

Making of America
Edited 5/10

Band and Harvey are onstage. Enter Allen carrying a notepad and pencil.

Allen: Still here, Harvey? I thought you'd be finished with your rehearsal by now. I won't delay you. I'm trying to put together some sort of program for the 1873 season—perhaps a musical play of some kind—something different that will pique our audience's interest. But for the life of me I cannot seem to come up with an appropriate subject.

Enter Callie carrying a "journal", out of Allen's sight line. She overhears Allen.

Allen: *(To Harvey)* Any good ideas come to mind?

Harvey shrugs and shakes his head.

Callie: *(Walks up behind Allen and looks over his shoulder)* How about something "American"?

Allen:*(Startled)* What? Who? *(Turns to Callie)* Callie, my dear. You nearly startled me into next week. What was that you said?

Callie: How about using this great country of ours as the subject for your new program?

Allen: What do you mean?

Callie: I was just looking through the travel journal we kept when we rode the new Transcontinental Railroad out west to San Francisco last year.

Allen: That was quite a journey, wasn't it? I still think California would be wonderful place for us to retire.

Callie: We'll see, Allen. It's an awfully long way from our family here in New York.

(Allen begins to argue the point with her but she cuts him off)

Callie: But...back to your program. As we rolled through the countryside, I remember we talked a great deal about all the ways our nation is growing and changing. So, why not do a program that showcases some of the things that drive these United States toward greatness?

Allen: Like what for example?

Callie: Why not start with the reason the first settlers came here from Europe—religious freedom?

Allen: Hmmm...yes, it's always good to start with a hymn. Something familiar. (*He considers for a moment*) Harvey, do we have an arrangement of (Chester or The Church's One Foundation)?

Harvey nods.

CUE: CHESTER (Band only)

Allen: The opportunity to worship freely is certainly one of the reasons people came here but they also came for the land. I recall my own boyhood in England. It seemed there wasn't a square inch of ground that was not under cultivation or cobblestone. Here, so much of the land is green and untouched. It's no wonder people come to the New World at a gallop! (*He jots down the title in his notebook*)

CUE: NEW WORLD GALOP (Band only)

Callie: We ARE a nation of immigrants, that's for sure. So many people from so many places with so many different ideas of what this nation should be. It's a wonder that we don't have more conflict than we do.

Allen: This country has certainly seen its share, though—and will again, I'm afraid. Take that John Brown fellow, for example. He was appalled by the idea that one race of men would think it proper to enslave another.

Callie: Yes, his motives were right but the violent raid he led on Harper's Ferry started a war that nearly tore this country apart.

Allen: And he was hanged for treason because of it. But I give him credit for having the courage to act on his convictions.

CUE: BATTLE HYMN (JOHN BROWN'S BODY) (March version w/vocal)

Callie: All I have to say is thank Heavens for the soldiers who fought to preserve these United States. You really should honor them in your program. Perhaps Laura Keene would be willing to come and sing Mr. William Withers' song. You know, the one she was supposed to sing for Mr. Lincoln on that horrible night in Ford's theatre.

Allen: Oh yes, Honor to Our Soldiers. An excellent idea, my dear. I have Mrs. Keene's card in my office. Jot that down, will you, and remind me to write a note to her.

Callie points to HIS pad and pencil. He catches on and writes HIMSELF a note.

Allen: Of course, if she is not available, my favorite soprano could always sing it. (*He smiles at Callie*)

Callie: Only if you join me.

CUE: HONOR TO OUR SOLDIERS (Vocal soprano and tenor)

Allen: (*Jotting the title in his notebook*) Yes, we'll definitely use that piece in our program, with or without Mrs. Keene. (*He gives her an expectant grin. Callie waves him off.*) So where shall we go from there?

Callie: (*Looking through her journal*) Let's see...we took the Pittsburgh River Railroad from Harrisburg to Chicago. I remember thinking that I'd never before seen so much level ground. The wheat fields seemed to go on forever; like a golden ocean. (*She pauses to reflect then goes on*) Do you remember the little quartet that was playing in the station when we stopped in Valparaiso, Indiana? What was that charming tune they played for us?

Allen: That's the Indiana Polka. I asked them to send me a copy and we had it arranged for the band.

CUE: INDIANA POLKA (Band only)

Allen: (*Again, jotting in his notebook*) Yes, yes. That will work very nicely. It gives one a feeling of the industriousness of our Midwestern citizens.

Callie: (*Leafing through her journal*) Hmm....then we took the Chicago, Burlington and Quincy line into Omaha.

Allen: Ah ha! A railroad tune. Splendid idea. We have an arrangement of a quick step that honors that very train line.

CUE: C, B AND Q Q.S. (Band only)

Callie: Omaha. What a city!

Allen: The largest in the great state of Nebraska, I'm told.

Callie: (*Referring to her journal*) I wrote down here that they call it "the Gateway to the West". And no wonder! Walking down Jobbers Canyon, with all its warehouses and outfitting companies, it seemed there wasn't one thing a homesteader might need that wasn't available there.

Allen: For double the price offered by the stores in Chicago. And do you remember the stockyards?

Callie: (*She nods in agreement*) I've never seen—nor smelled—so many cattle in all my life!

Allen: The cowboy life! I've always thought that if I were not a musician, I would like to have been a cowboy. Wide open spaces. Just me and my horse. Out on the range.

Callie: Allen--horses make you sneeze.

Allen: (*A bit sheepishly*) True enough...but a good cowboy song always wins the hearts of the ladies.

Callie: How about I Ride an Old Paint?

CUE: I Ride an Old Paint (Vocal)

Callie: That should fit into the program very nicely even though I understand that the cowboy life isn't what is used to be. Most of those cattle come in on the railroad these days. The beef roast we had for Sunday dinner probably walked into the Omaha stockyard from a rail car.

Allen agrees.

Callie: (*Consulting her journal once more*) In Omaha, we boarded the Union Pacific and headed west across the plains. What a vast country. I can only imagine what it was like to travel there before the railroad was completed.

Allen: It is beautiful.

Callie: (*Referring again to her journal*) I wrote here in our journal that the Territories were so wild and yet so peaceful.

Allen: Wild, yes, but not so peaceful. It's a harsh land, my dear, and that makes people harsh with each other.

Callie: It's such a huge place that you'd think there would be room enough for everyone to do as they pleased.

Allen: You'd think so, but it seems there's always a fight out there. Between the cattlemen and the sheep herders. Between the farmers and the ranchers. Between the homesteaders and the Indians. I read recently that the government has sent Lieutenant Colonel Custer and the 7th Cavalry into the Dakota Territory to quiet the Sioux uprising there.

Callie: Let us hope that he's successful this time, with as little bloodshed as possible. You met Mr. Custer once, didn't you?

Allen: When he came to New York after the War Between the States. He was exploring some opportunities in the mining business as I recall. He and his wife attended one of our Central Park concerts. We played Gary Owen that evening and Colonel Custer strode up to the stage afterward to thank us. Seems that's his favorite tune.

Callie: Why don't you include it in your program? Perhaps it will help speed the 7th Cavalry on its journey.

CUE: GARY OWEN (Band only)

Callie: (*Consults her journal*) Let's see...we stopped in Utah Territory to visit the Great Salt Lake and someone told us that the lake is twice as salty as any of the world's oceans. Do you remember how we floated in the water with no effort at all?

Allen: What I remember is the lovely bathing costume you wore that day.

Callie: Oh, Allen. (*She is clearly flattered that he remembers. Then, getting back to business...*) We were working on your program...

Allen: Yes, yes. As I recall we changed trains in Ogden to ride the Central Pacific across the Divide and into Sacramento. (*He has an idea for the program*) Now, there's another idea for our program. Think of all the miners who traveled through there on their way to the California gold fields. Why, Sutter's Mill is less than 40 miles from Sacramento.

Callie: Oh yes. I remember seeing a string of miners lined up in front of the assayer's office waiting to sell their gold. One of them sat down on the steps and started singing Darling Clementine and all the others joined in.

CUE: CLEMENTINE (Vocal—tenor and soprano sing verses, and audience joins for chorus)

Allen: Those miners were a ragged but enthusiastic chorus, weren't they? (*Clearly he includes the audience in this statement*)

Callie: By the time our train finally rolled into San Francisco, I was feeling a bit ragged too.

Allen: A week on a train will do that to a person, my dear. Of course, if we were to RETIRE in California...

Callie gives him a "warning" look. Allen decides to let it go for now.

Allen: (*Continuing*) I must admit, I was never before so glad to see the ocean—even an unfamiliar one.

Callie: Well then, I think that Columbia Gem of the Ocean, might be a good finish to your program. We have an arrangement of that, don't we Harvey?

Harvey flips through his book and finds the score. He lets her know that he's found it and cues the band to play)

CUE: Red, White and Blue (Band only)

Allen looks over the list of music he's jotted down throughout their discussion.

Allen: I'm beginning to see a pattern here, Callie. There seem to be 2 things that drive this nation forward: the land and the opportunities it offers.

Callie: They ARE remarkable gifts for all our people to share. The problem is there always seems to be fight over how those gifts should be used.

Allen: But without that conflict, there would be no progress, my dear. And progress is the key to the greatness of these United States.

CUE: America (the Beautiful) (Band only)

Callie and Allen exit, still chatting in pantomime about the new program.