULIA approaches FREDERICK and
gently kisses him.

SCENE 11

Cue #11-War. Office of the North Star newspaper. 1861. There is a printing press in the center of the room surrounded by a desk and 4 chairs. ANNA enters with lunch for FREDERICK. The ENSEMBLE sits in chairs behind the printing press.

ANNA MURRAY
HELLO? FREDERICK, ARE YOU HERE?

ANNA goes to the desk and begins to lay out FREDERICK'S lunch. OTTILIE rushes in carrying a newspaper. SHE is clearly in a panic.

OTTILIE ASSING
(surprised to see ANNA, with distain)
WHY ARE YOU HERE?

OTTILIE approaches ANNA.

ANNA MURRAY
(annoyed)
GIVE IT A REST

OTTILIE ASSING
YOU'RE JUST IN THE WAY HERE

OTTILIE inspects the lunch.

OTTILIE ASSING (CONT'D)
(mockingly)
OH HOW SWEET! YOU BROUGHT HIM LUNCH

ANNA MURRAY
DON'T YOU EVER GET TIRED OF BEING A COMPLETE ASS HAT?

OTTILIE ASSING
ASS HAT? I'M GUESSING THAT IS BAD

ANNA MURRAY
GOOD GUESS BITCH

The ENSEMBLE begin to gather around to observe the catfight.

OTTILIE ASSING
(with contempt)
WELL, AT LEAST I'M MAKING A CONTRIBUTION HERE
SOMETHING YOU WOULDN'T UNDERSTAND

BETTER GET ON HOME
THERE'S CORNBREAD TO BE MADE

ANNA MURRAY

(angry)

YOU THINK I DON'T NOTICE
YOU THINK I DON'T CARE
TALKIN' TRASH AT MY EXPENSE IN MY OWN HOUSE!

ENSEMBLE WOMEN

OOOO!

ANNA MURRAY

I SWEAR!

ANNA makes a fist like she's going
to hit OTTILIE. OTTILIE backs away
in fear. ENSEMBLE begins to gather
around to witness the catfight.

ANNA MURRAY (CONT'D)

LET ME BREAK IT DOWN FOR YOU

OTTILIE ASSING

BREAK WHAT?

ENSEMBLE

CATFIGHT!

ANNA MURRAY

MAKE YOURSELF FEEL BIG
BY MAKIN' ME FEEL SMALL
YOU'RE A SICK LITTLE SNOB AND JUST A BULLY
WHAT GALL!

OTTILIE ASSING

YOU CAN'T READ
YOU CAN'T WRITE
AND YOUR HOUSE IS A WRECK
AND YOUR LAME ASS KIDS DON'T KNOW SQUAT
WHAT DO YOU EXPECT?

ANNA MURRAY

I EXPECT YOU KEEP A CIVIL TONGUE!

OTTILIE ASSING

JUST LOOK AT YOU
YOU'RE SUCH A MESS
ALL YOU DO IS KNIT!
YOU DON'T KNOW, HOW YOU SAY?
JACK SHIT!

ANNA MURRAY

EASY FOR YOU TO SAY SWEETHEART!
HOW DO YOU SAY ENTITLED LITTLE PRINCESS IN GERMAN?

YOU JUST GOT LUCKY
 THAT'S THE HAND YOU WERE DEALT
 YOU THINK YOU'RE SO SMART
 BUT YOU'RE LIKE EVERYONE ELSE
 THERE'S ONLY ONE DIFFERENCE BETWEEN YOU AND ME
 I GOT TO BE POOR YOU GOT OPPORTUNITY

OTTILIE ASSING
 (with heavy sarcasm)

POOR LITTLE ANNA MURRAY
 JUST WATCH THE WORLD GO BY
 YOU COULD BE LIKE FREDERICK TOO
 BUT YOU DON'T EVEN TRY
 BUT THEN YOU HAVE YOUR KNITTING
 ANY FOOL CAN LEARN TO COOK
 FRED'S A FREAKIN' GENIUS
 YOU CAN'T EVEN READ HIS BOOK!

ANNA MURRAY
 (freely)

YOU HAVE NO SYMPATHY FOR THE OPPRESSED!
 AND UNEDUCATED IS DIFFERENT THAN STUPID
 YOU WOULD HAVE FARED NO BETTER IF YOU WERE IN MY SHOES!

OTTILIE ASSING

I DON'T THINK SO

ANNA MURRAY

SO YOU'RE A GERMAN JEW
 BUT YOU'LL END UP JUST LIKE ME
 DON'T BELIEVE ME NOW?
 JUST WAIT 'TIL 1933!

OTTILIE ASSING

WHAT DOES THAT MEAN?

ANNA MURRAY

PRIVILEGE OR SLAVERY
 I GOT THE LATTER
 YOU GOT THE FORMER

ENSEMBLE

BUT BLACK LIVES MATTER!

ANNA MURRAY

(mockingly)

CAN I TRANSLATE YOUR BOOK?

(now normally)

BUT YOU WANT SOMETHING MORE
 BETTER BACK OFF FOOL!

ANNA pushes OTTILIE.

YOU LITTLE WHORE!

ENSEMBLE

OOOO!

OTTILIE ASSING
 YOU'RE NOT FRED'S MATCH!
 DO YOU EVEN KNOW WHAT HE DOES?
 HE'S THE MOST FAMOUS BLACK MAN ALIVE!
 ONLY I KNOW THE MAN'S TRUE GENIUS
 NOT YOU!

ANNA MURRAY
 SO THAT'S THE THING HERE, ISN'T IT?
 I'M NOT WORTHY!
 SAYS THE SKANK WHO NEVER HAD TO
 WORK A DAY IN HER LIFE!
 SO SHUT THE...

As OTTILIE and ANNA almost come to
 blows, FREDERICK walks in.

FREDERICK DOUGLASS
 (surprised)
 HEY, WHAT'S GOING ON?

ANNA and OTTILIE both instantly
 stop their bickering.

OTTILIE ASSING
 (trying to be cool)
 OH, SOMEONE BROUGHT YOU LUNCH!

ANNA MURRAY
 THAT WOULD BE *ME*

FREDERICK DOUGLASS
 THANK YOU SWEETHEART

OTTILIE rolls her eyes.

ANNA MURRAY
 GLAD TO HELP

ANNA glares at OTTILIE.

ANNA MURRAY (CONT'D)
 (sarcastically to OTTILIE)
 WELL, I'VE GOT CORNBREAD TO BAKE
 (to FREDERICK)
 SEE YOU AT HOME

ANNA leaves the stage.

OTTILIE ASSING
 (annoyed)
 WHY DO YOU PUT UP WITH HER?
 SHE CAN'T READ OR WRITE
 AND HAS NO IDEA OF WHAT WE ARE DOING HERE!
 YOU NEED SOMEONE WHO IS YOUR EQUAL
 NOT SOME FOOL WHO IS CLUELESS

IT WILL START AS A WAR
 FOR THE UNION MUST BE SAVED
 BUT WILL END AS A WAR
 TO FREE ALL THOSE ENSLAVED

LESS THAN 400,000
 HOLD 4 MILLION IN CHAINS
 WHY GO TO WAR?

ENSEMBLE
 TO PURGE THIS SHAME!

FREDERICK DOUGLASS
 THEY FAILED WITH BALLOTS
 TO GET THEIR WAY
 THE SOUTH WILL TRY WITH BULLETS NOW

ENSEMBLE
 IT'S FINALLY JUDGEMENT DAY!

FREDERICK DOUGLASS
 JUST LOOK AT THE SOUTH'S TRACK RECORD!

OTTILIE comes over to FREDERICK
 and begins to read with him. THEY
 become more animated as they read.

FREDERICK DOUGLASS (CONT'D)
 WHY DID THE SOUTH WANT THE FLORIDA WAR?
 OR THE WAR WITH MEXICO? WHAT DID THEY CALL FOR?

OTTILIE ASSING
 ONLY ONE ANSWER

ENSEMBLE
 THEY WANT SLAVERY

FREDERICK DOUGLASS
 ANNEX ALL OF TEXAS, WHAT'S THAT ABOUT?
 NO BLACK HABEAS CORPUS, WHY RULE IT OUT?

OTTILIE ASSING
 ONLY ONE ANSWER

ENSEMBLE
 THEY WANT SLAVERY

FREDERICK DOUGLASS
 AND HERE'S SOMETHING FROM MY
 FIRST SPEECH WAY BACK IN 1841
 LORD, HOW LITTLE THINGS HAVE CHANGED

WHEN IN THE COURSE OF HUMAN EVENTS
 YOU HAVE TO STAND AGAINST SHIT THAT MAKES NO SENSE
 POWER CONCEDES NOTHING WITHOUT A DEMAND
 AND THAT DAMN STATUS QUO

ENSEMBLE
 HAS TO GO!

FREDERICK DOUGLASS
 TIME TO STEP UP
 DRAW A LINE IN THE SAND
 MAKE THAT SHIT HIT THE FAN
 YOU GOTTA DO WHAT YOU CAN!

FREDERICK DOUGLASS/ENSEMBLE
 TAKE A STAND!

FREDERICK finishes the last
 sentence alone, quietly and
 slowly.

OTTILIE ASSING
 WONDERFUL
 SIMPLY WONDERFUL
 (pause)
 DID YOU SEE LINCOLN'S COMMENTS ON THE BACK PAGE?

FREDERICK shakes his head.

FREDERICK DOUGLASS
 NO

OTTILIE ASSING
 YOU'RE NOT GONNA LIKE THIS

OTTILIE takes the paper from
 FREDERICK and begins to read.

OTTILIE ASSING (CONT'D)
 I know this is hard to believe, but Lincoln
 actually said this.
 (pause)
 "You and we are different races. We have
 between us broader differences than exists
 between almost any other two races. Whether it
 is right or wrong I need not discuss, but this
 physical difference is a great disadvantage to
 us both. Blacks and whites mutually suffer from
 each other's presence in the same land. We
 should be separated. Not a single man of your
 race is made the equal of a single of ours".
 (pause)
 Oh dear.

FREDERICK DOUGLASS
(shakes his head)

DEAR GOD!

OTTILIE ASSING

And speaking of Lincoln, I hate to remind you, but that schmuck Montgomery Blair is coming to see you today. And we all know what he wants.

FREDERICK DOUGLASS

He's nothing more than Lincoln's lackey. I'll ream him a new one.

(pause, thinking)

Can you do something for me?

OTTILIE nods.

FREDERICK DOUGLASS (CONT'D)

When Blair arrives, pretend you are unfamiliar with the concept of colonization and ask him to define it. Play the fool. When he is finished, feign righteous indignation and disbelief.

OTTILIE ASSING

That won't be hard!

There is a loud knocking at the door.

OTTILIE ASSING (CONT'D)

Speak of the devil.

FREDERICK DOUGLASS

Well, let's get this over with.

OTTILIE goes to the door. BLAIR enters.

OTTILIE ASSING

Mr. Blair, please come in.

FREDERICK greets BLAIR and shakes his hand. The ENSEMBLE gathers around.

FREDERICK DOUGLASS

Thank you for coming. I appreciate the opportunity to discuss the colonization issue
(turning to OTTILIE)
And this is my editor Ottilie Assing.

MONTGOMERY BLAIR

A pleasure to meet you.

BLAIR and FREDERICK remain standing.

OTTILIE ASSING

(to BLAIR)

I am unfamiliar with the colonization program
Could you enlighten me?

MONTGOMERY BLAIR

(in an overly confident manner)

Certainly. President Lincoln is formulating a
plan to transport all Black people out of the
country.

OTTILIE ASSING

(outraged)

God help us! Where, pray tell? You can't be
serious!

MONTGOMERY BLAIR

Indeed I am. To the Caribbean or back to
Africa. Of course, this is completely voluntary
but there be will incentives.

OTTILIE ASSING

(feigning outrage)

Oh dear! Incentives? Like avoiding lynching or
torture? Simply throw 4 million slaves out of
the country? Not only is this a barbaric plan
but it is impossible to achieve!

OTTILIE begins to rant. FREDERICK
pretends to calm her down but is
truly enjoying OTTILIE'S
performance .

OTTILIE ASSING (CONT'D)

YOU CALL THIS PLAN COLONIZATION?

ENSEMBLE

BUT YOU REALLY MEAN EXPATRIATION!

OTTILIE ASSING

YOU CALL THIS SCHEME EMANCIPATION?

ENSEMBLE

BUT YOU REALLY MEAN ERADICATION!

OTTILIE ASSING

RELAXATION?

ENSEMBLE

RELOCATION!

OTTILIE ASSING

NICE VACATION?

ENSEMBLE

LIQUIDATION!

MONTGOMERY BLAIR

What a minute now!

OTTILIE ASSING
(mocking BLAIR)

IMAGINE THIS
DOMESTIC BLISS
IN A PLACE THAT'S COMPLETELY YOUR OWN

MARIE
AND WHERE'S THIS PARADISE?

OTTILIE ASSING
(mockingly)

NOT FAR FROM HERE
NO KLAN TO FEAR
WITH A FARM, GOOD SOIL, AND A HOME

BETTY
GEE, CAN WE BRING THE KIDS?

FREDERICK DOUGLASS
(pretending to calm her down)
OTTILIE, WAIT A MINUTE...

OTTILIE ASSING
IT COSTS YOU NOTHING
WE PAY THE TAB
SOUTH AMERICA'S GREAT, IT'S NOT THAT BAD

ENSEMBLE
WE'VE SEEN THIS BEFORE
SO LET'S CUT TO THE CHASE
DON'T DO US ANY FAVORS
YOU THINK THAT YOU'RE THE MASTER RACE!

OTTILIE ASSING
WE ALL KNOW WHAT THIS IS
LET ME SEE...
HOW DO YOU SAY?

ENSEMBLE
WHITE SUPREMACY!

MONTGOMERY BLAIR
(in frustration)
MR. DOUGLASS, PLEASE, IF I MAY CONTINUE?

FREDERICK DOUGLASS
YES, BY ALL MEANS...

OTTILIE interrupts. FREDERICK
smiles coyly. BLAIR is annoyed.

OTTILIE ASSING
 (to BLAIR)
 AND THIS THING ABOUT THE CLIMATE
 THEY DON'T WANT TO MOVE!
 I THINK THEY'VE ALL ADJUSTED

ENSEMBLE
 (to BLAIR)
 EXCEPT TO GUYS LIKE YOU!

FREDERICK DOUGLASS
 (to OTTILIE)
 THANK YOU OTTILIE
 COULD YOU GET US SOME TEA PERHAPS?

OTTILIE ASSING
 (calming down, to FREDERICK)
 Certainly.
 (to BLAIR)
 I think Reverend Douglass has a thing or two to
 say on the subject.

FREDERICK DOUGLASS
 Indeed I do. And sorry about that, she's very
 passionate about all this. Please have a seat.

OTTILIE goes to the small office
 kitchen to prepare the tea. SHE
 winks at FREDERICK as she goes,
 acknowledging her performance.

MONTGOMERY BLAIR
 (with disdain)
 And please, no more foolish interruptions.

BLAIR motions towards OTTILIE.

MONTGOMERY BLAIR (CONT'D)
 (with imperious authority)
 So, as I was saying. The esteemed Thomas
 Jefferson advocated for racial separation. Even
 the Almighty has proclaimed it!

FREDERICK DOUGLASS
 Now that is completely false!

FREDERICK is beginning to anger
 and gradually becomes more
 animated.

MONTGOMERY BLAIR
 Come now Mr. Douglass, surely you can see the
 wisdom of returning the Black man to his
 natural tropical climate.

FREDERICK DOUGLASS

(trying to contain his anger)

I do not! We have readily adapted ourselves to this fair land for hundreds of years! The Englishman has adapted to the hot southern weather despite being from foggy and cold London. I feel, sir, I have as much right in this country as any other man, including you!

MONTGOMERY BLAIR

(becoming more animated)

Even our President Lincoln has acknowledged the inferiority of the Black man! And contends that both races cannot peaceably coexist!

FREDERICK DOUGLASS

(angry, with disdain)

Ah, there it is again. The colonization theory, gilded by the image of Jefferson, determined by God, driven by white supremacy, while claiming otherwise, and supported by Lincoln himself! And no need to relate my response to the president. I have a copy of my response right here and would be glad to provide you with a copy.

FREDERICK points to his desk.

MONTGOMERY BLAIR

Yes, by all means, but I advise you to consider this opportunity seriously. This offer will surely not come again!

FREDERICK DOUGLASS

(with authority)

This is not a serious offer. How blind can you and your president be? It is simple and virulent racism. It is because this country cherishes hatred against the Black man, that I am opposed to it.

MONTGOMERY BLAIR

I am truly disappointed that you feel this way Mr. Douglass. I assure you that this is the only way forward. Do not forsake your fellow Black man for your foolish pride!

FREDERICK DOUGLASS

It is not due to pride but love of my fellow Black man that I reject this insult! I assure you that Black men in general feel this way. We have certainly earned the right to remain in the land of our birth. Please inform President Lincoln of my response and displeasure.

MONTGOMERY BLAIR

(disappointed)

I certainly shall do so. Thank you for your time but I fear you will come to regret this decision.

FREDERICK DOUGLASS

Mark my words, it is you who will come to regret the enslavement of the Black man!

OTTILIE returns with the tea as an angry BLAIR prepares to leave.

OTTILIE ASSING

Oh, too late for tea I see.

BLAIR leaves the stage. Both FREDERICK and OTTILIE breathe a sigh of relief. OTTILIE pours the tea.

OTTILIE ASSING (CONT'D)

Nicely done Frederick. I believe he got the message!

FREDERICK DOUGLASS

Well, you put on quite a show! Nicely done!

THEY laugh.

OTTILIE ASSING

Thank you! Oh yes, here's a new word I learned today.

(pause)

That guy is a total...ass hat!

Laughter.

OTTILIE ASSING (CONT'D)

A toast to kicking some ass hat ass!

THEY toast and laugh.

FREDERICK DOUGLASS

Here here!

OTTILIE leaves the stage. FREDERICK sits down at his desk and begins to write. Printing press is removed. DOUGLASS household. ANNA, LEWIS, CHARLES, and FRED JR. All enter and sit down near FREDERICK.

FREDERICK DOUGLASS (CONT'D)

Oh good, you're all here. I'm sure you have all heard. South Carolina has seceded from the union and the war has begun. You know what this means and I expect everyone to do their part.

CHARLES DOUGLASS
(enthusiastically)

Lewis and I have already enlisted!

LEWIS DOUGLASS/CHARLES DOUGLASS

Sic semper tyrannis!

LEWIS and CHARLES give the Black
power salute.

FREDERICK DOUGLASS JR.

I plan on being a recruiter.

ANNA MURRAY

Aren't you proud of your boys?

FREDERICK DOUGLASS

Indeed I am.

LEWIS DOUGLASS

What about you dad?

FREDERICK DOUGLASS

Glad you asked. First, you all need to know that William Lloyd Garrison has come out in favor of the war! Will wonders never cease! Secondly, I have a new speech that will rally the people to battle!

FREDERICK DOUGLASS JR.

Gives us a taste pops!

CHARLES DOUGLASS

Come on, just a little!

FREDERICK DOUGLASS

Alright, if you insist.
(pause)

FREDERICK DOUGLASS JR./LEWIS
DOUGLASS/CHARLES DOUGLASS

FIRST!

FREDERICK DOUGLASS

THIS WAR SHOULD BE AN ABOLITION WAR
SURE, SAVE THE UNION BUT WE NEED SOMETHING MORE
FREE THE SLAVE
IS OUR CRUSADE
FREEDOM FOR ALL
WE WILL ANSWER THE CALL

ENSEMBLE and DOUGLASS family
applaud and cheer.

FREDERICK DOUGLASS JR./LEWIS
DOUGLASS/CHARLES DOUGLASS

SECOND!

FREDERICK DOUGLASS
WITHOUT ABOLITION WE ACCEPT NO PEACE
WITHOUT ABOLITION WE TAKE IT TO THE STREETS
NO COMPROMISE, NO SURPRISE
OR SOUTHERN LIES, OR OTHERWISE
THE FIGHT WILL GO ON
UNTIL SLAVERY IS GONE

ENSEMBLE and DOUGLASS family
applaud and cheer.

FREDERICK DOUGLASS JR./LEWIS
DOUGLASS/CHARLES DOUGLASS

THIRD!

FREDERICK DOUGLASS
EVERY SINGLE SLAVE SHALL HAVE THIS GUARANTEE
EQUAL RIGHTS AND OPPORTUNITY
EQUAL PROTECTION UNDER THE LAW
EQUAL PROTECTION OR WE BRING SHOCK AND AWE!

EVERYONE cheers. LEWIS, CHARLES,
and FRED JR. All congratulate
their father. FREDERICK motions
for his family to gather around.

FREDERICK DOUGLASS (CONT'D)
(to his family)

We are the Douglass family and as such subject
to intense public scrutiny. We shall show the
American public our commitment to this war and
our promise to abolish slavery. We must be the
fiery sword of justice. And as you have heard
me say countless times, only by the sword shall
the Black man be made free. May God keep us
safe and grant us a speedy end to this
conflict.

ANNA MURRAY

Amen.

SCENE 12

BOSTON MASSACHUSETTS. JANUARY 1, 1863.

CUE #12- PARTY. There is a small elevated platform with a lectern. There are 4 benches to the side of the platform. The ENSEMBLE members are milling about. FREDERICK DOUGLASS walks confidently to the lectern while the remainder of the cast take their seats on the benches. There is a palpable excitement in the air as the ENSEMBLE visits in hushed tones. OTTALIE is on stage as well, dressed in elegant continental attire.

FREDERICK DOUGLASS
(very excited)

HELLO BOSTON! AND HAPPY NEW YEAR!

Boisterous cheering.

ENSEMBLE
NEW YEAR'S DAY. 1863

FREDERICK DOUGLASS
(in a loud orators voice)

AND WHY ARE WE HERE?

ENSEMBLE
PARTY!

FREDERICK DOUGLASS
(smiling)

WELL, YES. BUT ANYTHING ELSE PERHAPS?

ENSEMBLE
(screaming in excitement)

EMANCIPATION!
PROCLAMATION!

FREDERICK DOUGLASS
(excitedly leading the chant)

WE WANT SLAVERY'S TERMINATION!

ENSEMBLE
THAT'S RIGHT!

FREDERICK DOUGLASS
THIS LEGISLATION!
IS OUR SALVATION!

ENSEMBLE
NO MORE SOUTHERN SUBJUGATION!

ENSEMBLE (CONT'D)
IT HAS TO BE TONIGHT!

FREDERICK DOUGLASS
(in hushed tone)
WELL, THAT ALL DEPENDS.
(pause)
ON WHETHER PRESIDENT LINCOLN SIGNS IT INTO LAW.
(now brighter)
SO AS WE WAIT FOR THE NEWS AT ANY MOMENT NOW
HOW SHALL WE PASS THESE ANXIOUS MOMENTS?

ENSEMBLE
(their enthusiasm undeterred)
BARBECUE!

FREDERICK DOUGLASS
RIGHT AGAIN!
AND WHAT A BARBECUE IT IS!
WE ARE 6,000 STRONG!
AND LOOK WHO WE HAVE IN ATTENDANCE!
NEW ENGLAND'S MOST FAMOUS LITERATI!

FREDERICK lists the famous
attendees and points them out
enthusiastically.

FREDERICK DOUGLASS (CONT'D)
HARRIET BEECHER STOWE

HARRIET BEECHER STOWE
(raising her hand enthusiastically)
SO GLAD I'M HERE!

FREDERICK DOUGLASS
OLIVER WENDELL HOLMES!

OLIVER WENDELL HOLMES
(stands up)
WHERE'S THE BEER?

Laughter.

FREDERICK DOUGLASS
HENRY WADSWORTH LONGFELLOW!

LONGFELLOW stands up.

HENRY WADSWORTH LONGFELLOW
GLAD TO TAG ALONG!

FREDERICK DOUGLASS
RALPH WALDO EMERSON!

EMERSON stands up, raises his
clinchd fist high, and looks
downward.

RALPH WALDO EMERSON

PARTY ON!

FREDERICK DOUGLASS

(pointing)

AND THE MAJOR DUDE HIMSELF!
OF COURSE HE'S HERE
WILLIAM LLOYD GARRISON

ENSEMBLE

GET THAT MAN A BEER!

WLG stands up and lifts his glass
of beer high. ENSEMBLE cheers.
Laughter.

FREDERICK DOUGLASS

(pointing)

And there are my road show compatriots Charles
Lenox Remond and William Wells Brown! Both
Charles and William toured with me and Mr.
Garrison years ago. Hey Charles, remember we
were nearly killed in this very place years
ago!

CHARLES LENOX REMOND

(pause, laughing and yelling back)

Yes, I certainly do!

FREDERICK DOUGLASS

(pause, in a questioning, laughing manner)

And why does everyone seem to have three names?
Charles Lenox Remond, William Wells Brown...

WILLIAM WELLS BROWN and CHARLES
LENOX REMOND stand up and salute
FREDERICK. WILLIAM WELLS BROWN
yells to FREDERICK.

WILLIAM WELLS BROWN

Mad dog!

FREDERICK DOUGLASS

(laughing)

What's that William?

WILLIAM WELLS BROWN

(pause)

You need a middle name! Mad dog!

Laughter.

FREDERICK DOUGLASS

(laughing)

Yes, perhaps that would work!

ENSEMBLE snaps fingers on beats 2 and 4.

(pause, now more serious)

I know we have all had our differences over the years, but today there are no Garrisonians or anti-Garrisonians. Only those who rejoice in emancipation and freedom! As flawed as this momentous document may be, it is not yet the end, but only the beginning of the end. As we wait and listen as for a bolt from the sky, which would rend the fetters of four million slaves, we long for the answer to our agonizing prayers.

Loud cheering.

(pause)

Now back to the matter at hand: the festivities for this historic occasion. Later today we have music! The mighty Beethoven and his 5th symphony. And particularly appropriate for today, Mendelssohn's Hymn of Praise. Consider these words from the Bible itself that Mendelssohn has set to wondrous music:

FREDERICK continues in loud orators voice. JOHN runs off stage hurriedly. ENSEMBLE claps their hands on beats 2 and 4.

FREDERICK DOUGLASS (CONT'D)

Say it! That you are redeemed by the Lord, he has delivered them out of trouble, of severe tribulation, from shame and bondage captives in the darkness, all which he hath redeemed from distress. Say it! Give thanks to Him and praise His goodness! He numbers our tears in our time of need, he comforts the afflicted with his word.

(pause)

And speaking of words, our friend Ralph Waldo Emerson has composed a few special verses for the occasion. Waldo!

RALPH WALDO EMERSON comes to the lectern. Applause. FREDERICK sits down. The ENSEMBLE quiets down in anticipation.

RALPH WALDO EMERSON

THE WORD OF THE LORD BY NIGHT
TO THE WATCHING PILGRIMS CAME
AS THEY SAT BY THE SEASIDE

AND FILLED THEIR HEARTS WITH FLAME
 GOD SAID, I AM TIRED OF KINGS
 I SUFFER THEM NO MORE
 UP TO MY EAR THE MORNING...

EMERSON is interrupted by JOHN who comes rushing back on stage and calls to FREDERICK.

JOHN
 FREDERICK! FREDERICK!

JOHN hands FREDERICK a telegram. FREDERICK stands up slowly as all eyes turn towards HIM. FREDERICK reads it to himself slowly, as if to be absolutely sure. FREDERICK smiles, lifts the telegram high into the air.

FREDERICK DOUGLASS
 (in quiet disbelief)
 Oh my God.
 (screaming in excitement)
 Freedom!

Pandemonium ensues. Hand shaking, hugs, and screaming all around. EVERYONE is on their feet.

FREDERICK DOUGLASS (CONT'D)
 (screaming over the din)
 Thank God almighty! Free at last!

FREDERICK sinks down in his chair, his head in his hands, overcome with emotion, the telegram falling to the ground. CHARLES LENOX REMOND and WILLIAM WELLS BROWN rush to the stage to attend to FREDERICK. THEY rally FREDERICK'S spirits as he returns to the podium. CHARLES and WILLIAM remain on the stage. As FREDERICK speaks the party atmosphere continues.

FREDERICK DOUGLASS (CONT'D)
 AFTER ALL THESE YEARS
 NOW IT'S DONE
 FREEDOM'S IN OUR GRASP
 BUT THE BATTLE'S JUST BEGUN

LOOKS LIKE LINCOLN REALLY DID IT
 I HAD MY DOUBTS
 YOU KNOW WHAT'S GONNA HAPPEN?

ENSEMBLE
THE SOUTH IS GONNA FREAK OUT

WILLIAM LLOYD GARRISON charges up
to the stage and embraces
FREDERICK. GARRISON returns to his
seat.

ENSEMBLE (CONT'D)
NO MORE BOWIN', NO MORE SCRAPIN'
NO MORE LIFE DOWN ON MY KNEES

FREDERICK DOUGLASS
EMANCIPATION CELEBRATION!

ENSEMBLE
GET THIS PARTY STARTED PLEASE!

FREDERICK DOUGLASS
OKAY LET'S PARTY
WE'RE OVERDUE
WE GOT MUSIC
AND SOME DOWN HOME BARBECUE
(to WILLIAM and CHARLES)
GUYS...
OVER HERE
A MOMENT PLEASE

FREDERICK takes WILLIAM and
CHARLES aside as they sing quietly
in dramatic tones.

FREDERICK DOUGLASS (CONT'D)
(freely)
EVERYBODY KNOWS
THAT THE SOUTH WON'T COMPLY

CHARLES LENOX REMOND
A SLAVE THAT IS FREE?
THEY WOULD RATHER DIE

WILLIAM WELLS BROWN
WE WORKED SO HARD
WE WORKED SO LONG
IT TOOK FOUR HUNDRED YEARS
TO RIGHT THIS WRONG

CHARLES LENOX REMOND
THEY'LL INVENT SOME KIND OF SHIT
TO TRY TO KEEP US SLAVES

ENSEMBLE

(in a slaveowner's patronizing voice)

YOU CAN HAVE SUNDAYS OFF
IS THAT OKAY?

FREDERICK DOUGLASS

SO WHEN PUSH COMES TO SHOVE
AND YOU KNOW THAT IT WILL
THEY'LL DO WHAT THEY DO BEST

(pause)

KILL

CHARLES LENOX REMOND

(to FREDERICK)

Dude, that's a total buzzkill.

WILLIAM WELLS BROWN/CHARLES LENOX

REMOND

(to FREDERICK)

Let's get back to the party.

FREDERICK, WILLIAM WELLS BROWN,
and CHARLES LENOX remain on the
elevated platform. FREDERICK
approaches the lectern and
addresses the audience. EVERYONE
grabs a glass and prepares for a
toast.

FREDERICK DOUGLASS

(with great enthusiasm)

A TOAST TO THE CAUSE!
AND ALL OUR FALLEN FRIENDS!

ENSEMBLE

TODAY IS THE DAY
OUR NIGHTMARE ENDS!

EVERYONE raises a glass.

FREDERICK DOUGLASS

REMEMBER ALL THE SOULS
WE LOST ALONG THE WAY
THIS PARTY IS FOR THEM TOO

ENSEMBLE

JUDGEMENT DAY!

FREDERICK DOUGLASS

THEY SAY THAT WE'RE FREE
BUT SOME STAND IN OUR WAY
WE USED TO BE SLAVES

ENSEMBLE
 (screaming in enthusiasm)
 BUT NOT TODAY! YEAH!

WILLIAM WELLS BROWN
 RAISE A GLASS
 TO A BRAND NEW DAY
 RAISE A GLASS
 LET THE PAST FADE AWAY

CHARLES LENOX REMOND
 NO MORE BOWIN'
 NO MORE SCRAPIN'
 NO MORE LIFE DOWN ON MY KNEES

ENSEMBLE
 FREEDOM! FREEDOM! FREEDOM! FREEDOM!

EVERYONE drinks enthusiastically.

FREDERICK DOUGLASS
 WE WAITED SO LONG
 NOW IT'S DONE
 FOUR HUNDRED YEARS
 AND OUR TIME HAS FINALLY COME
 AND NOW THAT WE'RE FREE
 DON'T STAND IN OUR WAY
 WE USED TO BE SLAVES
 BUT NOT TODAY!

ENSEMBLE (CONT'D)
 FREEDOM! FREEDOM! FREEDOM!
 FREEDOM!

FREDERICK delivers a stern warning
 about their new found freedom.
 ENSEMBLE claps on beats 2 and 4.

ENSEMBLE MEN
 FOUR HUNDRED YEARS
 THEY STOLE AWAY
 WE USED TO BE SLAVES
 BUT NOT TODAY
 NO MORE BOWIN'
 NO MORE SCRAPIN'
 NO MORE LIFE DOWN ON MY KNEES

FREDERICK DOUGLASS
 (in a loud orator's voice)
 What will freedom among the Whites bring? That
 is up to us. Our glorious future must founded
 on self-reliance and lives given to honest
 work. Those cultural pillars that have been
 denied the Black man for four centuries must
 now be part of our quest for self-improvement.
 Education. Thrift. Self-made men. I call for
 "fair play" by the White power brokers, for
 justice, education, and opportunity are the
 only means to advance our race.

(MORE)

FREDERICK DOUGLASS (CONT'D)

However, I do in fact acknowledge the titanic challenge ahead of us and those who will no doubt stand in our way. You have heard me say it countless times, "power concedes nothing without a demand." We must demand our rightful place in this fair land. And yes, today is indeed the day!

FREDERICK DOUGLASS (CONT'D)

VICTORY IS OURS
BUT THE RAGE STILL REMAINS
TREATED LIKE A DOG
BUT LOOK WHAT I BECAME!
OUR PATH IS CLEARLY SET
LET IT BEGIN
RISE FROM THE ASHES
WASH AWAY THE SIN

ENSEMBLE

FREEDOM! FREEDOM! FREEDOM!
FREEDOM!

FREDERICK DOUGLASS/WILLIAM WELLS
BROWN/CHARLES LENOX REMOND

TODAY IS THE DAY!

ENSEMBLE MEN

(screaming)
NO MORE BONDAGE
NO MORE CHAINS

ENSEMBLE WOMEN

FREEDOM FREEDOM
FREEDOM FREEDOM

FREDERICK DOUGLASS/WILLIAM WELLS
BROWN/CHARLES LENOX REMOND

TODAY IS THE DAY!

ENSEMBLE MEN

(screaming)
NO MORE WHIP
NO MORE CANE

ENSEMBLE WOMEN

FREEDOM FREEDOM
FREEDOM FREEDOM

FREDERICK DOUGLASS/WILLIAM WELLS
BROWN/CHARLES LENOX REMOND

TODAY IS THE DAY!

ENSEMBLE MEN

(screaming)
NO MORE JUSTICE DENIED

ENSEMBLE WOMEN

FREEDOM FREEDOM
FREEDOM

FREDERICK DOUGLASS/WILLIAM WELLS
BROWN/CHARLES LENOX REMOND

NO MATTER WHAT THEY SAY!

EVERYONE

(screaming)
FUCK THIS GENOCIDE!

ENSEMBLE MEN
 FOUR HUNDRED YEARS
 THEY STOLE AWAY
 WE USED TO BE SLAVES
 BUT NOT TODAY
 NO MORE BOWIN'
 NO MORE SCRAPIN'
 NO MORE LIFE DOWN ON MY KNEES

ENSEMBLE WOMEN
 FREEDOM! FREEDOM!
 FREEDOM! FREEDOM!

FREDERICK DOUGLASS
 SING THE SONG CHILDREN!

FREDERICK DOUGLASS/WILLIAM WELLS
 BROWN/CHARLES LENOX REMOND
 TODAY IS THE DAY!

ENSEMBLE MEN
 NO MORE MISERY
 NO MORE PAIN

ENSEMBLE WOMEN
 FREEDOM FREEDOM
 FREEDOM FREEDOM

FREDERICK DOUGLASS/WILLIAM WELLS
 BROWN/CHARLES LENOX REMOND
 TODAY IS THE DAY!

ENSEMBLE MEN
 NO MORE TORTURE
 NO MORE SHAME

ENSEMBLE WOMEN
 FREEDOM FREEDOM
 FREEDOM FREEDOM

FREDERICK DOUGLASS/WILLIAM WELLS
 BROWN/CHARLES LENOX REMOND
 TODAY IS THE DAY!

ENSEMBLE MEN
 NO MORE LIFE DOWN ON MY KNEES

ENSEMBLE WOMEN
 FREEDOM FREEDOM
 FREEDOM FREEDOM

FREDERICK DOUGLASS/WILLIAM WELLS
 BROWN/CHARLES LENOX REMOND
 NO MATTER WHAT THEY SAY!

EVERYONE
 (screaming)
 THANK GOD NOW WE'RE FREE!

ENSEMBLE WOMEN
 WE USED TO BE SLAVES

ENSEMBLE MEN
 WE USED TO BE SLAVES

ENSEMBLE WOMEN
 WE USED TO BE SLAVES

EVERYONE
 WE USED TO BE SLAVES

FREEDOM! ENSEMBLE WOMEN

BUT NOT TODAY! EVERYONE

Everyone raises their fist in a
Black power salute like Tommie
Smith and John Carlos in the 1968
Olympics in Mexico City.

SCENE 13

WASHINGTON D.C. AUGUST 1863.

CUE #13- COFFEE WITH LINCOLN. The stage contains a small desk for the RECEPTIONIST and a few chairs. The RECEPTIONIST sits at the desk working and the ENSEMBLE sits in the chairs quietly chatting. Farther back on the stage is a large desk for LINCOLN and a single overstuffed chair for DOUGLASS.

ENSEMBLE

AUGUST 1863

JOHN

IN THE FIRST OF THREE MEETINGS, FRED GOES SOUTH
TO WHITE HOUSE IN D.C

ENSEMBLE

HE HOPES TO SHOW LINCOLN THE ERROR OF HIS WAYS
AND HE PRAYS EVERY DAY TO GET THROUGH THIS MALAISE

JOHN

WITH DOUGLASS AND LINCOLN, IT'S COMPLICATED
FRED'S A MAJOR CRITIC, HE SAYS LINCOLN NEEDS TO CHANGE
LINCOLN WALKS A FINE LINE, TAKES HIS TIME
BUT THEY BOTH KNOW

ENSEMBLE

SLAVERY'S A CRIME!

JOHN

IMAGINE THIS!

A SLAVE FROM THE SOUTH AND AN INDIANA FARM BOY
MEET IN AMERICA'S SEAT OF POWER

ENSEMBLE

FRED'S THE MOST FAMOUS BLACK MAN ALIVE
AND INTENDS TO SCHOOL LINCOLN FOR AN HOUR!

JOHN

And that is the power of Douglass' genius. And
Fred has a compelling message for President
Lincoln. But first, Fred can't resist having a
little fun!

FREDERICK comes on stage and is
greeted by the RECEPTIONIST. JOHN
sits down with the other ENSEMBLE
members next to the RECEPTIONIST.

The ENSEMBLE WOMEN begin to recognize FREDERICK and are becoming giddy.

RECEPTIONIST

Good afternoon Mr. Douglass. President Lincoln will be with you shortly, please have a seat. Coffee?

FREDERICK DOUGLASS

Yes please. Thank you so much.

RECEPTIONIST

I'll be back shortly.

The RECEPTIONIST leaves the stage. The ENSEMBLE WOMEN come up to FREDERICK in awestruck admiration.

ENSEMBLE WOMEN

(giddy)

YOU'RE FREDERICK DOUGLASS!

FREDERICK DOUGLASS

(smiling)

GUILTY AS CHARGED.

The ENSEMBLE WOMEN giggle. Everyone stops to watch as two SOUTHERNERS abruptly enter the stage talking loudly in a Southern drawl. THEY carry their coats.

SOUTHERNER NO. 1

(annoyed)

Where *is* the damn receptionist?

SOUTHERNER NO. 2

It is so hard to get good help nowadays.

Both SOUTHERNERS look at FREDERICK and assume he is the help.

SOUTHERNER NO. 1

(rudely)

Hey boy, get us some coffee. Now.

FREDERICK realizes the situation is perfect for some fun.

FREDERICK DOUGLASS

(under his breath to MARIE, MOLLIE, CHLOE, and BETTY)

(MORE)

FREDERICK DOUGLASS (CONT'D)

I've always wanted to do this. Help me out here.

The RECEPTIONIST returns with FREDERICK'S coffee. HE takes it. LINCOLN comes on stage unobserved and watches closely from the back of the stage. The ENSEMBLE starts to gather around the FREDERICK and the SOUTHERNERS.

FREDERICK DOUGLASS (CONT'D)

(in a slave's voice to Southern No. 1)

Oh yes boss. This here is the best coffee the South has to offer.

ENSEMBLE

(mocking the Southerner, laughing)

Real good coffee!

FREDERICK starts to hand the coffee to the SOUTHERNER No. 1 but snatches it back.

SOUTHERNER NO. 1

Give me the damn coffee!

FREDERICK ignores him and puts his finger in the coffee to test the temperature. Laughter.

FREDERICK DOUGLASS

Maybe a little too hot, kinda like your Southern weather, but then again, you ain't the ones choppin' cotton out in the sun.

SOUTHERNER NO. 1

What the hell?

ENSEMBLE

(mocking the Southerner, laughing)

What the hell?

SOUTHERNER NO. 1

Get me a new one fool!

FREDERICK DOUGLASS

Oh no, this here is a great cup of coffee. Oh, but you White folks will want sugar.

ENSEMBLE

(mocking the Southerner, laughing)

Sugar for the White folks.

FREDERICK goes to the receptionist's desk and adds an excessive amount of sugar. FREDERICK offers the coffee to SOUTHERNER No. 1 but yanks it away quickly. ENSEMBLE members giggle and watch with glee.

SOUTHERNER NO. 1
(angry)

Hey!

FREDERICK ignores the SOUTHERNER and takes a big noisy sip of the coffee.

FREDERICK DOUGLASS
Oh yes, much better.

FREDERICK attempts to hand the coffee to SOUTHERNER No. 2. The SOUTHERNER No. 2 refuses to take it.

SOUTHERNER NO. 2
(in surprise)
Get me a God damn new cup of coffee!

FREDERICK DOUGLASS
Oh, and let me take your coats. These are nice coats. I'd like one of those myself.

ENSEMBLE
(mocking the Southerners, laughing)
Nice coats!

FREDERICK takes their coats quickly in one hand while balancing the coffee. HE pretends to struggle. FREDERICK talks very quickly to prevent the SOUTHERNERS from responding. The SOUTHERNERS are dumfounded and can't reply.

FREDERICK DOUGLASS
(to both SOUTHERNERS)
You here to see the President Lincoln? And just so you know, Mr. Lincoln is meeting with some famous Black man now. Big deal. You wouldn't like him, he's one of those abolitionists. But Mr. Lincoln won't pay no attention to cracker scum like you two.

Both SOUTHERNERS are about to respond when LINCOLN come to the front of the stage and interrupts.

LINCOLN
(to FREDERICK)

Mr. Douglass! Wonderful to see you!

FREDERICK immediately drops the coats to the floor and slowly pours the coffee on them while staring at the SOUTHERNERS with intensity. FREDERICK returns to speaking normally. The SOUTHERNERS are stunned. ENSEMBLE laughs.

FREDERICK DOUGLASS

What a waste of good coffee.

SOUTHERNER NO. 1/SOUTHERN NO. 2
(angry)

Hey!

FREDERICK DOUGLASS
(to LINCOLN)

The pleasure is mine Mr. President.

(to the RECEPTIONIST)

Sorry about the mess. Could I get another coffee perhaps?

Receptionist nods and smiles.
LINCOLN motions to his desk and chair.

LINCOLN

Shall we?

LINCOLN and FREDERICK begin to move to LINCOLN'S desk but FREDERICK turns back to the SOUTHERNERS. The RECEPTIONIST begins to usher the SOUTHERNERS offstage but before they leave, they stop as FREDERICK speaks to them.

FREDERICK DOUGLASS
(to the SOUTHERNERS, angry)

You and I are not divided by our differences, it is your failure to recognize and accept those differences. This war is not mere strife for territory and dominion, but a contest of civilization against barbarism. *Your* barbarism.

LINCOLN and FREDERICK move to the large desk and chair. The SOUTHERNERS and RECEPTIONIST leave the stage. The rest of the stage is cleared.

The ENSEMBLE stands behind DOUGLASS and LINCOLN in a semi-circle and sings softly as they visit. LINCOLN motions to FREDERICK to sit down in the overstuffed chair. LINCOLN sits down behind his desk.

LINCOLN
(laughing)
I believe you really enjoyed that!

FREDERICK DOUGLASS
(smiling)
Yes, I believe I did.

LINCOLN
(laughing)
Perhaps your true calling is not abolition but the stage!
(pause)
So, to the matter at hand. And let's get you that new cup of coffee!

RECEPTIONIST brings the new cup of coffee and then leaves the stage.

LINCOLN (CONT'D)
I know who you are Mr. Douglass, your reputation precedes you. I am glad to see you.

FREDERICK DOUGLASS
As you know, in the last few months I have been very successful in recruiting Black men to enlist. But now there seems to be a change. Evidently there is a feeling among young Black men that the government does not deal with them fairly.

LINCOLN
Please state your particulars.

LINCOLN listens intently.

FREDERICK DOUGLASS
They are as follows. Firstly, Black soldiers should receive the same wages as White soldiers. Secondly, Black soldiers should receive the same protection when taken prisoner and be exchanged as readily as any other prisoners. And if Jefferson Davis should shoot or hang Black soldiers in cold blood, the U.S. should respond in kind.

(MORE)

FREDERICK DOUGLASS (CONT'D)

Thirdly, when Black soldiers display great and uncommon valor on the battle field they should be rewarded by distinction and promotion, precisely as White soldiers.

LINCOLN

(weighing his words carefully)

The employment of Black troops at all is a great gain, which could not have been successfully adopted at the beginning of the war. The wisdom of making Black men soldiers was still doubted and was a serious offense to popular prejudice. The fact that they were not to receive the same pay as White soldiers seemed a necessary concession to smooth the way to their employment. I assure you Mr. Douglass that in the end they shall have the same pay as White soldiers.

(thoughtful pause)

To your second point dealing with equal protection, that is more difficult. Retaliation is a terrible remedy and one which is very difficult to apply. The hanging of men for crimes perpetrated by others is a revolting idea. Less evil will be done if we do not resort to retaliation. For valor and distinction I will sign any commission to Black soldiers whom my secretary of war should commend to me.

FREDERICK DOUGLASS

While you and I cannot agree on all matters, I do appreciate and thank you for your candid opinions and humane spirit. I look forward to making the Black soldier the equal of the White. In the mean time I will continue my recruiting in hopes of bringing this terrible conflict to a speedy end.

FREDERICK stands up and speaks more animatedly.

FREDERICK DOUGLASS (CONT'D)

However, there is one other item upon which I will never concede, and that is the matter of colonization. The removal of the Black man to the Caribbean or back to Africa is almost as egregious as the original theft of Africans for bondage here in the U.S.!

(sarcastically)

Thank you for the last 300 years of servitude, but please get out now! Really?

(pause)

We are entitled to equality in our own country.

(MORE)

FREDERICK DOUGLASS (CONT'D)

The Black man has toiled under the burning sun and driver's lash for centuries and deserves his rightful place in this land. He has certainly earned it.

LINCOLN stands up.

LINCOLN

Well, perhaps you are right Mr. Douglass. Let us hope that we both can help bring this war to a close. I understand your sons are fighting with the 54th infantry. I wish them Godspeed. We will certainly meet again.

(laughing)

And help yourself to some of that wonderful Southern coffee you like so much!

LINCOLN and DOUGLASS laugh and then shake hands. LINCOLN leaves the stage. FREDERICK comes forward to center stage. ENSEMBLE stands behind him in a semi-circle.

FREDERICK DOUGLASS

(softly, resolutely)

I SWEAR THE BLACK MAN SHALL BE FREE
NO MORE LIFE DOWN ON OUR KNEES
LORD PROTECT US
DON'T FORGET US
GIVE US STRENGTH TO MAKE A STAND

FREDERICK/ENSEMBLE

WE MUST RESOLVE
WE MUST RESOLVE
WE RESOLVE NO DEAD HAVE DIED IN VAIN
NO DEAD HAVE DIED IN VAIN

(quietly)

Godspeed indeed Mr. President

SCENE 14

NEW YORK CITY AUGUST 1869.

CUE #14-SUFFRAGE/RECON. JOHN, ENSEMBLE, and MARIE come to center stage and address the audience. Douglass household.

JOHN

THE WAR DRAGS ON FOR OVER FOUR YEARS
AND IN THE END OVER 1 MILLION ARE DEAD
SO IN 1865 WHEN HE WAS STILL ALIVE
LINCOLN GET A SECOND TERM AND THIS IS WHAT HE SAID

ENSEMBLE

FONDLY DO WE HOPE
FERVENTLY DO WE PRAY
THIS MIGHTY SCOURGE OF WAR
WILL QUICKLY PASS AWAY
WITH MALICE TOWARDS NONE
WITH CHARITY FOR ALL
WITH FIRMNESS IN THE RIGHT
AS GOD'S MERCY WE RECALL

MARIE

IN A MAELSTROM OF CHANGE HEADLONG GOES THE NATION
INTO UNCERTAINTY, WAR, AND DESPAIR
LINCOLN IS KILLED, THE SOUTH SURRENDERS
BUT FREEDOM DOESN'T HAVE A PRAYER

WITH THE RECONSTRUCTION AMENDMENTS
SLAVERY IS ABOLISHED, CITIZENSHIP IS GIVEN TO ALL *MEN*
AS WELL AS THE RIGHT TO VOTE FOR *MEN*

AND IF THAT WASN'T ENOUGH
THE SOUTH PASSES THE SO-CALLED BLACK CODES DESIGNED TO LIMIT
THE FREEDOM OF FORMER SLAVES
AND ENSURE CHEAP LABOR

IF YOU WERE A VAGRANT

ENSEMBLE

GO TO JAIL

MARIE

SOLD COTTON AFTER DARK

ENSEMBLE

GO TO JAIL

MARIE

DON'T HAVE A JOB?

ENSEMBLE

GO TO JAIL

MARIE

OR ANY OTHER RIDICULOUS CLAIM!
 YOU WERE PUT IN JAIL
 AND THEN RENTED OUT
 TO DO FORCED LABOR!
 IN 1893 73% OF ALABAMA'S STATE REVENUE
 CAME FROM LEASING OUT
 THESE SO-CALLED CONVICTS AS SLAVES
 THESE LAWS WILL REMAIN FIRMLY IN PLACE FOR ALMOST A CENTURY
 UNTIL THE PASSAGE OF THE CIVIL RIGHTS ACT OF 1964!
 AND MISSISSIPPI DIDN'T RATIFY THE 13TH AMENDMENT UNTIL 1995!
 AND LET'S NOT FORGET WOMEN'S SUFFRAGE!

ANNA and FREDERICK enter. ANNA,
 with FREDERICK'S help, walks with
 a cane and sits down in a chair.
 FREDERICK carries a violin.

FREDERICK DOUGLASS

(pensively)

It's nice to have a moment to ourselves,
 finally.

FREDERICK begins to play "Tenting
 Tonight."

ANNA MURRAY

Remember how we used to sing this?

FREDERICK DOUGLASS

I certainly do.

ANNA MURRAY

(smiling sadly)

Come on...

FREDERICK puts down the violin.

FREDERICK DOUGLASS/ANNA MURRAY

(with melancholy)

WE'RE TENTING TONIGHT
 ON THE OLD CAMPGROUND
 GIVE US A SONG TO CHEER
 OUR WEARY HEARTS
 A SONG OF HOME
 AND FRIENDS WE LOVE SO DEAR

MANY ARE THE HEARTS
 THAT ARE WEARY TONIGHT
 WISHING FOR THE WAR TO CEASE
 MANY ARE THE HEARTS
 LOOKING FOR THE RIGHT

TO SEE THE DAWN OF PEACE

TENTING TONIGHT
 TENTING TONIGHT
 TENTING ON THE OLD CAMPGROUND
 TENTING TONIGHT
 TENTING TONIGHT
 TENTING ON THE OLD CAMPGROUND
 DYING ON THE OLD CAMPGROUND

ANNA seems depressed and sighs
 with melancholy. She coughs
 slightly.

FREDERICK DOUGLASS

How are you feeling?

ANNA MURRAY

Just tired. And the kids never visit.

FREDERICK begins to pace. HE is
 worried.

ANNA MURRAY (CONT'D)

Are you still fretting about that stupid
 newspaper article?

FREDERICK DOUGLASS

It's not just one article. Or even one paper.
 Maybe they're right, maybe I am washed up. Now
 that the war is done I feel like the best part
 of my life is over. Just like Othello.

ANNA MURRAY

Rubbish. What just happened in Vicksburg?

FREDERICK DOUGLASS

Three hundred dead.

ANNA MURRAY

What just happened in Louisiana?

FREDERICK DOUGLASS

One hundred fifty dead.

ANNA MURRAY

(sarcastically)

So reconstruction is going fine? Think you
 might help out?

OTTILIE enters. SHE surveys the
 despondent FREDERICK and ANNA.

OTTILIE ASSING

Why the long faces?

ANNA MURRAY

Someone's having a midlife crisis.

OTTILIE ASSING

(incensed)

Oh, you really believe that crap? Well, whoever wrote that dreck is a complete ass hat!

OTTILIE looks at ANNA. ANNA sticks her tongue out.

OTTILIE ASSING (CONT'D)

Well, I'm sorry to be the bearer of more bad news, but...

I HATE TO EVEN SAY THIS
BUT I THINK YOU KNOW IT'S TRUE
THERE'S TROUBLE AT THE PAPER
AND THERE'S NOT MUCH WE CAN DO
BUT FIRST I NEED TO SAY THIS
IT'S AN HONOR WORKING HERE
TO HELP WITH ABOLITION
YOU'RE SO KIND TO LET ME LIVE HERE

ANNA rolls her eyes and gives OTTILIE the finger.

FREDERICK DOUGLASS

SO HOW BAD IS IT?

OTTILIE ASSING

OH DEAR, WHERE SHOULD I START?

PRINTING PRESS BROKEN
CAN'T FIX THE DAMN THING
LOW CIRCULATION
WE'LL PROBABLY LOSE EVERYTHING

BANK ACCOUNTS EMPTY
AND THERE'S SO MUCH THAT WE OWE
WE HAD A GREAT RUN
BUT IT'S TIME TO LET IT GO

OTTILIE takes FREDERICK aside so ANNA can't hear. OTTILIE is fishing for an answer.

OTTILIE ASSING (CONT'D)

THERE'S REALLY NO REASON
FOR ME TO STAY HERE NOW
IS THERE? IS THERE?

IF YOU CAN'T EVEN SAY IT
DON'T PRETEND IT ISN'T TRUE
I'LL LEAVE THIS LAME ASS COUNTRY
YOU'LL MISS WHAT I CAN DO!

OTTILIE makes a sexually suggestive gesture to FREDERICK.
No response from FREDERICK.

OTTILIE ASSING (CONT'D)

(sadly)

So, I've decided to go back to Europe.

(softly, tenderly)

You could come with me. You've done all you can here. Slavery is done. Anna will never notice.

FREDERICK DOUGLASS

(avoiding the question)

When do you leave?

OTTILIE ASSING

Tuesday.

(pause, hoping to get a response)

Think you can get along without me?

FREDERICK DOUGLASS

I do appreciate all your help.

OTTILIE ASSING

(starting to anger)

So that's all I was, just the hired help? Well, don't get all mushy on me reverend!

OTTILIE storms off the stage.

ANNA MURRAY

What was that all about?

FREDERICK DOUGLASS

She's going back to Europe.

ANNA MURRAY

Finally! So no newspaper, no Ottilie, no problem!

(pause)

By the way, this came earlier...

ANNA hands FREDERICK a letter. HE reads it.

FREDERICK DOUGLASS

Montgomery Blair is coming by today.

(sarcastically)

Lovely.

ANNA MURRAY

He's probably still pissed about getting colonization shoved up his...

ANNA is interrupted by loud knocking on the door.

FREDERICK DOUGLASS

Didn't we just do this?

FREDERICK answers the door. BLAIR enters.

MONTGOMERY BLAIR

Mr. Douglass, we meet again.

FREDERICK DOUGLASS

Mr. Blair, please come in. This is an unexpected pleasure.

MONTGOMERY BLAIR

Indeed. And I have some good news.

FREDERICK DOUGLASS

And you remember my wife, Anna.

FREDERICK motions towards ANNA.

MONTGOMERY BLAIR

Wonderful to see you again Mrs. Douglass.

ANNA MURRAY

(sarcastically)

Mr. Blair. So sorry about the colonization plans.

MONTGOMERY BLAIR

(to FREDERICK)

So, here it is. And you won't believe it! President Hayes has instructed me to offer you the position of U.S. Marshall for the District of Columbia.

FREDERICK is stunned.

MONTGOMERY BLAIR (CONT'D)

I know, I was as surprised as you! The duties are as follows...

FREDERICK DOUGLASS

(interrupting)

I'm aware of the duties: bankruptcies and remanding prisoners to and from the courts. Before the war this office was used to deal with fugitive slaves. The irony is not lost on me sir!

MONTGOMERY BLAIR

President Hayes assures me that you will be the first Black man confirmed to office by congress!

FREDERICK DOUGLASS

A truly momentous honor. I am much obliged.

MONTGOMERY BLAIR

I will take that as a yes!

FREDERICK DOUGLASS

Yes indeed sir!

MONTGOMERY BLAIR

Well, I must be on my way. This was certainly a much more productive meeting than our last!

FREDERICK DOUGLASS

No doubt! Good day.

BLAIR leaves the stage. FREDERICK turns to ANNA excitedly.

ANNA MURRAY

Oo, Marshall Douglass! I like the sound of that.

FREDERICK DOUGLASS

You know what this means, a better paycheck and I can hire anyone I want!

(sarcastically)

I will no doubt have to arrest myself as a fugitive slave!

ANNA and FREDERICK both laugh.
There is a knock at the door.

FREDERICK DOUGLASS (CONT'D)

Are we expecting anyone else today?

ANNA MURRAY

I don't think so.

FREDERICK opens the door. ROSETTA SPRAGUE, NATHAN SPRAGUE, LEWIS DOUGLASS, and ANNIE ROSINE come on stage. ANNA MURRAY struggles to get up and greet them. FREDERICK greets everyone except NATHAN who appears to be in a foul mood.

ANNA MURRAY (CONT'D)

So wonderful to see you all!

(pause)

Rosetta my love!

THEY embrace.

ANNA MURRAY (CONT'D)

Come here Lewis!

ANNA struggles to hug LEWIS.

ANNA MURRAY (CONT'D)

You're as tall as your father now!

FREDERICK picks up ANNIE ROSINE
and put her on his shoulders. HE
embraces both ROSETTA and LEWIS.

LEWIS DOUGLASS

(to FREDERICK so only he can hear)

Careful with Nathan, he's in a bad mood. I
think he wants more money again.

FREDERICK DOUGLASS

(under his breath)

I'm sure.

ANNIE ROSINE

Play the violin Grandpa!

FREDERICK begins to play the
violin with ANNIE ROSINE on his
shoulders.

ANNA MURRAY

Ask your father what just happened!

ROSETTA

Come on Dad!

FREDERICK DOUGLASS

(dramatic pause)

You won't believe this, but I have just been
appointed as the marshal of Washington D.C.!

Cheering.

LEWIS DOUGLASS

Historic!

ROSETTA

So proud of you Dad!

ANNIE ROSINE

Yay Grandpa!

FREDERICK DOUGLASS

I will be the first Black man to be confirmed
by congress!

FREDERICK DOUGLASS (CONT'D)

I hope to address congress as well!

LEWIS DOUGLASS

Give 'em hell Dad!

FREDERICK DOUGLASS

I certainly will, starting with states' rights.

FREDERICK DOUGLASS (CONT'D)

THEY CRY STATES' RIGHTS
SO THEY CAN DO WHAT THEY WANT
A CONVENIENT BUNCH OF SHIT
YOU HAVE TO ADMIT!

YOU LOVED THE FEDS
WHEN THEY BROUGHT BACK YOUR SLAVES
CAN'T HAVE IT BOTH WAYS
LET ME REPHRASE!

You used states' rights to justify leaving the
union, suppress the vote, gerrymander, and
abuse the black man! You really expect to still
get away with all this?

THE SOUTH SUBVERTS THE BLACKMAN'S RIGHTS
IN EVERY WAY
JIM CROW, BLACK CODES
DENY, DEFEND, DELAY!

WOMEN ENSEMBLE

STILL NO WOMEN'S RIGHTS? WE CAN'T EVEN VOTE
LIKE DOUGLASS SAID TO GET AHEAD
DON'T BE MISLED DO THIS INSTEAD
ROCK THE BOAT

There is a sudden commotion and
the sound of crackling flames.

FREDERICK DOUGLASS

What was that?

(pause)

Lewis, go outside and check that out!

LEWIS runs offstage. Smoke and
flames appear. FREDERICK puts
ANNIE ROSINE down. LEWIS returns
quickly.

LEWIS DOUGLASS

(panicked)

The house is on fire!

FREDERICK DOUGLASS
(with authority)

Oh no!

ANNA MURRAY

Oh dear.

FREDERICK DOUGLASS
Lewis, get your mother outside, now. Gather up
anything you can! Start with my desk and the
library! Hurry! Annie Rosine, stay with
Grandpa!

ANNA MURRAY

Frederick!

FREDERICK DOUGLASS

Come on!

EVERYONE is in a panic. THEY begin
to collect the household items and
then move to the side of the stage
and watch in horror as the fire
consumes the entire house.

ANNA MURRAY

Frederick! The money and the bonds!

FREDERICK DOUGLASS

Oh no.

ANNA MURRAY

Help me Rosetta!

FREDERICK DOUGLASS

Quickly! Quickly!

ANNA MURRAY

Where's Annie Rosine?

ANNIE ROSINE

I'm with Grandpa!

FREDERICK DOUGLASS

Over here!

ANNA MURRAY

Dear God, oh no!

FREDERICK DOUGLASS

Come on!

(pause)

Oh no!

As the music and fire subside,
FREDERICK walks into the middle of
the rubble. HE picks up the
charred remains of his violin.

FREDERICK DOUGLASS (CONT'D)

This was no accident.

SCENE 15

WASHINGTON D.C. 1875.

CUE #15-MOVE To D.C. The Douglass family household in D.C. BETTY and MARIE come on stage to address the audience.

BETTY

THE ROCHESTER HOUSE IS BURNED TO THE GROUND
ALONG WITH MONEY, LETTERS, AND BONDS
ANNA'S NOT HAPPY WITH THE MOVE TO D.C.
BUT FREDERICK, HE'S ALREADY GONE

MARIE

SO FREDERICK IS OFF TO HIS OLD MARYLAND CHURCH
THE FIRST TIME IN OVER 50 YEARS
ANNA MURRAY IS HOME ALL ALONE
IT'S FOR SURE SHE DOESN'T WANT TO LIVE HERE

ANNA come on stage walking with a cane. SHE sits in a reclining chair.

ANNA MURRAY

HERE WE GO
SAME OLD SONG AGAIN
OFF AND GONE UNTIL WHO KNOWS WHEN

I SUPPOSE I WOULDN'T MIND SO MUCH
IF WE STILL LIVED IN ROCHESTER
BUT I DON'T KNOW ANYONE
IN THIS MISERABLE TOWN!

BAD IDEA THIS CRAZY MOVE
AND YOUR LAME ASS JOB
IT'S JUST NOT YOU
I'M AFRAID IF WE STAY
I WILL JUST FADE AWAY

NOW IT'S JUST YOU AND ME
LOSE THIS JOB WE'LL BE FREE
JUST REFUSE IT
YOU SHOULD LOSE IT
DON'T LET THIS BE OUR LAST CHANCE
YOU DON'T NEED THIS
DON'T BELIEVE THIS
YOU HAVE DONE ALL THAT YOU CAN

GIVE IT UP
LEAVE THIS PLACE BEHIND
IF WE WAIT TOO LONG

WE'LL RUN OUT OF TIME
ALL THE TIME WE HAVE LOST
SURELY COMES AT A COST

FIND THE TIME NOW
IN YOUR PRIME NOW
FOR IT WAITS FOR NO MAN
I HAVE WAITED
SUBJUGATED
DON'T YOU WASTE THIS TIME
DON'T YOU LEAVE IT ALL BEHIND

YOU AND I PAID OUR DUES
NEARLY DIED BUT CAME THROUGH
NO REGRETS NOW
SLAVERY'S DEAD NOW
TAKE SOME TIME AND COME BACK HOME
NO REGRETS NOW
DID YOU BEST NOW
COME BACK HOME WHILE WE HAVE TIME
COME BACK HOME WHILE WE HAVE TIME

NOT FOR ME BUT FOR BOTH OF US
TAKE OUR TIME
TELL ME WHAT'S YOUR RUSH?
JUST LIKE WHEN WE WERE YOUNG
SING THE SONGS WE ONCE SUNG

THEY SAY TIME'S MORE DEAR
WHEN THERE'S LESS OF IT TO WASTE

SCENE 16

WASHINGTON D.C. 1877.

CUE #16- OLD CAPTAIN AULD. The stage contains a small low platform with three chairs and a lectern. There are rows of benches in front for the ensemble. There is a tree on stage right, the same tree from scene 2 but now much bigger. Next to the tree is a small bench and a stick.

JOHN

NOW DOUGLASS IS 60
AND HE FINALLY RETURNS
HE YEARNES FOR HIS ROOTS
BACK IN THE SOUTH

HIS OLD MARYLAND CHURCH
WHERE HE WAS BORN
AND TORN FROM HIS FAMILY
AS A CHILD

IN A STRANGE TWIST OF FATE
HE'S PUT TO THE TEST
HARD-PRESSED TO
FORGIVE THE UGLY PAST

BUT AS FRED ALWAYS SAID
"TIME MAKES ALL THINGS EVEN"
BUT THERE ARE THOSE WHO WOULD DISAGREE
AND HIS CHRISTIAN FORGIVENESS IS ABOUT TO BE TESTED

JOHN leaves the stage and joins the ENSEMBLE just offstage. The ENSEMBLE carries FREDERICK onstage on their shoulders in jubilant fashion. The ENSEMBLE (minus ELIZA and the JAILER) sings "SWEET CANAAN" as they enter.

ENSEMBLE

I AM BOUND SWEET CANAAN BOUND
I AM BOUND SWEET CANAAN BOUND
I AM BOUND
FOR SWEET CANAAN'S HAPPY LAND
SWEET CANAAN'S HAPPY LAND
BROTHER PRAY GIVE ME YOUR RIGHT HAND
SISTER WON'T YOU HELP ME IF YOU CAN
HALLELUJAH HALLELUJAH
I AIN'T GOT LONG HERE TO STAY

FREDERICK DOUGLASS
SING THE SONG CHILDREN!

ENSEMBLE
HALLELUJAH HALLELUJAH
LORD CALL ME HOME ON JUDGEMENT DAY

I AM BOUND SWEET CANAAN BOUND
I AM BOUND SWEET CANAAN BOUND
I AM BOUND
FOR SWEET CANAAN'S HAPPY LAND
SWEET CANAAN'S HAPPY LAND

THEY deposit FREDERICK on the stage where he takes a seat. Much cheering as the ENSEMBLE sits down on the benches. AME MINISTER comes to the lectern.

AME MINISTER
(with hushed excitement)
AND NOW, AFTER ALMOST HALF A CENTURY AWAY
FREDERICK DOUGLASS HAS FINALLY RETURNED TO MARYLAND
THE LAND OF HIS BIRTH
AND THIS HIS FIRST CHURCH!
FREDERICK!

Cheering. FREDERICK stands and takes the lectern. AME MINISTER sits down.

FREDERICK DOUGLASS
(emotional)
THANK YOU. THANK YOU ALL SO MUCH
I AM DEEPLY TOUCHED BY YOUR GENEROSITY
THIS IS INDEED A VERY POIGNANT MOMENT FOR ME

FREDERICK pauses as he looks around.

FREDERICK DOUGLASS (CONT'D)
SO MANY MEMORIES HERE
MY FIRST CHURCH
MY FIRST SERMON
AND IT WAS HERE I MET MY WIFE ANNA MURRAY
IT ALL SEEMS LIKE YESTERDAY

Applause. FREDERICK again surveys the congregation.

FREDERICK DOUGLASS (CONT'D)
AND IT WAS HERE I LEARNED
MY FAVORITE HYMN, ROCK MY SOUL
AND I WOULD BE HONORED

IF YOU WOULD JOIN ME
IN SINGING THAT JOYOUS SONG!

ROCK MY SOUL IN THE BOSOM OF ABRAHAM
ROCK MY SOUL IN THE BOSOM OF ABRAHAM
ROCK MY SOUL IN THE BOSOM OF ABRAHAM
OH ROCK-A MY SOUL

ALRIGHT LADIES
HOW ABOUT THAT HARMONY LINE?
I'M SURE YOU ALL REMEMBER! GO!

FREDERICK leads the ladies in the
harmony part. HE sings with great
enthusiasm.

ENSEMBLE WOMEN

ROCK MY SOUL
ROCK MY SOUL
ROCK MY SOUL
ROCK MY SOUL

FREDERICK DOUGLASS

ALL TOGETHER NOW!

FREDERICK DOUGLASS/ENSEMBLE MEN	ENSEMBLE WOMEN
ROCK MY SOUL IN THE BOSOM OF ABRAHAM	ROCK MY SOUL
ROCK MY SOUL IN THE BOSOM OF ABRAHAM	ROCK MY SOUL
ROCK MY SOUL IN THE BOSOM OF ABRAHAM	ROCK MY SOUL
OH ROCK-A MY SOUL	

FREDERICK DOUGLASS/ENSEMBLE

SO HIGH YOU CAN'T GET OVER IT
SO LOW..

ELIZA BAILEY slowly enters the
stage unnoticed and observes the
singing. AME MINISTER finally
notices ELIZA and quickly
interrupts FREDERICK and the
ENSEMBLE. THEY are startled at the
abrupt interruption.

AME MINISTER

PLEASE, PLEASE! SO SORRY TO INTERRUPT
BUT WE HAVE A SPECIAL SURPRISE FOR REVEREND DOUGLASS

The AME MINISTER motions for ELIZA
to come to the lectern. SHE is
escorted slowly by the ENSEMBLE
WOMEN.

FREDERICK slowly recognizes her
and is overcome with emotion. HE
rushes to meet her.

AME MINISTER (CONT'D)
IT HAS BEEN OVER 30 YEARS SINCE
REVEREND DOUGLASS HAS SEEN HIS OLDER SISTER ELIZA!

FREDERICK and ELIZA embrace and
they walk down the aisle arm in
arm where ELIZA takes her seat on
the stage. FREDERICK goes to the
lectern. ENSEMBLE applauds.

FREDERICK DOUGLASS
(overcome with emotion)
A TRULY WONDERFUL SURPRISE, THANK YOU SO MUCH.

FREDERICK takes out his
handkerchief and wipes away a few
tears.

FREDERICK DOUGLASS (CONT'D)
(having trouble speaking)
PERHAPS ANOTHER DAY FOR SPEECH MAKING

FREDERICK and ELIZA visit
enthusiastically. The JAILER
enters the stage. FREDERICK and
ELIZA come down off the stage and
greet the JAILER. As they
converse, the stage, benches, and
lectern are quickly cleared. A
single cot is brought on stage in
the darkness with an aging CAPTAIN
AULD laying in it. FREDERICK,
ELIZA, and the JAILER stand in a
solo spot. The JAILER hands
FREDERICK a letter.

JAILER
(in a heavy southern drawl)
I WAS INSTRUCTED TO GIVE Y'ALL
THIS LETTER MR. DOUGLASS
YOU MAY NOT REMEMBER ME
BUT I WAS THE ONE
WHO LOCKED YOU UP YEARS AGO
REMEMBER?

FREDERICK shakes his head no.

JAILER (CONT'D)
WHEN YOU WAS A YOUNG LAD
YOU TRIED TO ESCAPE
AND YOUR OLD OWNER MR. AULD
HE PUT YOU IN THE CLINK!

FREDERICK finally recognizes the
JAILER.

FREDERICK DOUGLASS
OH YES, ONE OF MY MORE EPIC FAILS!
MR. GRAHAM, YES?

The Jailer nods. THEY both laugh.

JAILER
THIS HERE LETTER IS FROM MR. AULD.

(pause)

WELL, I'VE DONE MY SERVICE AND I WILL BID YOU GOOD DAY.

JAILER leaves the stage. FREDERICK
and ELIZA examine the letter.
FREDERICK begins to read it.

FREDERICK DOUGLASS
Dear Marshall Douglass. It is with deepest
respect and pleasure that I invite you to the
Wye house for a visit with myself and family. I
am at my journey's end and mean to set things
right between us. I do not make this request
lightly and hope you will indulge a dying man's
wish. Yours truly, Captain Thomas Auld.

FREDERICK is deep in thought as he
contemplates this request.

ELIZA BAILEY
(slightly annoyed)
ARE YOU REALLY THINKING ABOUT DOING THIS?
THIS GUY TOOK OUR MOM AWAY
STOLE YOUR LIFE
AND BEAT YOU EVERY DAY!

FREDERICK DOUGLASS
(in deep thought)
My friend Harriet Beecher Stowe once told me,
"The bitterest tears shed over graves are for
words left unsaid and deeds left undone." I
believe Jeremiah would agree.

ELIZA BAILEY
I'm not sure I could do that, but I hope you
find some consolation in all this.

ELIZA embraces FREDERICK and SHE
leaves the stage. FREDERICK stands
with a wistful look on his face,
as he tries to decide. HE
approaches OLD CAPTAIN AULD. THEY
shake hands.

OLD CAPTAIN AULD
MARSHALL DOUGLASS

FREDERICK DOUGLASS
CAPTAIN AULD SIR

(pause)
AND IT'S JUST FREDERICK NOW
JUST LIKE BEFORE

FREDERICK sits down in a chair
next to AULD. FREDERICK and AULD
visit quietly while the ENSEMBLE
sings.

ENSEMBLE WOMEN
SINS OF THE PAST THEY RUN SO DEEP
THE SCARS OF BONDAGE WHIP AND PAIN
SO HARD TO LET IT GO
EVEN THOUGH IT WAS SO LONG AGO
HATE WEIGHS LIKE A CHAIN

ENSEMBLE MEN
THE SLAVE AND MASTER FINALLY MEET
THE MASTER STANDS AT JOURNEY'S END
WITH FIFTY YEARS GONE BY
THE RAGE AND HATE SIMPLY DIE
TIME TO MAKE AMENDS

OLD CAPTAIN AULD
THANK YOU FOR COMING
I KNOW THERE ARE THOSE
WHO WILL SHAKE IN FURY
ABOUT MEETING YOUR OLD SLAVE MASTER

FREDERICK DOUGLASS
NO DOUBT
BUT THEIRS IS A SICKNESS
THAT WILL FESTER LIKE A WOUND
HATE CANNOT DRIVE OUT HATE
ONLY LOVE CAN DO THAT

OLD CAPTAIN AULD
I KNOW I HAVE VERY LITTLE TIME LEFT
BEFORE I STAND BEFORE GOD'S INFINITE LIGHT
I HAD TO ASK FOR YOUR FORGIVENESS
(pause, emotional)
BEFORE I GO

FREDERICK DOUGLASS
WELL, YOU HAVE IT MY FRIEND
AS MATTHEW SAYS
"IF YOU DO NOT FORGIVE OTHERS
NEITHER WILL THE ALMIGHTY FORGIVE YOU"

OLD CAPTAIN AULD
 YOU WERE ALWAYS TOO SMART TO BE A SLAVE
 I WOULD HAVE RUN AWAY TOO

FREDERICK DOUGLASS
 NOT FROM YOU BUT FROM SLAVERY

OLD CAPTAIN AULD
 I NEVER LIKED SLAVERY
 AND I MEANT TO EMANCIPATE THEM ALL
 WHEN THEY REACHED THE AGE OF TWENTY FIVE

FREDERICK DOUGLASS
 A NOBLE IDEA
 AND I, FOR ONE,
 AM EXCEEDINGLY GLAD
 TO SEE SLAVERY ABOLISHED

OLD CAPTAIN AULD
 AS AM I
 I AM TRULY SORRY

FREDERICK nods. THEY visit
 quietly.

ENSEMBLE
 THE YEARS PUT OUT
 THE FIRE AND RAGE
 FORGIVE THE PAST
 AND TURN THE PAGE
 ALL THINGS MUST PASS
 ALL THINGS MUST PASS

WE MUST FORGIVE THE PAST
 FOR NOW THE FIRST SHALL BE LAST
 ALL THINGS MUST PASS
 ALL THINGS MUST PASS
 LEARN TO FORGIVE
 LEARN TO FORGET

As the music concludes FREDERICK
 stands up and prepares to leave.

FREDERICK DOUGLASS
 GODSPEED CAPTAIN AULD

CAPTAIN AULD nods and lies back in
 the bed in exhaustion. FREDERICK
 stands in the middle of the stage
 in deep thought as the stage is
 cleared. The only thing remaining
 on stage is the same stick and
 tree from scene 2, now much
 bigger. There is a small bench
 next to the tree.

FREDERICK DOUGLASS (CONT'D)
 (thoughtfully)

Still. One more thing to do.

FREDERICK slowly walks over to the tree and bench and sits down. He picks up the stick and begins to draw aimlessly in the dirt. FREDERICK appears to be talking to the tree again.

FREDERICK DOUGLASS (CONT'D)

I'M SURE YOU DON'T REMEMBER ME
 I TOLD YOU THAT SOMEDAY I'D BE FREE
 GOD HE SAVED ME
 LOOK WHAT HE MADE ME
 HE SHOWED ME HOW TO TAKE STAND

I'VE JUST BEGUN
 I'VE JUST BEGUN
 I WON'T BE DONE
 'TIL HATE IS DEAD AND GONE
 'TIL HATE IS DEAD AND GONE

YOU KNOW, I PRAYED FOR FREEDOM FOR TWENTY YEARS
 BUT RECEIVED NO ANSWER UNTIL
 I PRAYED WITH MY LEGS
 (long pause)
 WALK ON FRED...

FREDERICK stands up and takes a few steps and turns back towards the tree.

FREDERICK DOUGLASS (CONT'D)

NICE TALKING TO YOU AGAIN
 SEE YOU IN ANOTHER FIFTY YEARS

FREDERICK leaves the stage.

SCENE 17

WASHINGTON D.C. 1882.

CUE #17- ANNA DIES. Douglass D.C. household. ANNA is lying on her bed exhausted. SHE is feeble and near death. FREDERICK sits at his desk.

FREDERICK DOUGLASS
So, how are you feeling?

ANNA MURRAY
Oh, about the same.

FREDERICK DOUGLASS
Well, I have a little something to brighten your day.

ANNA MURRAY
(not convinced)
Really? Well, bring it on, I could certainly use it.

FREDERICK goes to the door and ROSETTA SPRAGUE and CHARLES DOUGLASS burst in with ANNIE ROSINE. EVERYONE gathers around ANNA. THEY embrace. ANNA struggles to sit up in her bed.

ANNA MURRAY (CONT'D)
Oh, this is wonderful! My sweet family!
(to CHARLES)
Look how tall you are Charles! And so handsome!

CHARLES embraces ANNA.
(to ROSETTA)
And my Rosetta!

ANNA embraces ROSETTA.

ANNA MURRAY (CONT'D)
(to ANNIE ROSINE)
Look how much you've grown!
(then to FREDERICK)
Thank you FREDERICK. This is the best medicine I could possibly have.

FREDERICK DOUGLASS
Anything for you.

ANNIE ROSINE
(excited)
Can Grandpa tell us a story? A scary story?

ANNA MURRAY
 (to the children)
 I'm sure he would be delighted.

ANNIE ROSINE is excited at the
 prospect of a story.

FREDERICK DOUGLASS
 (overly dramatic)
 I THINK I COULD MANAGE ONE
 WHAT ABOUT THE EVIL WHIP MASTER?
 AND HIS NASTY HENCHMEN?

Children squeal with delight. The
 CHILDREN gather at the feet of
 FREDERICK. ROSETTA and CHARLES sit
 next to ANNA as they listen to
 FREDERICK'S story.

FREDERICK DOUGLASS (CONT'D)
 BORN INTO SLAVERY IS A CURIOUS YOUNG MAN
 WANTS TO LEARN ALL HE CAN
 BUT HIS OWNER IS A MADMAN

ANNIE ROSINE
 IS THAT YOU GRANDPA?

FREDERICK DOUGLASS
 (smiling)
 COULD BE
 WITH THE HELP OF A FRIEND HE LEARNS HOW TO READ
 HE KNOWS IT'S THE KEY
 AND WHAT'S HE WANNA BE?

ANNIE ROSINE
 HE WANTS TO BE FREE!

FREDERICK DOUGLASS
 INDEED HE DOES!
 IF A SLAVE LEARNS TO READ IS IT OKAY?

ANNIE ROSINE
 NO!

FREDERICK DOUGLASS
 WHAT DOES HIS OWNER SAY?
 AND I'LL MAKE YOU PAY

SO WHAT DOES THIS YOUNG MAN SAY?
 I'M GONNA DO IT ANYWAY!

HE TEACHES ALL HIS FRIENDS IN A SAFE SECRET PLACE
 BRINGS HIS BIBLE TOO JUST IN CASE
 BUT THE WHIP MASTER BREAKS IN WITH HATE ON HIS FACE

AND THIS WHITE TRASH TOOL
THINKS HE'S THE MASTER RACE

THE EVIL MASTER TIES HIM UP AND GETS OUT HIS WHIP
THIS FOOL'S ON AN EGO TRIP AND NOT ABOUT TO QUIT!

THEN THE EVIL WHIP MASTER SAYS:
"YOU CAN'T READ, YOU CAN'T WRITE
I CAN WHIP YOU SORRY ASS ALL NIGHT!"

ANNA MURRAY becomes unconscious as
her hand falls to her side. All
eyes are on FREDERICK as ANNA
dies.

BUT THEN THE YOUNG SLAVE SAYS: "CUT ME LOOSE AND FIGHT ME
LIKE A MAN AND THE WHIP MASTER CAN'T RESIST!"

HE SAYS:

"I BEEN LOOKIN' FORWARD TO THIS FOR A LONG TIME

THE YOUNG MAN REPLIES: "BRING IT ON FOOL!"

FREDERICK begins to dance around
and pretends to beat the WHIP
MASTER to the ground.

FLOAT LIKE A FREEMAN, STING LIKE A SLAVE!
HEY MISTER WHIP MAN IT'S JUDGEMENT DAY!

FREDERICK DOUGLASS (CONT'D)

THE YOUNG MAN STANDS OVER THE WHIP MASTER IN TRIUMPH

THE WHIP MASTER THEN SAYS:

"THE LAW SAYS I CAN KILL YOU FOR THIS"

BUT THE YOUNG SLAVE SAYS:

"IF IT ISN'T JUST, IT ISN'T A LAW"

THE END!

ANNIE ROSINE

I KNOW IT WAS REALLY YOU GRANDPA!

FREDERICK DOUGLASS

MAYBE!

Laughter. FREDERICK picks up one
of the children and put her on his
shoulders. ROSETTA finally
realizes that ANNA has become
unconscious and is near death.

ROSETTA SPRAGUE

Momma!

(pause)
(MORE)

ROSETTA SPRAGUE (CONT'D)

Momma!

ROSETTA attempts to wake her to no avail.

ROSETTA SPRAGUE (CONT'D)
(to FREDERICK)

Daddy!

EVERYONE turns towards ANNA, THEY are stunned. A hush falls over everyone.

ROSETTA SPRAGUE (CONT'D)
(after a long pause)

She's gone.

FREDERICK hangs his head in sorrow. THEY stand in sorrow by ANNA'S bedside while the music for the next scene begins. THEY stare in despair as ANNA and her bed are taken off stage.

SCENE 18

WASHINGTON D.C. 1883.

CUE #18-HELEN. D.C. Recorder's office where FREDERICK works. FREDERICK is at his desk. He appears distraught with his head in his hands. LEWIS and CHARLES man the front entrance. The ENSEMBLE sits in the office lobby. HELEN stands at the side of the stage, summoning up her courage to enter.

HELEN PITTS
(nervous)

Well, here we go.

HELEN stares at the entrance before going in. LEWIS and CHARLES attend to her.

LEWIS DOUGLASS
HELLO, WELCOME TO THE D.C. RECORDER'S OFFICE

CHARLES DOUGLASS
CAN I HELP?

HELEN PITTS
I'M HERE ABOUT THE CLERK POSITION
STILL OPEN?
AND I HEARD THAT FREDERICK DOUGLASS WORKS HERE?
IS THAT TRUE?

CHARLES DOUGLASS
YES

LEWIS DOUGLASS
AND YES

CHARLES DOUGLASS
AND HE HAPPENS TO BE OUR FATHER!

HELEN PITTS
YOU MUST BE LEWIS AND CHARLES! I'M HELEN PITTS

LEWIS DOUGLASS
A PLEASURE

THEY all shake hands.

LEWIS DOUGLASS (CONT'D)
 (to CHARLES)
 GO SEE IF DAD IS UP FOR A VISITOR

HELEN PITTS
 PLEASE, I DON'T WANT TO BOTHER HIM
 AND I HEARD ABOUT YOUR MOTHER
 SO SORRY

CHARLES DOUGLASS
 THANK YOU
 THAT IS INDEED VERY KIND

CHARLES goes to FREDERICK'S
 office.

CHARLES DOUGLASS (CONT'D)
 (to FREDERICK)
 DAD, THERE'S SOMEONE HERE
 FOR THE CLERK POSITION
 ARE YOU UP TO THIS?

FREDERICK rallies his spirits.

FREDERICK DOUGLASS
 (with heavy sigh)
 I THINK SO
 SEND HIM IN

CHARLES brings HELEN to FREDERICK.

FREDERICK DOUGLASS (CONT'D)
 (surprised to see an attractive woman)
 OH, HI

FREDERICK recovers from his
 surprise after a moment of awkward
 silence.

I'M FREDERICK DOUGLASS

HELEN PITTS
 HELEN PITTS

FREDERICK DOUGLASS
 IT'S A PLEASURE
 PLEASE SIT

HELEN and FREDERICK shake hands.
 THEY both sit down. The ENSEMBLE
 comes over and observes FREDERICK
 and HELEN.

HELEN PITTS
 I HOPE I'M NOT BOTHERING YOU

FREDERICK DOUGLASS
 NOT AT ALL
 (pause)
 YOU LOOK FAMILIAR

HELEN PITTS
 (coyly, playfully)
 REMEMBER LAST FALL?
 AT MY FATHER'S PARTY?

FREDERICK DOUGLASS
 (excitedly)
 GIDEON PITTS!
 OF COURSE!
 AND AS I RECALL
 YOU LOVE TO DANCE!

HELEN PITTS
 (laughing)
 ALMOST AS MUCH AS YOU!

HELEN hands FREDERICK her resume.
 FREDERICK begins to read.

FREDERICK DOUGLASS
 THIS IS IMPRESSIVE
 LET ME SEE

ENSEMBLE
 GRADUATED COLLEGE!

FREDERICK DOUGLASS
 FROM HOLYOKE INDEED!

ENSEMBLE
 TAUGHT FREEMEN

FREDERICK DOUGLASS
 AT THE HAMPTON INSTITUTE

ENSEMBLE
 WORKED FOR WOMEN'S RIGHTS

FREDERICK DOUGLASS
 A NOBLE PURSUIT!
 (pause, amazed)
 AND YOU WROTE FOR THE ALPHA MAGAZINE!
 (with a sly smile)
 WELL, I CAN SAY ONLY ONE THING
 (dramatic pause)
 WELCOME TO THE TEAM!

HELEN PITTS
 (excited)
 REALLY?

FREDERICK DOUGLASS

OH YES!
AND YOUR FIRST ASSIGNMENT
IS TO JOIN ME FOR THE 21ST ANNIVERSARY
CELEBRATION OF EMANCIPATION
FOR D.C. AT THE
FIRST CONGREGATIONAL CHURCH TONIGHT!

HELEN PITTS

WONDERFUL!

FREDERICK DOUGLASS

IT WILL BE DINNER AND DANCING
AND THEN I'LL SPEAK

HELEN PITTS

I KNEW I WAS GOING TO LIKE THIS JOB!

Laughter.

HELEN PITTS (CONT'D)

I'LL BE SURE TO WEAR MY DANCING SHOES!

FREDERICK DOUGLASS

ME TOO!

THEY both smile. Office changes
into the church. The ENSEMBLE
comes on stage begins to dance.
FREDERICK and HELEN begin to dance
energetically to the waltz.

FREDERICK DOUGLASS (CONT'D)

(smiling)

HELEN, WOULD YOU CARE TO DANCE?

HELEN PITTS

(beaming)

WHY YES, KIND SIR!

HELEN PITTS (CONT'D)

YOU MAY BE OLDER THAN ME
BUT I CAN HARDLY KEEP UP!
BUT AS YOU SAY, "NO STRUGGLE, NO DANCING!"

Laughter.

FREDERICK DOUGLASS

(breathless, to HELEN)

WELL, THAT WAS FUN! BUT NOW IT LOOKS LIKE I'LL HAVE TO SING
FOR MY SUPPER! WISH ME LUCK.

HELEN PITTS

YOU CAN DO IT REVEREND!

Laughter. As the waltz ends
 FREDERICK bows to HELEN and the
 ENSEMBLE applauds them. FREDERICK
 goes to the lectern to speak. The
 ENSEMBLE and HELEN sit on benches
 and listen.

Good evening! And thank you! As your speaker
 tonight I will reflect on where my mission ends
 and where the mission of our rising young
 colored men begins. They have been reared in
 the light of new-born freedom. I represent the
 downfall of slavery, they, the glorious
 triumphs of liberty. Their mission begins where
 my mission ends. The sky of the American Negro
 is dark but not rayless, it is stormy but not
 cheerless. What Abraham Lincoln said in respect
 to the United States is still painfully true:
 The colored people cannot remain half-slave and
 half-free. Until this half and half condition
 is ended, you will have an aggrieved class, and
 this discussion will go on. Until the public
 schools shall cease to be a caste system, this
 discussion will go on.

FREDERICK becomes louder and more
 agitated.

FREDERICK DOUGLASS

Until the colored man's pathway to the ballot
 box is as smooth and safe as for the White
 citizen, this discussion will go on. Until the
 colored man's right to practice in our courts
 and sit upon juries, this discussion will go
 on! Until the courts of this country shall
 grant the colored man a fair trial and a just
 verdict, this discussion will go on! Until the
 trade unions and workshops cease to exclude the
 colored man and prevent his children from
 learning useful trades, this discussion will go
 on! Until the American people shall make
 character and not color the criterion of
 respectability, this discussion will go on!

(pause)

There is but one destiny, it seems to me, left
 for us, and that is to make ourselves a part of
 the American people in every sense of the word.
 Assimilation and not isolation is our true
 policy and natural destiny. Unification for us
 is life, separation is death. Recognize the
 fact that the rights of the humblest citizen
 are as worthy of protection as those of the
 highest, and these problems will be solved. And
 with no class having any cause for complaint or
 grievance, your republic will stand and
 flourish forever.

(MORE)

FREDERICK DOUGLASS (CONT'D)

(pause)

Thank you.

Applause. FREDERICK comes down
from the lectern and greets HELEN.

HELEN PITTS

(animated)

And they say you're washed up! Rubbish!

Laughter.

FREDERICK DOUGLASS

May I walk you home neighbor?

HELEN PITTS

Certainly! And thank you for a wonderful
evening.

FREDERICK DOUGLASS

My pleasure.

THEY reach HELEN'S house.

FREDERICK DOUGLASS (CONT'D)

See you tomorrow.

HELEN PITTS

(smiling)

Good night Reverend Douglass.

A few months later. The church
turns into the D.C. office again.
FREDERICK and HELEN appear to be
having an intimate conversation.
FREDERICK is nervous. No one else
is on stage.

FREDERICK DOUGLASS

(having trouble getting it out)

YOU KNOW, YOU AND I HAVE
SPENT A LOT OF TIME TOGETHER
IN THE LAST FEW MONTHS
AND I WAS WONDERING ABOUT SOMETHING

VERSE 1: I KNOW IT SOUNDS CRAZY
COMIN' FROM ME
I MIGHT BE DREAMIN'
SO TELL ME HONESTLY

I'VE GOT THIS FEELIN'
ABOUT ME AND YOU
I MAY BE OUT OF LINE
SO TELL ME WHAT TO DO

HELEN knows exactly what FREDERICK
is trying to say. SHE teases HIM
as he tries to get it out.

HELEN PITTS

(teasing)

What are you trying to say Frederick?

FREDERICK DOUGLASS

(realizing what HELEN is doing)

You're gonna make me say this aren't you?

HELEN PITTS

(smiling, coyly)

Uh huh..

FREDERICK DOUGLASS

VERSE 2: WE HAVE SO MUCH IN COMMON
LIKE THEATER AND DANCE

HELEN PITTS

That's true...

FREDERICK DOUGLASS

AND HOW YOU ENDED UP HERE
IT CAN'T BE BY CHANCE

HELEN PITTS

(teasing)

Go on...

FREDERICK DOUGLASS

I KNOW I'M SLIGHTLY OLDER
AND I DON'T HAVE A PRAYER
BUT AGE IS JUST A NUMBER
AND I HOPE THAT YOU DON'T CARE

BRIDGE: OH, HOW DID IT COME THIS FAR?

HELEN PITTS

OH, I DON'T KNOW BUT HERE WE ARE

FREDERICK DOUGLASS

OH, SO WHAT WE GONNA DO?

HELEN PITTS

OH, I THINK I KNOW AND SO DO YOU

ENSEMBLE, FREDERICK, HELEN

OH, OH, OH, OH

HELEN PITTS

VERSE 3: YOU'RE SO DAMN TRANSPARENT
I CAN READ YOU LIKE A BOOK
WE'VE BOTH BEEN DANCING 'ROUND THIS
BUT LOOK HOW LONG YOU TOOK

MARIE (CONT'D)

The press had a field day with this racial and family drama. Frederick was publicly shamed by many black critics. The Washington Grit newspaper called the marriage a "national calamity". Helen's family refused to speak to her and was written out of her father's will. Frederick, as well as many of his friends, defended his decision as best they could. But this was the 19th Century and there had never been such an open interracial marriage by such a famous Black man. Upon hearing of Douglass' marriage, his old friend Ottilie Assing, who considered herself to be Frederick's true match, went to the Bois de Boulogne in Paris and swallowed a vial of potassium cyanide. She left Douglass the tidy sum of approximately \$18,000. Despite the constant turmoil the newlyweds sailed to England, France, Italy, Greece, and Egypt for an extended honeymoon. After all this, Frederick might have said, "Watchman, what of the night?"

SCENE 19

CUE #19-DOUGLASS PASSES. Douglass household. HELEN stands at the sink washing dishes. FREDERICK enters. HE appears to be tired.

HELEN PITTS
(cheerfully)

HOW WAS THE CONFERENCE FREDERICK?

FREDERICK DOUGLASS

CONTENTIOUS
EXHAUSTING
AND LOTS OF BICKERING
AND NOT MUCH GETTING DONE
OUR FRIEND SUSAN B. ANTHONY
WAS LEADING THE CHARGE AS USUAL

HELEN PITTS

WELL, IF ANYONE CAN GET THE RIGHT TO VOTE
FOR WOMEN, IT'S SUSAN

FREDERICK comes over to HELEN and gives her a kiss while she continues to do the dishes. SHE gives FREDERICK a glass of water.

HERE, THIS SHOULD HELP
YOU NEED A LITTLE R AND R

HELEN hands him the glass.

FREDERICK DOUGLASS

THANK YOU MY LOVE

HELEN PITTS

MUSIC ALWAYS HELPS
PLAY ME SOMETHING
SOMETHING UPLIFTING

HELEN motions to the violin.

FREDERICK DOUGLASS

EXCELLENT NOTION
HOW ABOUT THIS?

FREDERICK begins to play **Sweet Canaan.**

HELEN PITTS
OH, I LOVE THIS TUNE

HELEN begins to sing along with
FREDERICK'S playing.

HELEN PITTS (CONT'D)
(teasing)

I AM BOUND
I AM BOUND
I AM BOUND
FOR THE KITCHEN
FOR SOME PIE
CAN'T STOP ME IF YOU TRY!

Laughter. Frederick continues
playing.

HELEN PITTS (CONT'D)
WOULD YOU LIKE SOME?

FREDERICK DOUGLASS
NO THANK YOU

HELEN continues washing the dishes
with her back to FREDERICK.
FREDERICK stops playing and grasps
his left arm in pain and sinks to
the floor. HELEN continues to talk
with her back to FREDERICK,
unaware.

HELEN PITTS
STILL, IT TAKES SO LONG
TO GET ANYTHING DONE IN THIS COUNTRY
LOOK HOW LONG IT TOOK FOR SLAVERY
(sarcastically)
AND MORE GOOD NEWS FROM MY FAMILY
THEY STILL REFUSE TO SPEAK TO ME
AND LOVE TO REMIND ME THAT
I AM NO LONGER IN MY FATHER'S WILL
(pause)
AND YOUR CHILDREN WOULD
STILL LIKE TO SEE ME DEAD

HELEN continues talking softly
aimlessly while FREDERICK speaks
rapidly and in a panic, realizing
HE is about to die.

FREDERICK DOUGLASS

No, not now! Not now, I'm not done! I won't be done 'til hate is dead and gone, dead and gone.

Who will speak for the suffering and dead.

God calls me to the battle, I must do what he requires! I'm a grateful son for all the lord has done but the battle's just begun. Answer the call! Freedom for all! No more life down on our knees, we used to be slaves but not today.

Not today, there's so much more to do and Helen, she needs me, I can't leave her now,

Lord you called for me, why take me now?

I feel it, answer the call, I see all those souls we lost along the way, my sweet ANNA MURRAY, little Annie, Fred Jr. My mother. Not today. Please lord not today.

HELEN PITTS (CONT'D)

You know, I was thinking about our honeymoon remember how went to Egypt and saw the pyramids that was wonderful and then we went to Europe, the music and the wonderful food, it was the trip of a lifetime, oh I was so happy we could do this together, I'm just sorry it all had to come an end so quickly but a full month was good, we had a wonderful time and didn't have to worry about anything and the fact there's no racism at all in Europe, and uh it was a little hard to come back to all this and uh it was nice to come home though, still there is work to be done and I know you and I have things to do but I'd like to do another trip, wouldn't like to do that too? Oh, it would be wonderful. This time I think we should go someplace even more exotic, maybe the South Pacific or Samoa. Or New Zealand, that would be an amazing adventure.

HELEN finally sees FREDERICK on the floor as he becomes unconscious. HELEN rushes to his side. SHE holds FREDERICK in her arms. SHE wails in profound dolor.

HELEN PITTS (CONT'D)

(in a panic, moaning in pain)

FREDERICK! FREDERICK!

OH DON'T YOU LEAVE ME NOW

OH DON'T YOU LEAVE ME ALL ALONE

TO FACE THIS BY MYSELF

(barely able to speak now)

NO, NOT NOW. PLEASE. OH, PLEASE

FREDERICK! FREDERICK!

OH...

HELEN continues to softly plead with FREDERICK incoherently. ANNA and ANNIE slowly walk on stage holding hands. THEY approach HELEN and FREDERICK.

HELEN sees them approaching and holds FREDERICK more tightly in a protective manner.

HELEN PITTS (CONT'D)
(to ANNA, pleading)

NO, HE BELONGS TO ME
PLEASE

ANNA MURRAY
HE BELONGS TO THE AGES NOW

HELEN buries her face in
FREDERICK'S chest.

HELEN PITTS
(in a pitiful voice)

NO...

ANNA MURRAY
(tenderly)
YOU AND I ARE LUCKY WOMEN
WE BOTH LOVE THE SAME PRECIOUS MAN

YOUNG ANNIE
I LOVE DADDY TOO
(proudly)
HE PLAYS THE VIOLIN FOR ME

ANNA tenderly kisses YOUNG ANNIE
on her head.

ANNA MURRAY
GO GET YOUR FATHER

YOUNG ANNIE gently approaches FREDERICK and takes his hand. FREDERICK slowly comes alive. HELEN has trouble letting him go. YOUNG ANNIE leads him to center stage. ANNA turns to HELEN and takes her hand. ANNA, YOUNG ANNIE, and HELEN stand behind FREDERICK hand in hand. The ENSEMBLE and all cast members enter quietly and form a semi-circle behind ANNA, YOUNG ANNIE, and HELEN. GARRISON steps forward and joins FREDERICK. The ENSEMBLE and everyone else hums along to the tune of "SWEET CANAAN."

WILLIAM LLOYD GARRISON
The Lion of Freedom. The Sage of Anacostia. Old Man Eloquent. The most photographed person in America.

(MORE)

WILLIAM LLOYD GARRISON (CONT'D)

And the most famous Black man in the world
has passed away

JOHN steps forward and joins
FREDERICK.

JOHN

The news spread quickly. The outpouring of
grief was everywhere, except of course for the
South. The Senate adjourned that day out of
respect, over the bitter opposition by the
South.

MARIE steps forward and joins
FREDERICK.

MARIE

Thousands of both races viewed the casket at
the Metropolitan AME church. The 4 hour service
was attended by both the famous and ordinary.
Even the Auld family sent flowers!

HANDY steps forward and joins
FREDERICK.

HANDY

The casket was taken through Washington by 150
Black Veterans and then by train to New York
where Douglass laid in state where both Lincoln
and Grant had been.

CHLOE steps forward and joins
FREDERICK.

CHLOE

Then on to Rochester where schools and
businesses closed in his honor. Huge crowds
gathered upon his arrival. He was laid to rest
next to the grave of his daughter Annie.

BETTY steps forward and joins
FREDERICK.

BETTY

The Northern Press compared him to Goethe,
Schiller, Emerson, and Victor Hugo. Despite all
the adulation and heartfelt grief, there were
detractors. The New York Times claimed he was
brilliant only because he was half-white! The
Southern Press vilified him as an enemy of the
South, a miserable half-breed who had the
audacity to marry a White woman.

MOLLIE steps forward and joins
FREDERICK.

MOLLIE

Frederick Douglass was not really gone, he was just dead. His legacy inspired the next generation of Black activists and politicians, especially Booker T. Washington, W.E.B. Du Bois, and Ida B. Wells.

FREDERICK DOUGLASS

I HAD A GOOD RUN
I GOT THINGS DONE
BUT FOR ME CHANGE WAS ALWAYS TOO SLOW
SLAVERY'S STILL AROUND
IT JUST WENT UNDERGROUND
THERE ARE THOSE WHO WON'T LET IT GO

I HAVE NO REGRETS
BUT THE BATTLE'S NOT OVER YET
I PASS THE TORCH ON TO YOU
YOU DON'T ASK, YOU DEMAND
DON'T WAIT, TAKE A STAND
WITH THE LORD'S HELP I KNOW YOU'LL COME THROUGH

VERSE 1: ALL OF THE SOULS THAT LIVE UPON THIS EARTH
GOD GAVE A VOICE AND YOU MUST BE HEARD
WE HAVE TO BE THE CHANGE WE WANT TO SEE
NO STRUGGLE NO PROGRESS
WE MUST ALL BE FREE

ENSEMBLE WOMEN

VERSE 2: WEARY OF HATE IN A WORLD GONE MAD
SPEED US ALONG DOWN A DIFFERENT PATH
IN FREDERICK'S NAME
WE WILL BREAK THE CHAINS
WORLD AS ONE SING THE SAME REFRAIN

EVERYONE claps along.

EVERYONE

VERSE 3: DRIVE OUT THE DARK WITH LOVE AND LIGHT
SING OF A WORLD WE CAN ALL UNITE
AS ONE WE ARE STRONG
OUR STRENGTH IS OUR SONG
WORLD AS ONE WHERE WE ALL BELONG

CHORUS: THE SUN WILL RISE
AND CHANGE WILL COME
IT TAKES US ALL
TO GET IT DONE
RAGE AGAINST THE NIGHT
RAGE AGAINST THE NIGHT
SO STAND AGAINST THE NIGHT
THE DYING OF ALL THE LIGHT
RAGE AGAINST THE NIGHT!
RAGE AGAINST THE NIGHT!

ANNA MURRAY
AND WHO SHOWED US THE WAY?

YOUNG ANNIE
(proudly)

I KNOW!

YOUNG ANNIE goes quickly to her
grandfather's side and gives him a
hug. SHE raises FREDERICK'S hand
high on the last final chord.
FREDERICK smiles.

EVERYONE
THE LION OF FREEDOM!

THE END