

STEEL HAMMER

Directed by Anne Bogart
Music and lyrics by Julia Wolfe
Original text by Kia Corthron, Will Power,
Carl Hancock Rux and Regina Taylor
Performed and created by SITI Company
Calling Script

Updated: Wednesday, October 14, 2015

Steel Hammer
Top of show

LX 1- House

Ashley
Mark
Emily
Vicky
Molly
David
Katie
Robert
Ken

LX 10-Anticipate Barney step onto drum (Leg up, Barney puts feet together before stepping onto drum)

(SQ 34- Top of *Some Say*)

Steel Hammer

Some Say

Time	Measure/Lyric	Lights
2	(1) Some say he's from	LX11- anticipate Barney's 1st step
10	(6) Some say he	LX 12- B stops DSC
19	(11) Some say he's from	
28	(16) Some say he	LX 12.5- on music before P hits deck (:30)
	(20) Some say he's from	
36	(24) Some say	
53	(28) Some say he	
58	(32) Say he	LX 13- B,P,A hammer (1:00)
105	(36) Some say he	LX 14- next hammer hit (1:06)
111	(39) Say he	
117	(42) He	
123	(45) He	
130	(48) He	
134	(51) Some say he	LX 15- on hammer gesutre (1:40)
137	(53) Some say he	
147	(58) Some say he	
153	(61) Some say	
157	(64) Say	LX 17- when ladies touch E. Leg out (1:59)
203	(68) Some say he	SB LX 18-19.5
208	(71) Some say he's from	
214	(74) Some say	
221	(77) Say	LX 18- P/A arms up (2:26)
225	(80) Some say he	LX 18.5- when they stand before X
229	(82) Some say	LX 19- first arms up
232	(84) Some say	
235	(86) Some say	LX 19.5- B hammers down (bump 2:40)
238	(87) Some say	
242	(89) Some say he's from some say	
248	(93) Some say he's from	
257	(98) Some say he's from	LX 20- top of cross to C for A falls (3:04)
303	(101) Some say	
306	(102) Some say he's from	LX 21- P falls to ground
315	(107) Some say	LX 22- E falls to ground
	(108) Some say he's from	
320	(110) Some say he's from	
326	(113) Some say he's from	
332	(117) Some say he's from	LX 24- All X to DSL (turn?)
333	(120) Some say he	LX 25- when move begins
340	(122) Some say he	LX 26- Anticipate split to postion
343	(124) Some say he	LX 27- on spin before hand reach out

Steel Hammer

Some Say

Time	Measure/Lyric	Lights
354	(130) Some say he's from (131) Some say he	LX 28- promenade begins (3:53)
359	(133) Some say he's from (134) Some say he (136) Some say he (137) Say he (130) Some say he's from (131) Some say he (133) Some say he's from (134) Some say he (136) Some say he (137) Say he (138) Some say (139) Some say he (141) Some say	LX 30- 1st hammer inside circle (4:15)
428	(143) Some say he	LX 31- cross to center (4:30)
430	(145) Some say he	LX 32- hammer out (4:39)
443	(159) He (167) He	
455	(174) He (181) He (188) He (194) He (199) He (207) He (215) He (225) He (235) He (240) He (246) He (250) He (253) He (258) He (261) He (263) He (264) He (265) He (266) He (267) He (268) He (269) He	LX 33- move away from center (4:54) SB LX 34-41.5 LX 34- P enters LX 34.5- P exits (arms up) LX 35- GM enters LX 35.5- GM exits LX 36- S enters LX 36.5- S exits LX 37- A enters LX 37.5- A exits LX 38- B enters LX 38.5- B exits (1st knee down) LX 40- E enters LX 41- E final hammer (arms up 6:51) LX 41.5- E leaves circle

Steel Hammer

Some Say

Time Measure/Lyric

Lights

(270) He

(271) He

(272) He

(273) He He

(274) He

(275) He He

(276) He

(272) He

(273) He He

(274) He

(275) He He

(276) He

(277) He He He

(278) He

(279) He He He

(280) He He

(281) He He He

(282) He He He

(283) He He

(284) He He He

(285) He He

(286) He

(280) He He

(281) He He He

(282) He He He

(283) He He

(284) He He He

(285) He He

(286) He

(289) He

(291) He

(293) He

(295) He

(289) He

(291) He

(293) He

(295) He

(298) He

(299) He

(301) He

(304) He

LX 42- X toface DSR- E almost at C (7:15)
adding in sandpaper

LX 45- A begins to move (7:40)

LX 46- GM begins to move (7:46)

LX 47- B begins to move (7:52)

LX 48- S X to center (7:57)

LX 49- P X US. Includes look at C
beginning of walk (8:12)

LX 52- P breaks, walks UUSL
(shoot for first hammer sound)

24 Hammers total

LX 53- A hands E to jacket (8:43)

LX 58- E has hammer, turns almost
facing DS, about to lift it up. (9:22)

Steel Hammer

Some Say

Time Measure/Lyric

Lights

(306) He

(308) He

(309) He

(312) He

(314) He

(316) He

(317) He

(318) He

(319) He

LX 71- Last hammer (9:44)

[Carnival music. JOHN HENRY, large man of inordinate strength, driving HIS large steel hammer. As it is very heavy, every swing will require excessive effort, the clangs well spaced between each other, and loud.

A few feet away, on either side and slightly downstage of JOHN HENRY, are SANDERS and GRAHAM. On the other side of SANDERS is COX. The illusion of a tent show audience observing THEM. Unless otherwise indicated, SANDERS and GRAHAM address the audience.]

SANDERS

[Grinning at JOHN HENRY, admiring:] Steel driver!

GRAHAM

"John Henry," 19th Century folksong. To give you an idea of the popularity, go to iTunes: five hundred recordings.

SANDERS

Then they got tired and wrote "Less relevant items are not displayed."

GRAHAM

Countless versions.

COX

Almost all referencing death off the bat: first stanza.

SANDERS

~~I had to do some convincing. Board of Directors: What the hell's Cliff Sanders, CEO of John Henry Sporting Goods doing at some damn tent show contest? My subordinates weren't so shocked. They know Boss likes to tell a story.~~

GRAHAM

In American folklore we have our fictional Paul Bunyan, Pecos Bill, and the tall tales surrounding real figures: Johnny Appleseed, Calamity Jane. All white. John Henry stands alone as a black legend. For us *all*.

(SQ 78- hammer hit)

SANDERS

~~John Henry Sporting Goods is a benevolent establishment, we win? Every penny going as a grant to fund Ms. Chloe Graham from the folklore museum in her research endeavors, Ms. Graham assisting me in the storytelling.~~

GRAHAM

~~Also assisting is Aisha Cox, an actress and university professor specializing in African-American history, theatre, labor studies, music theory, contemporary African literature, Swahili,~~

SANDERS

We consider this a very important tribute to African American culture.

GRAHAM

*[Sings:] This old hammer
Killed John Henry
Killed my brother
Can't kill me.*

SANDERS

~~Another very important tribute is our annual Martin Luther King Day sale. Doors open 7-AM!~~

GRAHAM

*Or, [Sings:] John Henry was a little bitty baby
Sittin on his mama's knee
He picked up a hammer and a little piece of steel
Said,*

[JOHN HENRY joins in here without looking at GRAHAM or interrupting HIS work. SHE turns to HIM, surprised by HIS participation, delighted.]

GRAHAM and JOHN HENRY

*Hammer's gonna be the death of me
Lawd Lawd
Hammer's gonna be the death of me.*

COX

Or [chants:] This ole hammer, mos too heavy

COX and JOHN HENRY

Huh. [Should coincide with JOHN HENRY's hammer coming down.]

COX

Killed John Henry, killed him dead.

COX and JOHN HENRY

Huh.

SANDERS

The way to start is to start at the start. John Henry put his mama to conniptions bein born, he pop out lookin like a toddler, lookin ready to walk. John Henry, black as coal, born in the heat a the heart a Dixie.

GRAHAM

*[Sings:] Some say he's from Georgia
Some say he's from Alabam*

(SQ 94)
LX 84

[Suddenly music out, lights out except for the light on JOHN HENRY, who has stopped working, has turned to the audience.]

JOHN HENRY

Elizabeth City, New Jersey. But in Virginia I'm a prisoner. Convict, what I'm guilty of? Stealin from Wiseman's Grocery *they* claim, but they got a math problem: If the law say twenty dollars the minimum for gran larceny, and *everything* in Wiseman's store 'cludin the two big ole hogs out back sum up to *fifty* dollars, how the hell I carry out half the merchandise on my back, broad daylight with the proprietor settin right there? So they make up some'un, rename it all "housebreakin," *now* I'm a felon.

LX 85- E X
DS @ C

LX 85.5- E
X US @ C

GRAHAM

*[Sings:] But it's wrote on the rock at the Big Ben Tunnel
That he's an East Virginia Man,*

(SQ 96)
LX 86
Hammer hit
visual

JOHN HENRY

Ten years.

LX 87

[Back to carnival music, general light, JOHN HENRY swinging HIS hammer.]

SANDERS

So big little John Henry grows up to be a giant of a man. And while he's growing so's somethin else: the railroad.

GRAHAM

Track was being laid for the Chesapeake and Ohio, tie by tie, rail by rail.

SANDERS

Originating in Richmond with nothin between it and the Ohio River – cept a few mountains.

GRAHAM

Hilly land had to be flattened, mountains tunneled through.

SANDERS

The men hammered.

(SQ 105- visual
hammer hit)

[JOHN HENRY's hammer clangs.]

SANDERS •

Drivin stakes into the rock, or the mountain, and then fill in the holes they made: dynamite.

GRAHAM

The extreme manual labor explains why versions of the folksong have been adapted by construction crews. By prison crews.

COX

Not guilty.

*[The music suddenly goes out as GRAHAM and SANDERS turn to COX.
JOHN HENRY stops working, not looking at THEM, but listening.]*

GRAHAM

Again?

COX

I don't believe he committed any crime. The "black codes," suddenly *vagrancy's* against the law – a black looking for work and can't find it; suddenly it's illegal to tout an *[fingers the quote marks:]* "air of satisfaction" and you know damn well to which race *that* Dixie mandate was directed right after the Civil War, right at the start of Reconstruction.

GRAHAM

[To audience:] Reconstruction: a federal effort to level the racial playing field. For a little while. *[To COX:]* Sure, there was a backlash, but you're talking about the *real* John Henry. I appreciate that.

COX

Slavery just declared over, the Cotton Belt knew how to bring back chattel labor. Fill the prisons with black. So here come John Henry, to *them* some Yankee uppity come South, take advantage of post war Reconstruction.

GRAHAM

Aisha, this is *not* about the real John Henry.

JOHN HENRY

Reconstruction put a few black men in the Congress.

GRAHAM

This is about folklore, we're here to tell the story of John Henry the *legend*.

JOHN HENRY

And Reconstruction put a slew a black men in the penitentiary.

[JOHN HENRY starts swinging HIS hammer again, cueing the return of the carnival music and festive atmosphere.]

SANDERS

Big John Henry grows up to marry a sweet little lady named Polly Ann.

GRAHAM

Or Lucy, or Julie Ann, depending on the rendition.

SANDERS

John Henry loved him some Polly Ann and Polly Ann loved her some John Henry.
Loyal.

GRAHAM

In *some* versions. In others –

COX (as POLLY ANN)

*[Sings:] John Henry had a little woman
Just as pretty as she could be
They's just one objection I's got to her
She want every man she see*

SANDERS

Now John Henry was a big man, *powerful* man, just what the railroad ordered. Doggin track faster n any other trackliner, only one other ever had the nerve to challenge him and ten minutes later that challenger draggin home to his woman, her whuppin him with a broomstick cuz he say his paycheck gone, restin easy in John Henry's hip pocket.

[Sudden loud sound of a steam drill. ALL, including JOHN HENRY, look offstage in the direction of the sound. ALL in awe.]

GRAHAM

Then came along the steam engine.

SANDERS

[Distaste.] "Progress," they called it.

GRAHAM

Various mechanized drills came to be developed at this time.

SANDERS

Their primary motivation bein speed, mimickin the labor a many men in minimal minutes. But the clunky machines could never match the precision a two workers on their own, the hammer man swingin the sledgehammer down on the chisel,

SB
LX 104
(SQ 129)
(SQ 132)
LX 105

LX 104- B x to E

(SQ 129- visual. Hammer hit)

[JOHN HENRY's hammer clangs down hard.]

SANDERS (cont'd)

the shaker turnin the drill.

(SQ 132)
LX 105

[As GRAHAM starts speaking, JOHN HENRY takes interest, stops work to look up and listen to HER:]

GRAHAM

In one version Captain Tommy, dubbed *[fingers the quote marks:]* "the whitest man on earth," loved John Henry like a son and told him he'd bet the white man running the steam drill that John Henry could drill faster.

COX

John Henry replied to Captain Tommy with "lightnin in his eye,"

[JOHN HENRY now starts to take on the character in the story.]

JOHN HENRY

*[Playing the part, billowing with pride, sings:] "Cap'n, bet yo lass red cent on me
Fo I'll beat it to the bottom or I'll die -*

JOHN HENRY, COX, GRAHAM and SANDERS

[All grinning to the audience and singing:] Lawd, Lawd

JOHN HENRY

[Sings:] I'll beat it to the bottom or I'll die.

SANDERS

They faced each other. John Henry on the ground, the White Man perched high up on his whale of a drill, the only time a man had ever looked down to John Henry. *[JOHN HENRY looking up at the imaginary steam drill.]* Well John Henry kissed his hammer *[JOHN HENRY does]*, and the White Man turned on the steam *[sound of machine turning on]*.

(SQ 139)
LX 108- on GM visual

GRAHAM

[Sings:] Then the White Man tole John Henry,

SANDERS

[To GRAHAM, worry:] Don't sing that part.

GRAHAM

[Sings:] "Niggah, damn yo soul"

SANDERS

I said stop singing!

GRAHAM

[To SANDERS:] I'm not changing the words to sanitize it, make it palatable. I'm not appeasing your white guilt.

COX

*[Pumping HERself up like the cocksure White Man, sings:] "You might beat this
steamin drill a mine
When the rocks in the mountain turn to gold"*

SB
(SQ 148)
LX 112

COX, GRAHAM and SANDERS

[Singing:] Lawd, Lawd

*[SANDERS had moved into JOHN HENRY's space and stands on something
(a block?) that raises HIM above JOHN HENRY. Now HE takes on the
persona of The White Man.]*

SANDERS

[Sings:] "When the rocks in the mountains turn to gold."

After B's gesture/
whistle
(SQ 148)
LX 112

[Now all sound goes out, and JOHN HENRY and SANDERS as The White Man stare at each other. SANDERS' face still expresses arrogance. JOHN HENRY's countenance is more complex. It should not be only anger: also fear, confusion – the consequences for humiliating a white man could be dire. The silence goes on a long time. Then suddenly GRAHAM, HER body language indicating SHE is acting in some "official" capacity, whistles

through HER teeth, signaling the start of the race. SANDERS will physicalize driving the steam drill while JOHN HENRY hammers faster and harder than HE has during the entire play. As soon as the race begins COX and GRAHAM start hooting and hollering, and sound returns: music (different than before), crowds, chaos. The steam drill pulls ahead, then JOHN HENRY, then the steam drill, then JOHN HENRY, then JOHN HENRY, then JOHN HENRY – and at some point the race is suddenly over, signaled by the screaming and cheering of COX and GRAHAM (and the crowd sound), by SANDERS' White Man's shock and fury, and by JOHN HENRY's exhausted collapse. It is clear that JOHN HENRY is the victor. As JOHN HENRY's condition gradually dawns upon the onlookers – crawling, clutching HIS chest – COX, who has now morphed into Polly Ann, races screaming to HIM, holds HIM. SANDERS from HIS perch, back to being the storyteller, turns to the audience.]

LX 114-
chairs begin
to move

LX 116-
when GM
get off chair
on drum

(SQ 153)

LX 118- Visual E's arms up,
anticipate win

SANDERS

*[Sings softly:] John Henry had a little woman
Her name was Polly Ann
He hugged and kissed her just before he died
Saying,*

LX 120- P set at C

JOHN HENRY

[Very weak, speaks rather than sings:] "Polly, do the very best you can."

[JOHN HENRY dies. It should not be corny/cartoon, but not too real either.]

SANDERS

Well Polly Ann wept her little heart out. [COX mimes this (no sound).] But in another version,

GRAHAM

[Grins:] This is my favorite part.

LX 122

SANDERS

*[Sings, belts it out jauntily:] She walked out to those tracks [COX as Polly Ann does]
Picked up John Henry's hammer [COX as Polly Ann does]*

GRAHAM and SANDERS

*[Singing:] Polly drove steel like a man [COX as Polly Ann does, powerfully]
Lawd, Lawd
Polly drove steel like a man.*

[During the following verse COX will leave the hammer to walk downstage and join GRAHAM and SANDERS. JOHN HENRY's body is now hidden behind THEM.]

GRAHAM, SANDERS and COX

*[Singing:] Well every, every Monday morning
When a bluebird he began to sing
You could hear John Henry from a mile or more
You could hear John Henry's hammer ring
Lawd, Lawd*

LX 130
(SQ 165- rolls.
Visual E stands
up)

[On the second "Lawd" a thunderous hammer clang, sound-enhanced with reverberations. GRAHAM, SANDERS and COX, startled, jump out of the way and turn around, seeing that JOHN HENRY has stood and brought the hammer down. JOHN HENRY turns to the audience. Though HE will speak of HIMself in third person, HE should not be completely emotionally distant.]

LX 132- E
steps out of
C light

JOHN HENRY

After the war, nineteen-year-old John Williams Henry traveled down to the Reconstruction South looking for work. Accused of petty theft, the charge trumped Up to housebreaking and larceny, he was sentenced to a decade in the Virginia Penitentiary. At twenty-one years of age John Henry was farmed out to the Chesapeake and Ohio Railroad. He was five feet one and one-quarter inches tall.

LX 133- E 1
½ steps
from edge of
drum

(SQ 168)

[JOHN HENRY seems to shrink before the audience's eyes. This may take a few seconds. When HE is finished:]

JOHN HENRY

The perfect height for tunnel work.

[Small John Henry starts swinging the hammer. HE seems much weaker, exhausted.]

SANDERS

The *legend* of John Henry, the strongman, endured and revised itself into a thousand incarnations.

GRAHAM

American communist posters during the Depression adopted his muscled workingman image.

COX

In the comics the black steel-driving man transformed into the white man of steel: Superman.

GRAHAM

[Moved by the story:] But the folklore John Henry, the bigger-than-life man born to drive steel and to die by it, his heart giving out at the end of the greatest race: Man Triumphs Over Machine.

COX

Gave his death a poetic quality.

GRAHAM

[Sensing light sarcasm from COX, GRAHAM turns to HER, defensively:] Yes, it did.

COX

When in truth he *did* die on the job but what probably killed him like most all of the other tunnel workers, overwhelmingly black men in their young twenties, were the tiny rock bits thick in the air of the caves they created, taking occupation of their lungs.

LX 134

GRAHAM

Silicosis.

LX 136- visual, E
steps onto drum

SANDERS

No. Air.

SB LX 137

JOHN HENRY

I WAS BORN AND RAISED FREE! THEN COME SOUTH, THE LAW MAKE ME A SLAVE!

LX 137- call
before he speaks

[This outburst catapults JOHN HENRY into an uncontrollable coughing fit. COX, SANDERS and GRAHAM turn to HIM, and lights slowly fade on THEM while brightening on HIM. JOHN HENRY's coughing becomes unbearable, morphing into a horrible wheezing. As HE seems desperately struggling for oxygen, there is a blackout with the terrible wheezing uninterrupted, going on, and on, and on till suddenly: nothing.]

end

(SQ 184)
LX 138- Barney steps on
drum. Anticipate.

SB LX 139

LX 148- Quartet. All 4 turn to left (1:00)
LX 149- All 4 turn right (1:04)

Time	Measure/Lyric	Lights
	(36) ssee	
	(37) ee	
	(38) ee	
	(39) Georgia Georgia Georgia Georgia	LX 149.5- circles begin
	(40) Georgia Georgia Georgia Georgia	
	(41) Georgia Georgia Georgia Georgia	
(1:27)	(42) Georgia Georgia Columbus O	LX 149.7- Ladies X to center
	(43) hioo	
	(44) oo	
	Georgia Georgia Georgia Georgia	
	(45) oo	
	Georgia Georgia Georgia Georgia	
	(46) oo	
	Georgia Georgia Georgia Georgia	
(1:37)	(47) Ohio	
	(48) Georgia Georgia Georgia Georgia	
	(49) Georgia Georgia Georgia Georgia	
	(50) Georgia Georgia Columbus O	
	(51) hioo	
	(52) Georgia Georgia Georgia Georgia	
	oo	
	(53) Georgia Georgia Georgia Georgia	
	oo	
(1:52)	(54) Georgia Ohio	
	(55) oo	
	(56) Georgia Georgia Georgia	
	oo	
	(57) Georgia Georgia Georgia Georgia	
	oo	
	(58) Georgia Georgia Georgia Georgia	
	(59) aa	
(2:00)	Columbus Ohio	LX 150- Barney's solo
	(60) aa	
	oo	
	Ohio Ohio	
	(61) oo	
	Ohio Ohio	
(2:05)	(62) Tennessee	LX 151- "Tennessee"
	Ohio Ohio	
	(63) ee	
	Ohio Ohio	
	(64) ee	
	Ohio Ohio	
	Tennessee	
	(65) hio	

Time**Measure/Lyric****Lights**

Ohio Ohio
Ee
(66) hio hio
Ohio
ee
(67) hio hio
Tennessee
(68) hio hio
ee
Ohio Ohio
(69) hio hio
ee
Ohio Ohio
(70) hio hio
Ohio Ohio
(59) aa
Columbus Ohio
(60) aa
oo
Ohio Ohio
(61) oo
Ohio Ohio
(62) Tennessee
Ohio Ohio
(63) ee
Ohio Ohio
(64) ee
Ohio Ohio
Tennessee
(65) hio
Ohio Ohio
Ee
(66) hio hio
Ohio
ee
(67) hio hio
Tennessee
(68) hio hio
ee
Ohio Ohio
(69) hio hio
ee
Ohio Ohio
(70) hio hio
Ohio Ohio

(2:38)

LX 156 top of
next page.

Time
(2:40)

Measure/Lyric

Lights

(71) Columbus Ohio
Columbus O
Colum

LX 156- A/B duet.
Visual on step. Bump

(72) oo Columbus O
hio Colum
bus Ohio

(73) hio
bus Ohio
Columbus Ohio

(74) Tennessee

(75) ee

(76) Columbus O
Colum
Ee

(77) hio
bus Ohio
Columbus Ohio

(78) oo
Ohio Ohio

(79) oo
Ohio Ohio

(80) o
Ohio Ohio

(81) Ohio Ohio

(82) Kentucky

(83) ee

(84) ee

(87) Kentucky

(88) ee

(89) ee

(90) ee

(91) Kentucky

LX 158- E/GM
duet (2:56)

LX 160- B/P/A/S
circles (3:10)

LX 161- GM/E
join just before
cannon

(2:55)

(92) Alabama Alabama

Crazy cannon

(93) ee

Alabama Alabama Alabama

(94) ee

Alabama Alabama Alabama

(95) Alabama Alabama Alabama

LX 163

(96) Columbus Ohio
Columbus O
Colum

(97) oo Columbus O
hio Colum
bus Ohio

(98) hio

Time**Measure/Lyric****Lights**

	bus Ohio	
	Alabama Alabama Alabama	
(98)	hio hio	
	Alabama Alabama Alabama	
(99)	hio hio	LX 164
	Georgia Georgia Georgia	
	Alabama Alabama Alabama	
(100)	Georgia Georgia Georgia	
(101)	Georgia Georgia Georgia	
(102)	Georgia Georgia Georgia	
	Alabama Alabama Alabama	
(95)	Columbus Ohio	LX 165
	Columbus O	
	Colum	
(96)	oo Columbus O	
	hio Colum	
	bus Ohio	
(97)	hio	
	bus Ohio	
	Alabama Alabama Alabama	
(98)	hio hio	
	Alabama Alabama Alabama	
(99)	hio hio	LX 166
	Georgia Georgia Georgia	
	Alabama Alabama Alabama	
(100)	Georgia Georgia Georgia	
(101)	Georgia Georgia Georgia	
(102)	Georgia Georgia Georgia	
	Alabama Alabama Alabama	
(3:42)	(103) Alabama Alabama Alabama	
	(104) Georgia Georgia Georgia	LX 167- GM/E high chasse (3:43)
	Alabama Alabama Alabama	
	(105) Georgia Georgia Georgia	
	(106) Georgia Georgia Georgia	
	(107) Georgia Georgia Georgia	
	(108) Georgia Georgia Georgia	
	(109) Georgia Georgia Georgia	
	(110) Georgia Georgia Georgia	
	Alabama Alabama Alabama	
	(111) Georgia Georgia Georgia	
	Alabama Alabama Alabama	
	(103) Alabama Alabama Alabama	
	(104) Georgia Georgia Georgia	LX 171- (4:00)
	Alabama Alabama Alabama	
	(105) Georgia Georgia Georgia	

Time	Measure/Lyric	Lights
	(106) Georgia Georgia Georgia	
	(107) Georgia Georgia Georgia	
	(108) Georgia Georgia Georgia	
	(109) Georgia Georgia Georgia	
(4:00)	(110) Georgia Georgia Georgia	LX 172
	Alabama Alabama Alabama	
	(111) Georgia Georgia Georgia	
	Alabama Alabama Alabama	
(4:12)	(112) Georgia Georgia Georgia	LX 173
	Alabama Alabama Alabama	
	(113) Georgia Georgia Georgia	
	(114) Georgia Georgia Georgia	After diagonal cross 3X3
	(115) Georgia Georgia Georgia	
	(116) Georgia Georgia Georgia	
	(117) Georgia Georgia Georgia	
	(118) Georgia Georgia Georgia	LX 174-ladies X to C
(4:23)	(119) Georgia Georgia Ken	
	(120) tucky	
	(121) ee	
	(122) ee	
	(123) ee	
	(124) ee	
	(125) ee	
	(126) ee	
	(129) Kentucky	LX 175
	(130) ee	
(4:37)	(131) ee	
(4:42)	(134) Kentucky	
	(135) ee	
	(136) ee	
	(137) ee	
	(138) ee	
	(139) ee	LX 176- before 9 bongs (4:58). Bump (after 3x3)
	(140) ee	
	(141) – (151)	
(4:58)	(152) Kentucky	LX 177- X to C before promenade (5:12)
	Jersey	
	New New	
	(153) Kentucky	
	Jersey	
	New New	
	(154) Kentucky	
	Jersey	
	New New	
	(155) Kentucky	

Time**Measure/Lyric****.Lights**

Jersey
New New
(156) Kentucky
Jersey
New New
(157) Kentucky Kentu
Kentucky Kentucky
(158) cky Kentucky
Kentucky
(152) Kentucky
Jersey
New New
(153) Kentucky
Jersey
New New
(154) Kentucky
Jersey
New New
(155) Kentucky
Jersey
New New
(156) Kentucky
Jersey
New New
(157) Kentucky Kentu
Kentucky Kentucky
(158) cky Kentucky
Kentucky
(159) Kentucky Kentucky
Kentucky
(5:38) (160) Yew Pine
Kentucky
(161) Moun
Kentucky Kentucky
(162) tains
Kentucky
(163) ss
Kentucky Kentucky
(164) Kentucky
(5:47) (165) Yew Pine
Kentucky
(166) Moun
Kentucky
(167) tains
Kentucky

LX 180- ½ way
though
promenade.
Move with pause

6 measures after

LX 181- musical

SB LX 183 and
183.5

Time**Measure/Lyric****Lights**

(5:57)

(168) Kentucky
(159) Kentucky Kentucky
Kentucky
(160) Yew Pine
Kentucky
(161) Moun
Kentucky Kentucky
(162) tains
Kentucky
(163) ss
Kentucky Kentucky

(6:03)

(164) Kentucky
(165) Yew Pine
Kentucky
(166) Moun
Kentucky
(167) tains
Kentucky
(168) Kentucky
(169) Mississippi
(170) Kentucky Kentucky
(171) Kentucky Kentucky
(172) Yew Pine
Kentucky Kentucky
(173) Moun
Mississippi
(174) Yew Pine Moun
(175) tains
Mississippi
(176) Kentucky
(177) Yew Pine Moun
Kentucky Kentucky
(178) Yew Pine
tains
Mississippi
(179) Moun
Columbus Ohio
(180) Mississippi
(181) tains
Yew Pine Moun
(182) tains
Mississippi
(183) Yew Pine Moun
(184) Yew Pine
tains

LX 183- cross in
(5:58) **earlier**
Quick
LX 183.5-cross
out **2 beats after**
back X

LX 184- L/R, R/L to C.

Promenade

LX 184.5- after one
hand grab, then go.
(6:17)

LX 184.7- post
promenade moving out
of circle (6:33)

Time**Measure/Lyric****Lights**

Mississippi
(185) Moun
Yew Pine Moun
(186) nn
tains
Mississippi
(187) nn
Yew Pine Mou
(188) tains
ntains
Mississippi
(189) Yew Pine Moun
(190) Yew Pine
tains
Mississippi
(191) Moun
Yew Pine Moun
(192) tains
Mississippi
(193) ss
Yew Pine Moun
(194) tains
Mississippi
(195) moun
Yew Pine Moun
(196) tains
Mississippi
(197) tains
Yew Pine Moun
(198) ss
tains
Mississippi
(199) ss
(200) ss
(201) – (204)
(205) Moun
(206) nn
(207) nn
(208) tain
(209) nn
(210) nn
(205) Moun
(206) nn
(207) nn
(208) tain

LX 184.8- back
to outer circle.
Cast walks SR
(6:40)

SB LX 185-188.1

LX 185- before silence (7:00)

LX 186- 1st drum (7:06)

LX 186.2- 2nd drum (7:12)
Arms together

LX 186.3- 3rd drum (7:18)

LX 186.4- 4th drum (7:22)

LX 186.5- 5th drum (7:28)

LX 188- suspend/silence (7:30)

Time**Measure/Lyric****Lights**

(209) nn

(210) nn

(215) – (230) *Body Percussion

(231) West Virginia

(232) West Virginia

(233) West Virginia

(234) West Virginia

(235) West Virginia

(236) West Virginia

(239) West Virginia

(240) West Virginia

(241) West Virginia

(242) West Virginia

(243) West Virginia

(244) West Virginia

(246) West Virginia

(247) West Virginia

(248) ginia ginia ginia

(251) West Virginia

(252) West Virginia

(253) West Virginia

(254) West Virginia

(255) ginia ginia ginia

(258) West Virginia

South

(259) West Virginia

Ca

(260) West Virginia

ro

(261) West Virginia

li

(262) West Virginia

ii na

(263) West Virginia

aa

(264) ginia ginia ginia

aa

(267) West Virginia

(258) West Virginia

South

(259) West Virginia

Ca

(260) West Virginia

ro

(261) West Virginia

LX 188.1- E begins BP

(7:35)

(.2-.5 as needed)

LX 189- Walk to
C/break C circle
(8:25)

Time**Measure/Lyric****Lights**

li
(262) West Virginia
ii na
(263) West Virginia
aa
(264) ginia ginia ginia
aa
(267) West Virginia
(268) West Virginia
South
(269) West Virginia
Ca
(270) West Virginia
ro
(271) West Virginia
li
(272) West Virginia
ii na
(273) West Virginia
aa
(274) ginia ginia ginia
aa
(277) West Virginia
(258) West Virginia
South
(259) West Virginia
Ca
(260) West Virginia
ro
(261) West Virginia
li
(262) West Virginia
ii na
(263) West Virginia
aa
(9:09) (264) ginia ginia ginia
aa
(267) West Virginia
(268) West Virginia
South
(269) West Virginia
Ca
(270) West Virginia
ro
(271) West Virginia

LX 189.5- begin to C
to chairs (9:01)
Patrice.

Time	Measure/Lyric	Dance	Lights
	li		
	(272) West Virginia		
	ii na		
	(273) West Virginia		
	aa		
	(274) ginia ginia ginia		
	aa		
(9:21)	(277) West Virginia		
	(278) West Virginia		
	(279) West Virginia		
	(280) West Virginia		
	(281) West Virginia		
	(282) West Virginia		
	(283) West Virginia		
(9:28)	(284) ginia ginia ginia		
	(285) ginia ginia ginia		
(9:36)	(288) ginia ginia ginia		
	(289) ginia ginia ginia		
(9:42)	(293) ginia ginia ginia		
			LX 190- bump

Stephen: Get some rest boys. Morning bell rings in three hours and we're at it again.

SB LX 200

Stephen:

Get some rest boys. Morning bell rings in three hours and we're at it again

LX 200- S X to DSR

Now you know and I know that history has a way of making big men bigger and strong men stronger. But the work was dangerous and done by two powerful men, steel drivers, who struck the steel and improvised a song as they worked. The John Henry song belongs to those pick and shovel men, to the skinners, to the steel drivers, to the men of the railroad construction camps. The ballad came to be sung by Negro laborers everywhere, and it kept the John Henry story alive. Everyone imposed their own experiences on the lyrics. Many have tried faithfully to follow the story of John Henry, but they have failed. Anyone who tries will fail.

I believe, however, that the following are facts. John Henry really lived. He was a driver or a hammer man. He beat a steam drill down and died doing it. His wife was a very small woman who loved John Henry with all her heart.

LX 202
(SQ 315- music)

5 bongs

LX 210- S exits USL on
5th bong (:09)

Steel Hammer
Destiny

Time	Measure/Lyric	Lights
46	(15) John Henry	LX 210.2- musical (:46) 1st JH
119	(25) John Henry	•
145	(33) John Henry	LX 210.5- E's 1st step on drum
211	(42) John Henry	
220	(45) Was a little boy	LX 211- all split
226	(47) Sitting	LX 212- E lays down at C
230	(48) On his papa's	
233	(49) knee	
238	(50) John Henry	
242	(51) Henry	
252	(55) Was a little man	
311	(61) Sittin on his mama's knee	
326	(65) A baby	
335	(68) Sittin on his dad	
337	(69) Dy's knee	
343	(70) John Henry	LX 213- A and B break (B lowers lantern is SB)
402	(76) He	LX 214- Clarinet loud pitch (4:24)
408	(77) Said	
410	(79) He	
416	(81) Said	•
450	(88) I'm gonna be a steel driving man	
	(95) I'm gonna be I'm gonna be	
	(96) I'm gonna be I'm gonna be I'm gonna	
512	(97) I'm gonna be I'm gonna be	
515	(98) I'm gonna be I'm gonna be I'm gonna be	
518	(99) I'm gonna be I'm gonna be I'm gonna be	
519	(100) I'm gonna	
524	(101) I'm gonna be I'm gonna be	
528	(102) I'm gonna be I'm gonna	
532	(103) I'm gonna I'm go	
	(104) nnabe I'm gonna be I'm gonna be	
	(105) I'm gonna be a	
539	(106) Steel drivin' man	repeats 1X
	(108) I'm gonna be I'm gonna be I'm gonna be I'm go	
	(109) nna be I'm gonna be a steel drivin' man	
558	(111) A steel drivin man	
	(113) A steel drivin' man	•
	(115) A steel dr	
	(116) vin man	
	(117) a steel drivin man	

Steel Hammer

Destiny

Time	Measure/Lyric	Lights
642	(122) gonna be a steel drivin' man	LX 215- silence before JH (6:45)
652	(127) John Henry	(Singers end, music holds)
	(131) John Henry	
	(132) Hit	
	(139) Hit	
	(141) Hit	
	(142) He	LX 216- When P leaves wall 1st step
	(143) Picked up his hammer	to drum (7:50)
	(144) Hit	
	(146) Hit	
	(147) Hit He	
	(148) Picked up his hammer	
	(149) Hit	
	(150) Hammer Hit	
	(152) Hit His hammer	
	(153) Hit Hammer	
	(154) Hit	
825	(155) Hit His	
	(156) Hammer Hit hammer	
	(157) Hammer hammer	
	(158) Hit Hammer	
	(159) Hammer Hit hammer	
	(160) Hammer Hit hammer	
	(161) Hammer Hit hammer	
	(162) He	
845	(163) Picked up his hammer and a	
853	(164) Little piece of steel	LX 218- triangle (bump)
900	(167) He said	LX 219- anticipate cello. Earlier.
	(169) This	
	(171) Hammer's gonna be the	
	(172) Death of me	LX 220- E rolls over move to C. musical
926	(175) This	begins to tie shoe.
	(176) Hammer's gonna be the	LX 223- (ties shoe) then grabs hat
	(177) Death of me	
945	(181) This	LX 225- E begins to move backwards
	(182) Hammer's gonna be the	
	(183) Death of me	LX 226- E off drum
1001	(186) This	
	(187) Hammer's gonna be the	LX 228- lose sight of E
	(188) Death of me	
1006	(191) This	

Steel Hammer

Destiny

Time	Measure/Lyric	Lights
	(192) Hammer's gonna be the	
	(193) Death of me	
1026	(195) This	
	(196) Hammer's gonna be the	
	(197) Death of me	•
1035	(196) Hammer's gonna be the	
	(197) Death of me	
1042	(196) Hammer's gonna be the	
	(197) Death of me	
1048	(196) <i>This</i> Hammer's gonna be the	
	(197) Death of me	LX 231- end of song (bump. 11:01)

MIGRANT MAMIE REMEMBERS JOHN HENRY

Talcott. Milboro. Shiloh. Hot Springs. Warms Springs. Burnsville. Bacova Junction. I remember it. Slavery abolished round bout five year then. Never know it. No free room and board. Only music tell the tale. I sing it if I could but I tell it better. Back then, do not know how old I was, but I was young, before breasts or blood. No matter. Girls was women then. There was the slow creek of a wagon cart or some crude handmade thing pulling along by the clop clop of a mule and the vibrant off-pitch holler of the handclap.... what music has become now. The negro man. The negro preacher. The negro laborer. The negro crook. We all walk the same same roads. I come from one big family. Mamas give sixteen babies. The first baby born die of fever. The second baby born die in the womb. The third baby born me. Thirteen come after that. All live, I make sure of it. Well, earth, heaven, sky— one big place. Wasn't nuthin but big hard scrappin' black hands...poor ruff raggedy cotton scrappin' fingers.... plantation to plantation...walk the mile road feet...feet tied up.... rag feet... toes bleeding...fingers bleeding.... what was them days... tobacco farm and steel mills and always somebody with a axe or a hammer ready and miles of walking foot rags hand bleeding cotton scrappin field to field...pick this pick that. By twelve I take to killings hogs for people...Hotchkiss. Mountain Grove. Sunrise. Switch Back. Chimney Run. Sometimes they give you the innards...sometimes the feet, sometimes the head...I wasn't but nuthin then...A shadow on the doorsill...just a girl slaughterin' hogs for folks...they pay you with the scraps....pig guts ...pig feet...pig head...blood drippin behind me walkin' back down the road trying to make it home...but if night come you wait for sun up...rest on the long road. Camp up somewhere. Overcrowded shacks and shanties, no running water. Sanitation is an unuttered idea. Contagion, a

LX
231.5-
when P X
to drum/
leaves
spot

fact. Congestion a matter of existence. Insects everywhere, feeding upon the host. He come round...lay near beside me...and get to talkin'...I remember everything he say then...whisper it soft...say his name John Henry...big old man....say to me Death is grace. Say death is reality and nature of life. Say man—every man—is an end in himself, exists for his own sake, and the achievement of his own happiness is his highest moral purpose. Say neither life nor happiness the pursuit of a free man. Just as man is free man got to be free to survive in a random manner, less he perish, less he mindless. Say some things I do not know all what he talkin' about except I like how it sound. Say the torture of frustration all you finds. The problem is time, time as a horizon. Time for the understanding of being. Life. Death. Struggle. Food. Peace. Shelter. Place to rest. Rest stop. Field house. Somewhere before home. Night fallin'. Someplace 'fore pig guts get bad. This one place, I hear the sound of clunking boots on the grass behind me. He pass me. He sat directly in front of me. He was breathing making noises like a crying dog. He was large, big black man big black hands carrying a bag of somethin' other...grunting and saying somethin' in reaction to something. The sounds, the smells, making me ill. It had become stronger, the smell, the night, the not knowin, the liquor men blending the strange olfactory of death.... all camped round about together...but he wasn't like them...naw...wasn't so scary... I know he must be on the run from somethin'...most mens was...but he lay beside me in the high grass... night making his body over, measuring his wounds. There are many besides him. Three thousand neat-ankle sons and daughters dispersed far and wide...but he the one I remember from every place alike who serve earth and deep waters. There are many sons of the sky with wings and feet, children who are glorious .

(SQ 362)

(SQ 368)
LX 232

but he the only one I remember...must been long before Big Bend Tunnel and all that what people tell.... I remember cause I remember everything...the insects...many rivers. I walked a whole lotta roads feet covered in rags...listening to waters babbling as they flow...but well, this long before them steel driving steam days...this long before his incarceration...that man what lay next to me...son of the Ocean, that John Henry. Must been. Maker of songs. A place for permanent dreaming. A voices of all kinds. I know this I was safe that night in the high grass I know that. That's the night I met John Henry. Never know'd what was in that bag he carry.

(SQ 372)
LX 233
Mountain
begins

(SQ 374)
LX 240
(1:12)

*Steel Hammer**Mountain*

Time	Measure/Lyric	Dance and lights	Notes
	137 Piano begins	LX 241	
	144 Piano to surface	LX 242	
	207 Music wood tap	LX 243	
	243 Patrice's first entrance (musical)	LX 244	
	311 Second exit DSL	LX 245	
	333 Patrice exit	LX 246	•
	450 Musical	LX 246.5	
5:26	(75) The mountain	LX 247- Singing begins	
	(76) was so		
	(77) tall		
	(81) so		
	(82) tall		
6:21	(90) John Henry	LX 250- "JH" sung (later than you think)	
	(91) was so		
	(92) small		
	(95) moun		
	(96) tain		
	(99) moun		
	(100) tain		
	(103) the mountain		
	(104) was so		
	(105) tall		
	(109) moun		
	(110) tain	•	
	(111) nn		
7:46	(113) John Hen	(LX 251- JH Sung)	
	(114) ry was		
7:53	(115) so small	LX 252- "small"	
	(116) ll		
	(118) moun		
	(119) tain		
	(120) nn		
	(118) moun		
	(119) tain		
	(120) nn		
8:41	(122) John Henry		
	(123) was so		
	(124) small		
8:47	(125) ll	LX 258- music tag, ladies still singing. LX 259- end of song/singers LX 260- Barny hits deck with 2nd chair. Bump	•

SB-261

Barney:

When things go wrong, as they sometimes will,
When the road you're trudging seems all uphill,
When funds are low and the debts are high,
And you want to smile but you have to sigh,
When care is pressing you down a bit,
Rest if you must, but don't you **quit**.

LX 261- on S
entrance DSL

Life is queer with its twists and turns,
As every one of us sometimes learns,
And many a failure turns about,
When he might have won if he'd stuck it out.
Don't give up, though the pace seems slow -
You may succeed with another blow.

(SB SQ 408)
LX 262

Often the goal is nearer than
It seems to a faint and faltering man;
Often the struggler has given up
When he might have captured the victor's cup,
And he learned too late, when the night slipped down,
How close he was to the golden crown.

LX 263

Success is failure turned inside out -
The silver tint of the clouds of doubt,
And you never can tell how close you are -
It may be near when it seems afar;
So stick to the fight when you're hardest hit -
It's when things seem worst that you mustn't quit.

(SQ 408)
LX 262

Patrice:

~~In the fell clutch of circumstance
— I have not winced nor cried aloud.
Under the bludgeonings of chance
— My head is bloody, but unbowed.~~

~~It matters not how strait the gate,
— How charged with punishments the scroll,
I am the master of my fate,
— I am the captain of my soul.~~

Stephen:

~~If you can keep your head when all about you—
— Are losing theirs and blaming it on you,—~~

If you can trust yourself when all men doubt you,
— But make allowance for their doubting too;—
If you can wait and not be tired by waiting,
— Or being lied about, don't deal in lies,
Or being hated, don't give way to hating,
— And yet don't look too good, nor talk too wise:

If you can dream—and not make dreams your master;—
— If you can think—and not make thoughts your aim;—
If you can meet with Triumph and Disaster
— And treat those two impostors just the same;—
If you can bear to hear the truth you've spoken
— Twisted by knaves to make a trap for fools,
Or watch the things you gave your life to, broken,
— And stoop and build 'em up with worn-out tools:

If you can make one heap of all your winnings
— And risk it on one turn of pitch-and-toss,
And lose, and start again at your beginnings
— And never breathe a word about your loss;
If you can force your heart and nerve and sinew
— To serve your turn long after they are gone,—
And so hold on when there is nothing in you
— Except the Will which says to them: 'Hold on!'

If you can talk with crowds and keep your virtue,—
— Or walk with Kings—nor lose the common touch,
If neither foes nor loving friends can hurt you,
— If all men count with you, but none too much;
If you can fill the unforgiving minute
— With sixty seconds' worth of distance **run**,—
Yours is the Earth and everything that's in it,—
— And—which is more—you'll be a Man, my son!

Eric:

I exist
I can shout
I can feel
My body matters
My hands matter
My ideas matter
I feel it

LX 263- call at
(:06)

LX 264- musical
phrase (0:49)

Steel Hammer
Characteristics

Time	Measure/Lyric	Lights
	(7) small he was small small he was small he was	
	(8) small small he was small small he was	
	(9) tall tall tall tall	
	(10) tall tall tall tall	
	(11) small he was small small he was small he was	
	(12) small small he was small he was	
	(7) small he was small small he was small he was	
	(8) small small he was small small he was	
30	(9) tall tall tall tall	
	(10) tall tall tall tall	
	(11) small he was small small he was small he was	
	(12) small small he was small he was	
	(13) tall tall tall tall	
	(14) tall tall tall tall	
	(15) tall tall tall tall	
	(16) tall tall tall tall he was	
48	(17) black he was black he was black he was white he was black black black white	LX 264
	(18) white he was black he was black he was black he was white black black black	
	(19) black he was white he was true he was black white	
	(20) true he was true he was false he was false he was	
	(21) false he was false he was two hundred pounds he was hun	
	(22) two hundred pounds he was two twenty five he was dred pounds two twen	
	(23) two twenty five hes a worker worker ty five worker worker	
	(24) worker worker worker worker	
	(25) worker worker worker worker	
107	(26) convict convict convict convict	
	(27) convict convict convict convict	
112	(28) singer singer singer singer	
	(29) singer singer singer singer	
	(30) singer singer singer singer	
	(31) singer singer singer singer	
121	(32) thirty five years he was thirty five years he was	
	(33) thirty five years he was thirty five years he was	
	(34) thirty five years he was twenty two he was	

Steel Hammer
Characteristics

Time	Measure/Lyric	Lights
	(35) twenty two he was twenty two he was	
	(36) fifty fifty fifty fifty	
	(37) fifty fifty fifty fifty	
134	(38) cotton picker cotton picker	
	(39) cotton picker cotton picker	
	(40) cotton picker cotton picker	
140	(41) – (46) *Snap fingers to beat	
154	(47) cotton picker cotton picker	
158	(48) cotton picker cotton picker	
	(49) steel driver steel driver cotton cotton	
	(50) steel driver steel driver cotton cotton	
	(51) steel driver steel driver	
	(52) steel driver steel driver cotton cotton	
	(53) steel driver steel driver hammer hammer	
	(54) steel driver steel driver hammer hammer hammer hammer	
	(55) steel steel steel steel hammer hammer hammer hammer	
	(56) steel steel hammer hammer hammer hammer	
215	(57) hammer hammer hammer hammer	
	(58) true he was true he was true he was true he was hammer hammer hammer hammer	
	(59) true he was true he was true he was true he was hammer hammer hammer hammer	
	(60) true he was false he was false he was true he was	
	(61) true he was false he was false he was true he was	
	(62) true he was true he was six feet tall he was	
236	(63) five foot one he was five foot one he was	
	(64) six feet tall he was five foot one he was	
	(65) tall he was tall he was tall he was tall he was	LX 265- B stands up X to Center (2:43)
	(66) tall he was tall he was five foot one he was	
	(67) six feet tall he was six feet tall he was	
	(68) five foot one he was tall he was tall he was	
	(69) tall he was tall he was tall he was tall he was	LX 266- B leaves center X to outside
	(70) tall he was tall he was small he was small he was	Pass Eric
	(71) small he was small he was small he was small he was	

Steel Hammer
Characteristics

Time	Measure/Lyric	Lights
296	(72) small small small small	
	(73) small small small small	
	(74) small small small small	
	(17) black he was black he was black he was white he was black black black white	LX 267- B X back to Center (3:20)
	(18) white he was black he was black he was black he was white black black black	•
	(19) black he was white he was true he was black white	
	(20) true he was true he was false he was false he was	
	(21) false he was false he was two hundred pounds he was hun	
	(22) two hundred pounds he was two twenty five he was dred pounds two twen	
	(23) two twenty five hes a worker worker ty five worker worker	
	(24) worker worker worker worker	
	(25) worker worker worker worker	
	(26) convict convict convict convict	
	(27) convict convict convict convict	
	(28) singer singer singer singer	
	(29) singer singer singer singer	LX 268- B leaves C, X to vhair (3:29)
	(30) singer singer singer singer	
	(31) singer singer singer singer	•
330	(32) thirty five years he was thirty five years he was	
	(33) thirty five years he was thirty five years he was	
	(34) thirty five years he was twenty two he was	
	(35) twenty two he was twenty two he was	
	(36) fifty fifty fifty fifty	
	(37) fifty fifty fifty fifty	LX 269- B back at chair (3:42)
	(38) cotton picker cotton picker	
	(39) cotton picker cotton picker	
	(40) cotton picker cotton picker	
	(41) – (46) *Snap fingers to beat	
	(47) cotton picker cotton picker	
	(48) cotton picker cotton picker	
	(49) steel driver steel driver cotton cotton	
	(50) steel driver steel driver cotton cotton	
	(51) steel driver steel driver	•

Steel Hammer
Characteristics

Time	Measure/Lyric	Lights
	(52) steel driver steel driver cotton cotton	
	(53) steel driver steel driver hammer hammer	
	(54) steel driver steel driver hammer hammer hammer hammer	
	(55) steel steel steel steel hammer hammer hammer hammer	
	(56) steel steel hammer hammer hammer hammer	
	(57) hammer hammer hammer hammer	
	(58) true he was true he was true he was true he was hammer hammer hammer hammer	
	(59) true he was true he was true he was true he was hammer hammer hammer hammer	
	(60) true he was false he was false he was true he was	
	(61) true he was false he was false he was true he was	
	(62) true he was true he was six feet tall he was	
	(63) five foot one he was five foot one he was	
	(64) six feet tall he was five foot one he was	
	(65) tall he was tall he was tall he was tall he was	
	(66) tall he was tall he was five foot one he was	
	(67) six feet tall he was six feet tall he was	
	(68) five foot one he was tall he was tall he was	
	(69) tall he was tall he was tall he was tall he was	
	(70) tall he was tall he was small he was small he was	
	(71) small he was small he was small he was small he was	
	(72) small small small small	
	(73) small small small small	
	(74) small small small small	
	(75) small he was small he was small he was small he was	
	(76) small he was small he was small he was small he was	
5:21	(77) tall tall tall tall	
	(78) tall tall tall tall	•
	(79) small he was small he was small he was small he was	
	(80) small he was small he was small he was small he was	
	(75) small he was small he was small he was small he was	
	(76) small he was small he was small he was small he was	
	(77) tall tall tall tall	
	(78) tall tall tall tall	
	(79) small he was small he was small he was small he was	SB LX 290 (5:30)

Steel Hammer
Characteristics

Time	Measure/Lyric	Lights
	(80) small he was small he was small he was small he was	
	(81) tall tall tall tall	
	(82) tall tall tall tall	
	(83) tall he was tall he was tall he was tall he was	
	(84) tall he was tall he was tall he was tall he was	
	(85) tall he was tall he was tall he was tall he was	
	(86) tall he was tall he was tall he was tall he was	• LX 290- bump! (5:45)
		Actors leaving NOT music.
		SB LX 291

(Images are projected of African-American men working. Abrasive sounds of metal grinding, machinery turning and dogs barking accompany the collage of images. The pictures intensify as the sounds fade. Enter JOHN HENRY, carrying a hammer, and weary after another day of work. Behind John Henry, enter PRISON GUARD/ RAILROAD CAPTAIN/FEDERAL JUDGE).

LX 291- before line

PRISON GUARD/RAILROAD CAPTAIN/FEDERAL JUDGE: Get some rest boys, morning bell rings in three hours, and we're at it again.

JOHN HENRY: Yes sir

(JOHN HENRY enters a small prison cell. Once inside, the PRISON GUARD/RAILROAD CAPTAIN/ /FEDERAL JUDGE closes the cell door and stands guard.)

(Lights up on POLLY ANN)

LX 292

POLLY ANN: John called for Polly Ann in the night. Called for her like every night since he first went to prison, in 1877

JOHN HENRY:

Polly....Polly Anne. I needs to see ya
This 20 pound hammer feel like 40 pounds today
My head is light and ,y thoughts are heavy
Won't you come by here Polly Anne. Polly Ann! Polly Ann!

LX 293-P steps on drum.

PRISON GUARD/RAILROAD CAPTAIN/FEDERAL JUDGE: Quiet up in there boy, Before I give you somethin' to cry about

LX 293.5- after SW talks.

JOHN HENRY: Yes sir boss man. (Whispering) Polly Ann....

JOHN HENRY: Polly Ann was with the children, a long ways away

POLLY ANN: John Henry, you gonna get out of there soon, and we gonna resume our life, as hard as it was, it don't compare to you bein' in there and me bein' out here. Now tell me, when ya commin' home John? When they gonn' work you to an inch of your life then send you home,

barely a man but my man, I'll take you and nurse you Till you strong again, find all the pieces of you that's broken and scattered all over and sew you back together.

POLLY ANN: John was in no mood to hear that poetic stuff, cause he'd been hearin' it for the last hundred and thirty-something years. Of course he didn't know what Polly should say. In some ways he wished she would just move on with her life, get another man and move on, get a job at CNN down in Atlanta, or go to Hollywood and make some movies.

JOHN HENRY: Polly, why you waitin' on me? You know I ain't gettin' outta here. First they say, when you work our fields, then we'll let you out of here, then they said, when you build the railroads, then, and only then, will we let you out, then they said, When you fight our wars, no no when you buy our drugs, no no no, when you work with us on this drug war thing, you play your part, then we promise you John Henry, you'll be released. Well, I been denied parole two hundred sixty seven times. Done broke mo' rocks, and built mo' parts of this country than anybody would believe' till I show 'em what I built my damn self. But I can't show nobody nothin', can't do nothin', 'cause I'm in here forever.

JOHN HENRY: Polly Ann knew it was gonna be different this time, she just knew it

POLLY ANN: John, didn't you tell me this new Warden is different? He's what they call a liberal, right? He went to UC Berkeley for God sakes.

JOHN HENRY: I don't care where he went, I'm not gettin' out Polly

POLLY ANN: But this Warden-

LX 294- S ent.

JOHN HENRY: I asked the Warden Polly, I asked him to please help me. And you know what he say? He say,

(The PRISON GUARD/RAILROAD CAPTAIN/FEDERAL JUDGE becomes THE WARDEN)

THE WARDEN: Well now John, you know I'm a liberal. And you know that I know that you been workin' too long, and it ain't right John, it ain't

right! But, I'm just a man and a man can't do nothin' against history, and history say...John, you know how the song go. John Henry dies **with** a hammer in his hand

LX 295- S light out

POLLY ANN: No John! No you better not...if you die that's a punk move. Baby just hang on, keep your spirits up just a little while longer. See 'cause if you're alive, well then there's still a chance.

JOHN HENRY: Ain't no chance

POLLY ANN: Then you better do somethin', break outta jail or something. See cause I'm tired of doin' it by myself. Your children, my children they ask me they say, where is my daddy, who is my daddy?

JOHN HENRY: Well you the one didn't want them to see me in here, I told you, you can bring them for a visit if you like

POLLY ANN: The hell with a visit John Henry. What I want them to see you in here like this for? I don't want them thinkin' this is normal, no I want them to see they Daddy out in the world doin' things

JOHN HENRY: Well what you want me to do Polly Ann? I can't break these bars, I ain't no superman, just a man.

(Pause)

POLLY ANN: John, I got the new top 40 hit this week.

JOHN HENRY: Oh yeah, what is it, do it for me?

POLLY ANN: It's by this new singer named____(name of whomever is # 1 on Top 40 list that week)

JOHN HENRY: Never heard of him/her before, what happened to Duke Ellington?

POLLY ANN: Duke Ellington? John Henry that was over 70 years ago

JOHN HENRY: Oh I thought he was after Sly Stone?

SB LX 296

POLLY ANN: No you getting it all mixed up. Anyway you wanna here it?

JOHN HENRY: Yeah go ahead

POLLY ANN: Ok, now I'm not much of a singer but

JOHN HENRY: Polly Ann stop messin' around and let me hear

LX 296- SW talks

PRISON GUARD/RAILROAD CAPTAIN/FEDERAL JUDGE: Shut up in there boy, before I give you solitary confinement. I **ain't** gonna warn you again

JOHN HENRY: I'm sorry boss sir. Ok go head, Polly I don't have much time.

LX 297- SW exits

POLLY ANN: Alright.... (POLLY ANN sings a few bars of whoever is # 1 on Top 40 list that week)

JOHN HENRY: That sucks

POLLY ANN: John Henry! You watch your mouth now.

JOHN HENRY: Well it does. Me and the boys sing better than that everyday

POLLY ANN: So you want me to stop singing to you then?

JOHN HENRY: No I-I like when you sing, I bet you sing 'em better than them singers do. Polly Ann, it's time for us to go our separate ways.

POLLY ANN: No

JOHN HENRY: Polly Ann listen to me, you know it in your heart that we ain't never gonn' be together. The fact that you waited for me through all this time, well...I love you Polly Ann, and now it's time for me to go and for you to go on.

JOHN HENRY: Maybe for the first time in history, Polly Ann knew John Henry was right. If a Warden from UC Berkeley couldn't help John's cause, well what chance did he have? Polly Ann, she say

POLLY ANN: Ok John...I...I guess you're right

JOHN HENRY: I am right Polly. Will you tell the children about me?

POLLY ANN: Of course, and I won't say nothing about prison, I won't say nothing about that. And I'll make you 6 foot five instead of 5 foot two. And I'll make up something about you beatin' a steam engine

JOHN HENRY: A steam engine?

POLLY ANN: Yeah. And you died a hero. How does that sound?

JOHN HENRY: It sounds...it sounds just fine.

POLLY ANN: Goodbye John

JOHN HENRY: Goodbye

(POLLY ANN turns to leave)

JOHN HENRY: Polly Ann, wait. Honey I got to know

(JOHN HENRY sings)

Who's gonna shoe your little feet?

Who's gonna glove your hand?

Tell me, who's going to kiss your sweet little lips?

Tell me, who's gonna be your man, lord lord

Who's gonna' be your man?

POLLY ANN:

My papa's gonna shoe my little feet

My mama's gonna glove my hand

My sister's gonna kiss my sweet little lips

And you know I don't need no man, Lord, Lord
You know I don't need no man

4 beats.
(SQ 492)
LX 299

Steel Hammer

Polly Ann

Time	Measure/Lyric	Lights
5	(2) John Henry had (3) a li (4) ttle woman (5) and her name (6) was Polly (7) Aaa	
12	Polly Ann Mary Ann (8) aa Julie Ann Sary Ann (9) aa Sally Anne Martha Ann (10) nn	LX 311- E X USL
16	Liza Ann Lucy Aaa (11) aa (12) aa (13) nn	A enters
27	(16) John Henry had (17) a li (18) ttle woman (19) and her name (20) was Polly (21) Aaa Polly Ann Mary Ann (22) aa Julie Ann Sary Ann (23) aa Sally Anne Martha Ann (24) nn Liza Ann Lucy Ann	B/S enter with jackets
38	(25) Mary Magdalena (26) Mary Magdalena (27) Magdalena (28) Magdalena lena (29) lena lena lena (30) Aaa Polly Ann Mary Ann (31) aa Julie Ann Sary Ann (32) aa Sally Anne Martha Ann	B X USL w MS chair LX 312- A/P X to chairs (:41)

Steel Hammer

Polly Ann

Time	Measure/Lyric	Lights
	(33) aa	
50	Liza Ann Lucy Ann	LX 312.2- A/P sit (:50)
	(34) nn	
	(35) John Henry had	
	(36) a li	
	(37) ttle woman	
	(38) and she was	
	(39) all dressed in	
	(40) blue	
	dressed in blue dressed in blue	LX 312.4- E enters DSL
	(41) oo	
59	(42) oo	
	(43) ree	
103	dressed in red dressed in red	
	(44) dd	
	(45) blue	
	dressed in blue dressed in blue	
	(46) oo	
	(47) oo	
	(48) ree	
110	dressed in red dressed in red	LX 313- B enters DSL
	(49) dd	
	(50) blue	
	(51) oo	
	(52) oo ree	
	(53) ee	
	(54) ee	
121	(55) dd blue	
	(56) oo	LX 314- A/P stand to cross (1:23)
	(57) oo	
124	(58) blaa	
	(59) aa	
127	(60) ck blue	
	(61) oo	
	(62) oo	
131	(63) oo ree	
	(64) ee	LX 315- A sits DSR (1:34)
	(65) ed	
138	(66) blue	
	(67) oo	Gents enter USL
	(68) oo blaa	

Steel Hammer

Polly Ann

Time	Measure/Lyric	Lights
	(69) aa	
	(70) aa	
	(71) ack ree	Add S/B
	(72) ee	
	(73) eed	
	(74) blue	E enters
	(75) oo	
151	(76) blaa	•
	(77) aa	
	(78) aa	
	(79) ack ree	
	(80) ee	
	(81) ee	LX 316- P sits (1:58)
	(82) ee	
	(83) ed	
200	(84) blue	
	(85) oo	
203	John Henry's wo	LX 316.2- Gents enter
	(86) man said	
	(87) to him my	
	(88) darling Johnny	LX 316.5- all walking (except P)
	(89) yy	
	(90) yy	
	(91) yy	
212	(92) I've been	•
	(93) ee	
	(94) en true	LX 316.7- anticipate P/S/A sitting
	(95) oo	
	true to you true to you	LX 318- E/GM sit
	(96) true to you true to you	
	(97) true	
	true to you true to you	
222	(98) true to you true to you	
	(99) true to you true to you	
	(40) blue	
	dressed in blue dressed in blue	
	(41) oo	
	(42) oo	
	(43) ree	
	dressed in red dressed in red	
	(44) dd	

Steel Hammer

Polly Ann

Time	Measure/Lyric	Lights	•
	(45) blue		
	dressed in blue dressed in blue		
	(46) oo		
	(47) oo		
	(48) ree		
234	dressed in red dressed in red		
	(49) dd	LX 319- all turn to face out	
237	(50) blue		
	(51) oo		
	(52) oo ree		
	(53) ee		
	(54) ee		
245	(55) dd blue	LX 320- move to sit on floor (not P)	
	(56) oo		
	(57) oo		
	(58) blaa		
	(59) aa		•
	(60) ck blue		
	(61) oo		
	(62) oo		
	(63) oo ree		
	(64) ee		
	(65) ed		
300	(66) blue	LX 321- top of laydown	
	(67) oo		
	(68) oo blaa		
	(69) aa		
	(70) aa		
	(71) ack ree	LX 322- B stands/circle	
	(72) ee		
	(73) eed		
310	(74) blue		
	(75) oo		
	(76) blaa		
	(77) aa		•
	(78) aa		
	(79) ack ree		
	(80) ee		
	(81) ee		
	(82) ee		
	(83) ed		

Steel Hammer

Polly Ann

Time	Measure/Lyric	Lights
	(84) blue	
	(85) oo	
326	John Henry's wo	
	(86) man said	LX 323- E exits UUSL
	(87) to him my	
	(88) darling Johnny	
	(89) yy	
	(90) yy	LX 325- P X to S DSL (3:20)
	(91) yy	
336	(92) I've been	
	(93) ee	
	(94) en true	LX 326- P/S meet DL
	(95) oo	
340	true to you true to you	
	(96) true to you true to you	
	(97) true	
	true to you true to you	LX 327- E enters USL
	(98) true to you true to you	
	(99) true to you true to you	
	(100) true true	
	(101) true	
	(102) true true	
	(103) true	
	(104) true true	LX 328- P/S begin to X US, from DSL
354	(105) John Henry had	
	true	
	(106) a li	
	true true	LX 329- B/A anticipate move to DR
	(107) ttle woman	
	true	
	(108) and her name	
	true true	
402	(109) was Ida	
	true	LX 329.5- As S/P X to spin at DSR
	(110) Red I	
	little	LX 330- Pass DSR wom to spin DSL
	(111) da Red	
	woman and	
	li	
	(112) Ida Red	
	her name was	

Steel Hammer

Polly Ann

Time	Measure/Lyric	Lights
	ttle woman	
	(113) little wo	•
	Liza Jane	
	And her name	
410	(114) man I	
	Liza Jane	LX 331- P/S begin to X USL post spin
	was Magga	
	(115) da Red	
	little wo	LX 332- P/S leave stage USR
	dee Magga	
	(116) little wo	
	man Liza	
	dee li	
	(117) man	
	Jane	
	ttle woman	
422	(118) Aaa	
	Polly Ann Mary Ann	
	(119) aa	•
	Julie Ann Sary Ann	
	(120) aa	
	Sally Ann Martha Ann	
	(121) nn	
	Liza Ann Lucy Aaa	
	(122) Mary Magdalena	
	aa	
	(123) Mary Magdalena	
	aa	
	(124) Magdalena	SB LX 333-339
	aa	
	(125) Magdalena lena	
	aa	
	(126) lena lena lena	
	aa	
	(127) lena lena lena	
	nn	
	(128) wo	•
434	Polly Ann Mary Ann	LX 333- B moves chairs
	(129) oo	
	Julie Ann Sary Ann	
	(130) maa	

Steel Hammer

Polly Ann

Time	Measure/Lyric	Lights
	Sally Ann Martha Ann	
(131)	nn	LX 334- chair move
	Liza Anne Lucy Ann	LX 335- chair move
(128)	wo	LX 336- chair move
	Polly Ann Mary Ann	LX 337- chair move
(129)	oo	LX 338- chair move
	Julie Ann Sary Ann	
(130)	maa	
	Sally Ann Martha Ann	
(131)	nn	
	Liza Anne Lucy Ann	•
(132)	li	
	ida Red Ida Red	
(133)	ttle	
	Magadee Magadee	
(134)	ll	
	Liza Jane Liza Jane	
(135)	ll woo	LX 339- B done w/chair move, moves 1st offstage
	Ida Red Magadee	
(136)	oo	
453	Liza Jane Magadee	
(137)	oo maa	
	Liza Jane Polly Ann	
(138)	aa	
	Mary Ann Julie Ann	
(139)	aa	
	Sary Ann Sally Ann	
(140)	aa	
	Martha Ann Liza Ann	•
(132)	li	
451	ida Red Ida Red	LX 340- P sits USL
(133)	ttle	
	Magadee Magadee	
(134)	ll	
502	Liza Jane Liza Jane	LX 350- Chair move USC
(135)	ll woo	
	Ida Red Magadee	
(136)	oo	
	Liza Jane Magadee	LX 351- E takes off jacket
(137)	oo maa	
	Liza Jane Polly Ann	

Steel Hammer

Polly Ann

Time	Measure/Lyric	Lights
	(138) aa Mary Ann Julie Ann	
	(139) aa Sary Ann Sally Ann	•
	(140) aa Martha Ann Liza Ann	
508	(141) aa Poo Lucy Ann Po	
	(142) oo	
	(143) ol	
	(144) ly	
	(145) yy	SB LX 352-358
	(146) yy	
	(147) yy	
	(148) yy	
	(149) yy	
522	(153) Whe	
	(154) nn	
	(155) John Hee	
	(156) nn	LX 352- P to stand on chair USL (5:31)
	(157) ry hee	•
	(158) ee	
	(159) took	
	(160) sick too	
	(161) oo	
547	(162) bee	LX 354- A/G run USL
	(163) ed	
	(166) sick too	LX 355- B X DSL from USR
	(167) oo	
	(168) bee	LX 356- S stops at CC Circle
	(169) ed	
	(172) then	LX 357- E circles (takes chair B) Run begins
	(173) Polly	
	(174) yy	
	(175) drove	
	(176) steel	
608 (551)	(177) Polly	
	(178) drove	LX 358- P off chair USL
	(179) stee	
	(180) eel	
	(183) Polly	

Steel Hammer

Polly Ann

Time	Measure/Lyric	Lights
	(184) yy	LX 359- P X to stand USL
	(186) Polly	(1/2 way around 1st trip)
	(187) drove	
	(188) stee	
	(189) eel	
	(190) then	LX 360- E approaches line
	(191) Polly	
	(192) yy	
	(193) drove	
	(194) stee	
	(195) eel juu	
	(196) st lii	•
	(197) ke a	
	(198) aa	LX 361- start of <i>Race</i>
	(199) man	
		Stephen puts hat/ GM down
		LX 367- on beat before step on drum

Steel Hammer

The Race

Time	Measure/Lyric	Lights
56	(29) The Captain (30) told John (31) Hen (32) ryy (33) yy	SB LX 368-373. visual, stomps LX 368- 1st stomp LX 369- 2nd stomp
103	(39) Captain	LX 370- 3rd stomp
117	(47) the Captain (48) told John (49) nn Hen (50) ry (54) gonna bring that (56) steam drill (57) round (62) John (63) Hen (64) ry (67) steam (68) drill (69) round	LX 371- 4th stomp LX 372- 5th stomp LX 372.2- 6th stomp LX 372.4- 7th stomp (1:43) LX 372.5- pause LX 373-top of shift (1:45) break apart LX 374- last stomp at line up (bump 2:10) DOVES
218	(75) John Henry (76) yy (77) yy (78) yy (79) yy (80) yy (81) told the (82) Captain (87) a (88) man ain't (89) nothin' but a (90) man (94) John Henry (95) yy (96) yy (97) yy (99) a (100) man ain't (101) nothin' but a (102) man (105) nothin'	LX 375- begin to cross (2:36) shield/bow LX 376- land back at center point shield/bow (2:53) LX 377- hug post 10 diagonal arms (3:15) Quick LX 378- top of stomp (3:18)

*Steel Hammer**The Race*

Time	Measure/Lyric	Lights
	(108) nothin' nothin'	
	(110) nothin'	
	(112) nothin'	•
	(113) nothin'	
	(114) nothin' nothin'	
	(116) nothin' nothin'	
	(117) nothin'	
	(118) nothin' nothin'	LX 395- E backs up before solo (3:59)
	(119) nothin' nothin' nothin'	
401	(120) nothin' nothin' nothin'	E solo begins
	(131) but a man	
	(135) but a man	
	(137) but a man	LX 401- E's second hit on deck (5:33)
	(140) but a man	
	(148) John Henry's on	LX 402- All X to C to pick up E (5:38)
	(149) the right sii	
	(150) iide	
	(153) the steam drill's	LX 403- split center/circle to X to line (6:05)
	(154) on the left	
	(155) right	•
	(157) left right	
	(159) left right	
	(160) left	LX 404- look up and speak (6:20)
	(161) right	
	(162) left right	
	(163) left	LX 405- begins to back up (6:40)
	(164) right	
	(165) left	
	(166) right left	
	(167) right	
	(168) left right	
	(169) left right	
	(170) left	
	(171) right	
	(172) left right	
	(173) left	
	(174) right	LX 407- E X to center (7:10)
	(179) Before I let your	•
	(180) steam drill beat	
	(181) me down	
718	(182) steam drill	LX 408- on cymbals (7:16) steam sound

Steel Hammer

The Race

Time	Measure/Lyric	Lights
	(183) beat me down	
	(185) beat me down	
	(186) I'll	
	(187) hammer my fool	
	(188) self	
	(190) my fool self	
	(192) hammer	
	(193) my fool self	
809	(196) to death	LX 411- begins silence (8:09)
816	(200) nine pound hammer	LX 412- end os silence (8:15)
	(202) ten pound hammer	
	(204) twelve pound hammer	
	(206) twenty pound hammer	
	(207) two	
	(208) nine pound hammers	
	(210) two twenty pound hammers	
	(211) sixteen	
	(212) pound hammer	
	(219) hammer	
	(220) hammer	
	(221) hammer	
	(222) hammer	
	(223) hammer	
	(224) hammer	
	(225) hammer	
	(226) hammer	
	(227) hammer	LX 429- E arms up (9:13)
		LX 430- anticipate Stephen's speech

Stephen:

...workers managed their labor by setting a "stint," or pace, for it. Men who violated the stint were shunned ... Here was a song that told you what happened to men who worked too fast: they died ugly deaths; their entrails fell on the ground. You sang the song slowly, you worked slowly, you guarded your life, or you died.

(SQ 623)
LX 431
Call when
singers have left
platform and
are about to
step on drum.

Steel Hammer

Winner

Time	Measure/Lyric	Dance and Lights	Notes
	(1) The		
	(2) man who invented the		
	(3) steam drill		
	(4) he	LX 432- B X DSR	
	(5) thought he was mighty fine		
	(6) John		
	(7) Henry sunk the <u>steel</u>	LX 434	
	(8) fourteen feet		
	(10) while the steam drill only made		
	(11) <u>nine</u> Lord Lord	LX 435	•
	(13) while the steam drill only		
	(14) made nine		
	(15) Lord Lord	LX 440- B on drum X to C (visual)	
		SB	
		(SQ 645)	
		LX 442	

John
By Regina Taylor

For a chorus of male and female voices.

The dance is tap- time steps- (and other forms of dance) As
chorus swing hammers

- 1 - John
- 2 - Lucy
- 3 - Other woman
- 4 - Steele driving man/ Another John
- 5 - Over seer/ Carny barker
- 6 - Steele driving man/ Another John

0

LX 442

We hear in the darkness-

1

HUH

As we hear Hammer striking- RINGING-
A WOMAN'S VOICE- #2 -GHOSTS IN THE SAME PITCH AS RINGING-

THE STRIKE BRINGS LIGHT UP ON JOHN/#1

2

John!

JOHN

I am

(SQ 645- with P's
John)

2

One

ALL

of many

3

Not the only

SB LX 443

ALL

To die

Like...

2 AND 3

A man

LX 443

1

Doing what I do

As best I can

ALL

huh

5

Name

ALL

John

ALL

huh

3

Not the only John

4

Number 3-

6

And uh-4 and uh

2 and 3

What's true---

5

(LIKE CARNY BARKER)

Flesh versus tech-no-lo-gy-

(SQ 658)

LX 443.5

6

-The rest of the story

1

Belongs to others

SB LX 444

4 and 6
I and uh 2 and uh-

ALL
Brothers
In blood

ALL
Huh

LX 444

1
(singing blues)
Had me a woman—

2
(demands that he remember her)
What was her name—

3
(SPEAKING TO #1)
I want to be married baby

6
Like I want a whole in the head

4
(singing)
Had me some women

3+2
(demanding for him to remember-)
Their names

1
(blues)
Had me this woman
Held her in my arms

2
(demanding that he speaks her name-)

Her name—

3

(JEALOUSLY)

Named this hammer *Lucille*

(1 echos)

2

Was that it?

1

(singing)

Dream about her

Just the same

(speaks)

Been a long while since—

ALL

(blues)

Dream about here

Just the same

1

(blues)

Can feel her

In the dark

LX 448

(spoken) With these hands

ALL

Huh

(Shift tempo and rhythm-)

ALL
Hands

1
That's who I am

4 & 6 (1 echos)
Got these hands from my dad

6 & 4
Like he got his from his dad

1
And so on-

3
And on it goes

5
Bought and sold

6
Like the same

3
Passed down

1
And so on

LX 448.2

4
John this first and so on-

1
And so-

ALL
huh-

1
Convict

ALL
huh

1
Slave

ALL
huh

5
Number

1
314-/0

2
(howling)
0!

ALL
Steel driving-
MAN

ALL
Huh

LX 448.5

(shift)
1
Swing my hammer

(SB SQ 698)

ALL
down
huh

(SB SQ 702)
LX 449

1
driving holes into

ALL
Into tomorrow

1
My hammer
thirty pounds

ALL
shatters rock

(SQ 698)

ALL
My hammer
Thirty pounds
Shattering rock

(SQ 702)
LX 449

(WE HEAR HAMMER RINGING AND WOMAN VOICE 32- ECHOING IN THE SAME
PITCH)

3
Hear Lucille singing

1
No mountain's gonna swallow me.

ALL
huh

LX 450

(shift)
2
you're in the belly of this beast

ALL
Tunneling-

1
Can't see

what's in front of or-

ALL
around-

1
Swinging this hammer

SB LX 451-455

ALL
Forty/pounds

1

two and a-3

ALL
long years

ALL
tunneling

LX 451

ALL
doing time

5
(to pick up speed)
Step!

ALL
1 and a two and a-

2
Blind

LX 452

3
Trying to break through to the other side

LX 453

ALL
O this mountain

1
When I swing my hammer down-
Can feel

3
Sweat

4
blood

5
pus

2
Breathe

1
Lungs fill-

ALL

LX 454
Quick turn

(elongated-)

With-Rocks-floating in the air---

LX 455

(then picking up speed again)

5

side by side

flesh vs. metal

(SQ 723)

LX 455.5

5

(pitying them)

Sysiphian

4

(boxer like)

Float like a butterfly-

SB 456-462

6

(preparing for battle)

Sting like a bee.

5

There's only two ways to be

Give up of fight

LX 456

2 AND 3

Heroes know when to give-

1

Up

2 and a 3 and uh-

LX 457

5

Got to have some kind of strategy

ALL

To Reach

5

Poor fools

ALL

From here

5

Broker than broke dicked dogs

LX 459

He said

ALL

To eternity

LX 460

5

Choices?

2

Staying alive

5

Huh

1

I'm no Houdini

But I try

ALL

Huh

LX 462

(shift)

1

All I know is-

ALL

From can't see

To can't see

ALL

Hundreds upon hundreds

1

Like me

ALL

Names ain't writ down

1

down

so people forget

ALL

Huh-

1
The name is John

5
Like my other

ALL
Like so many Johns

3
Buried in the sand

4
Along pounded tracks

1
Hands- calloused

6
cracked

5
Mouths opened wide

6
Parched

ALL
Gimme a cool glass of water before

(Not wanting to speak the word- die
Not wanting to admit defeat-)

1
I
Am

LX 463

Quick

LX 464

1

So who will know I was ever here
In this spot
Pounding rock

LX 465

(contemplative-)
huh-

~~Lights shift~~

~~Breaking through the darkness is #2-~~

1

Told here never to look at another
After
I'm gone
She said

2

yeah

1

The lying two faced-

2

(wantint him to remember and speak her name-)
Lucy!

1

Her name

SB LX 467

(#1 and #2 continue to examine each other- as)

ALL

Huh, huh,huh, Huh, huh,huh,

LX 467- 6th
'huh'

(workers continue to work to the rhythm of "Chain Gang" as- at the same time-

Just as #1 has been swinging his hammer-now-he swings #2 around-
-jitterbug-like-)

1

I swing her around

She's hot as fire

My Lucille

(-he kisses her)

All

Huh

(1 swings 2 around and around and then 2 swings 1 around over her back and
again-and then both 1 and 2 are on the ground looking up at the sky-breathing and
dreaming)

1
A flying machine
Lord
Have you ever seen

2
O what a sight

1
If man was born to fly
he'd be born with—

2
wings

ALL
Huh

1
I dream of sometime of later on-
My childrens children's time

ALL
Old school
Hammer time
1 and a 2 and a shuffle fullap ball/-change

-chain gang-

LX 469

1-
(feeling that he may never see tomorrow/sadly-)
What's passed on-
What for to labor-

2
Don't make men like you no more

1
She said

2
John-

SB LX 470

1

How many will put their

1 and 2
mouths

LX 470

1
on

(1 and 2 kiss)

ALL
resuscitating

2
resurrecting

1
me

All (minus 1)
or some other

3
who will die today

2
drowning in his own spit-

ALL
No one knows the reswt—

2
or the next

(as 2 backs away from 1-

bringing back in the darkness)

1
and so on

ALL
left here to be
eaten up

SB LX 471

no bone marrow- dust
is left of us

LX 471

5
Consumption

4
Floating rocks

5 AND 6
In our lungs

1
My story is true
But someone elses name
Grafted to
It

ALL
Keep repeating

5
Man v. Machine

(SQ 795)
LX 472- bump

(We hear the sound of the MACHINE AND WE SEE- Increase in tempo- tapping and
swinging hammers fast and faster-
a contest between man and machine begins here_

3
4
3
4
5
4
5
4
5
4
5- E hammer up!

(The tempo increases-Gandy Dancing faster and faster-

SB (SQ 802)
LX 474

MIXED WITH SOOUND OF MACHINE
THEN EVERYTHING STOPS)

(SQ 802)
LX 474

1

I won

4 AND 6

(echo)

I won!

5

Round 1

5

9 more rounds to go

ALL

(tired/spent)

huh

5

And so we begin, again

LX 475

1

I gotta a hammer

That's fifty pounds, huh

I gotta hammer that's fifty damn
pounds

LX 476

baby

SB LX 478-483
(SB SQ 816-819)

ALL
Them others
Working so hard
insides falling
To the ground

LX 478

Baby

1
That won't be me

LX 479

ALL
Huh

(SQ 816)
LX 481

We HEAR striking of hammer-As lights go down
-in the darkness we hear-)

2
John-

LX 482

ALL
(ghosting/singing-same pitch as striking hammer)
John-

(SQ 819)
LX 483
Call on B's "John"

Steel Hammer

Lord Lord

Time	Measure/Lyric	Lights
12	(2) Lord Lord (whistle) (6) Lord Lord (7) Lord (whistle)	LX 484- E turns
29	(10) Lord Loo (11) Lord Loo (whistle, silence)	LX 485- E begins to X DSR, post putting down hammer.
37	(12) ord (14) Lord Loo (15) Loo (16) oo (17) Lord ord (19) Lord Loo (20) This old hammer oo (21) rings like sil oo (22) ver ring ring ring oo (23) ring ring ring ring ring ring ring ring ring ring ring oo (24) ring ring ring ring ring ring ring ring ring ring ring ord (25) ring ring ring ring ring ring ring ring ring ring (30) This old hammer (31) shines like goo (32) shine shine shine shine oo (33) shine shine shine shine shine shine shine shine oo (34) shine shine shine shine shine shine shine shine old (38) Lord Loo This old hammer Loo (39) oo rings like sil oo (40) ver ring ring ring oo (41) ring x 12	
		LX 486- A leavs (1:35)

Steel Hammer

Lord Lord

Time	Measure/Lyric	Lights
	oo	
(42)	ring x 12	
	ord	
(43)	ring ring ring ring ring ring ring ring ring	
(45)	This old hammer	
(46)	shines like goo	•
(47)	shine shine shine shine shine shine shine	LX 487- GM leaves (2:25)
	oo	
(48)	shine shine shine shine shine shine shine shine shine	
	old	
(49)	shine shine shine shine shine shine shine shine shine	
(50)	shine	
	shine shine shine shine shine shine shine shine shine	
(51)	shine shine shine shine	LX 488- B leaves (2:40)
(53)	shine	
	shine shine shine shine shine shine shine shine shine	
(54)	shine shine shine shine shine shine shine shine shine	
(56)	ring	
	ring x 12	
(57)	ring x 12	
(59)	shine	
	shine shine shine shine shine shine shine shine shine	
(60)	shine shine shine shine shine shine shine shine shine	
(62)	ring	•
	ring x 12	
(63)	ring ring ring ring ring ring ring	
(53)	shine	
	shine shine shine shine shine shine shine shine shine	
(54)	shine shine shine shine shine shine shine shine shine	
(56)	ring	
	ring x 12	
(57)	ring x 12	
(59)	shine	
	shine shine shine shine shine shine shine shine shine	
(60)	shine shine shine shine shine shine shine shine shine	LX 489- S leaves (3:25)
(62)	ring	
	ring x 12	
(63)	ring ring ring ring ring ring ring	
(64)	ring	
	ring x 12	
(65)	ring	•

Steel Hammer

Lord Lord

Time	Measure/Lyric	Lights
	ring ring ring ring ring ring ring ring ring ring	LS 490- P leaves (4:00)
(66)	shine	picks up hammer
	shine x 12	
(67)	shine x 10	LX 491- P turns to look at E (4:35)
(68)	ring	
	ring x 12	
(69)	ring ring ring ring ring ring ring ring ring ring	
(70)	shine	
	shine x 11	LX 492-P post look, X to EX of drum
(71)	ring ring ring ring ring ring ring ring ring ring	
(72)	ring	
	ring ring ring ring ring ring ring ring ring ring	
(73)	ring x 12	
(74)	ring ring ring ring ring ring ring ring ring ring	
(82)	Lord Loo	
(83)	Lord	LX 493- E turns to leave (5:02)
	oo	after looking at P.
(84)	Lord	
	oo	
(85)	ord	LX 494- Can't see E (5:30)
(89)	Lord Loo	
(90)	Loo	
	oo	
(91)	oo	
(92)	Loo	
	oo	
(93)	ord	
(97)	Lord Loo	
(98)	Loo	
(99)	Loo	
(100)	oo	
(101)	oo	
(102)	Loo	
	oo	
(103)	ord	LX 495- singing out, 1 beat- blackout count to 10 LX 496- curtain call LX 497- post show