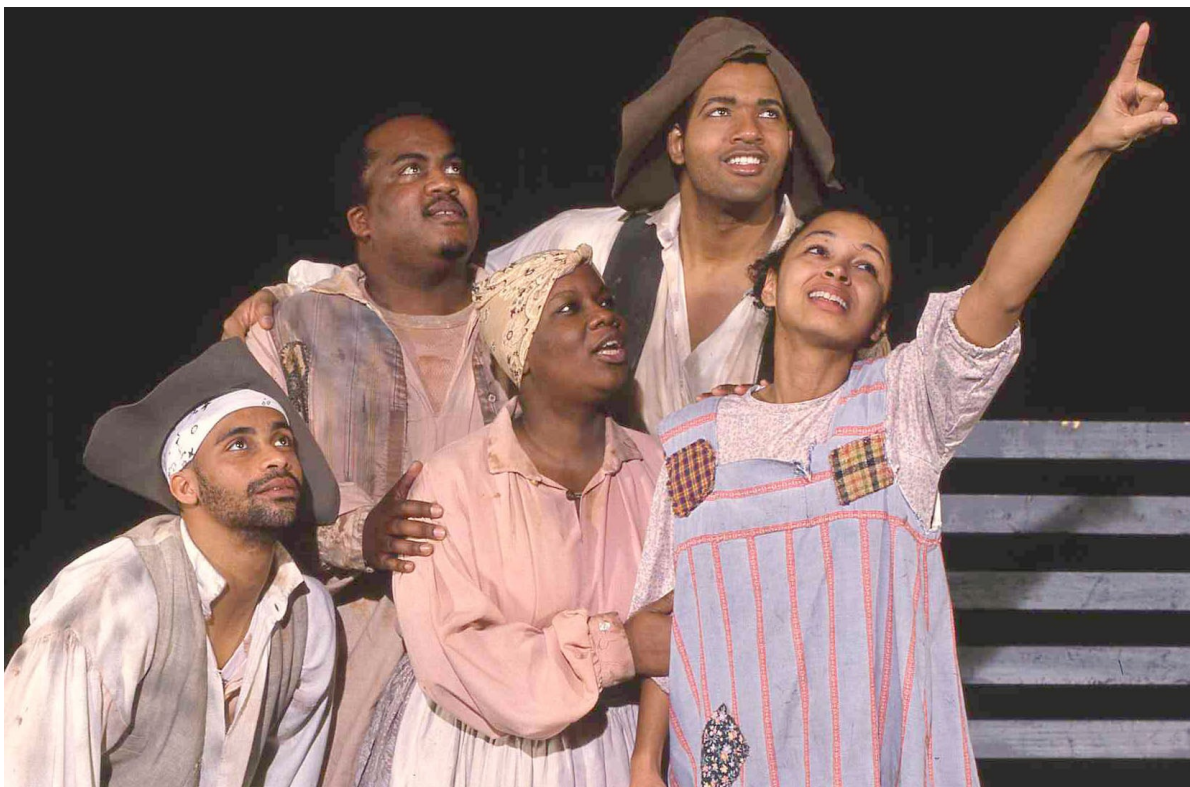




Theatreworks USA production of



Freedom Train

Thursday, January 21, 2016 at 10am

FAC Concert Hall

Study Guides for Teachers are also available on our website at www.fineartscenter.com - under Education select Global Arts—Performances for Schools, then select Resource Room.

Welcome

Information for Teachers and Parents

Our goal is to offer **high quality performances** for young people in a safe and comfortable setting. Please help us by following the below guidelines.



Please arrive early. Arrive at the theatre 30 minutes prior to the noted start time. Allow for travel time, parking, being seated and bathroom visits. It is important that we begin our performances on time so that all schools can meet their lunch and dismissal times.



Be sure to check the location of the performance when making your bus reservations. Performances take place in the Fine Arts Center Concert Hall or Bowker Auditorium in Stockbridge Hall. Please see the map at the end of this guide for driving and drop-off instructions.



Upon arrival your group will be greeted by an usher either at your bus or in the lobby. We do not issue individual tickets for performances. **Your usher will direct your group to their reserved seats.**



Both theaters are accessible for Mobility Impaired members. An infrared listening system is available in both theaters. Access parking is available adjacent to the theaters. An Access permit should be clearly visible in the parked vehicle. To better meet your needs, please inform us of any special seating requirements one month prior to the performance by calling **413-545-2116**.



For the comfort of all our seated patrons, **we request that backpacks, lunches and other gear be left on the bus.** Also, please remove all hats when seated in the theater.



Food, drinks other than water, smoking, candy and gum are all not allowed in the theater. The use of cell phones, portable music players, cameras or any other recording device, including non-flash photography and cell phone cameras, is strictly prohibited.

PLEASE BE SURE TO TURN OFF ALL CELL PHONES.

Any teasing, disruptive and rude behavior by students towards each other or to others seated close-by during a performance is not acceptable. Teachers and chaperones will be held responsible for any such incident reported to the Fine Arts Center staff. All complaints received will be forwarded to the schools involved. Repeated offences from the same school/s may result in cancellation of future reservations for shows.

THEATER ETIQUETTE

Please review the following information with your students.

We expect everyone to be a good audience member.

Good audience members...

- Are good listeners
- Keep their hands and feet to themselves
- Do not talk or whisper during the performance
- Do not eat gum, candy, food or drink in the theater
- Turn off all cell phones and do not use portable music players, cameras or any other recording devices
- Stay in their seats during the performance
- Do not disturb their neighbors or other schools in attendance

Table of Contents

1. Theatre Etiquette	3
2. Curriculum Frameworks	3
3. The Cast	4
4. Learning Activities	7
5. Parking & Directions	11
6. Campus Map	12
7. Evacuation Procedures	13

“Theatre is not theatre without an audience.”

Live theatre differs from watching television or movies. **Remember that performers can see and hear you.** As an audience member you are a vital contributor to the performance experience that you and those around you will have. How you behave and how you react to the show will affect the artists’ performances. That is why each performance is a unique experience, it will never be repeated exactly the same. Talking to your neighbor, sending text messages, and other similar behaviors are distracting to the rest of the audience and to the artists.

Please be respectful of the artists on stage performing for you by listening quietly. Of course, it is appropriate to react to what you are seeing – some things may make you laugh, gasp out loud, or you may be asked to respond by answering questions from the performers, singing along or clapping. Most of all, it is important to be present “in the moment” by being attentive and enjoy the performance. And of course – show your enthusiastic appreciation with applause at the end!

Curriculum Frameworks

This performance and guide provide opportunities for your students to explore a variety of topics. For your convenience we’ve listed applicable Massachusetts learning standards. This list is by no means exhaustive. Please use this list as a guide to assist with creating lesson plans.

Curriculum Connections: Language Arts, Geography, History and Social Studies

Language Arts

Connections 6. *Purposes & Meanings in the Arts.*

Connections 8. *Concepts of Style, Stylistic Influence, and Stylistic Change.*

History, Social Studies, & Geography

Standard 4.15. *Contribution of African Americans to American culture including concentration in South and the Great Migration.*

Standard 5.12. *Establishment of slavery in North America.*

Standard 5.31. *Significance and consequence in Northern states.*

Standard USI.29. *Analyze slave life and resistance in the South.*

Standard USI.31. *The formation of the abolitionist movement, Harriet Tubman.*

Standard USI.38. *Analyze the Emancipation Proclamation.*



Theatreworks USA

Barbara Pasternack Artistic Director
 Ken Arthur Producing Director
 Presents

FREEDOM TRAIN

Book by Marvin Gordon
 Scenic Design by Hal Tiné
 Music Direction by Jeannine Otis
 Traditional Music Arranged by Garrett Morris & Ron Burton
 Orchestrations by Harrison Fisher
 Original Staging by Gloria Jones Schultz
 Production Stage Manager Becky Saunders
 Directed by Joy Kelly

CAST

(alphabetical by role)

Ben Chaz Rose
 David Barron B. Bass
 Harriet Wunmi Fowora
 Jacob T.J. Wagner
 Overseer Mark August
 Rit Kendra Vernon

The taking of pictures and/or making of visual or sound recording is expressly forbidden.
 Please check the houseboard for any program changes.

The activities of Theatreworks USA are made possible in part with public funds from the National Endowment for the Arts, the New York State Council on the Arts, a state agency, and the New York City Department of Cultural Affairs in partnership with the City Council.



The actors and stage manager employed in this production are members of Actors' Equity Association, the union of professional actors and stage managers

MUSICAL NUMBERS

"Follow the Drinking Gourd/Go Down Moses"	Company
"Mary Had a Li'l Baby"	Rit
"Hidin' Place"	Company
"Steal Away"	Ben
"Hush, Hush"	Rit, David, Harriet
"Wade in the Water"	Rit, Harriet, Company
"Another Man Done Gone"	Rit
"Good News, the Chariot's A-Comin'"	Rit, Harriet
"Lovely Ben, Won't You Come Out Tonight"	Rit
"Get on Board"	Company

WHO'S WHO IN THE CAST

(alphabetical by role)

CHAZ ROSE (Ben) is a graduate of The University of the Arts in Philadelphia. He has been seen in regional and Off-Broadway productions. He would like to thank his friends and family for their never-ending support.

BARRON B. BASS (David) received his BFA in Acting at Rutgers' Mason Gross School of the Arts in New Brunswick, New Jersey. He has appeared as Sebastian in *Twelfth Night* (Globe Theatre, London), Orpheus in *Eurydice* (Rutgers Theatre Company 2012), and most recently as Dwight in the NY premiere of *The Recommendation*. Barron is also a budding voice over artist, having done several commercials for McDonalds, Nike, and Duracell. Most recently, he finished shooting several short films, as well as his full length album, Gemini Tendencies. Keep up with B3 at BarronBBass.com!

WUNMI FOWORA (Harriet) is thrilled to be making her national tour debut! Wunmi premiered as the Lead "Dido" in a new play brought to the Old Vic Theater in London and has worked with the likes of Martin Scorsese and Sutton Foster (*From Rodgers to Heart*). She dances extensively and enjoys songwriting in her spare time. Wunmi wishes to thank God, her amazing family & friends.

T.J. WAGNER (Jacob) is thrilled to be joining the Theatreworks family. TJ is a recent graduate of Ithaca College and He has been seen regionally in productions of *Ragtime*, *Hair*, *Songs for New World*, and many others. Many thanks to friends, family, and teachers who guided the way.

MARK AUGUST (Overseer) is thrilled to be rejoining the *Freedom Train* journey. He played the 2014 tour and, with current events, knew he had to come back to share this important story again. Mark is best known for his work in NYC with Shakespeare and for his television spots on "The Good Wife" and "One Life to Live". He also co-leads a bluegrass rock n' roll band called The Rusty Guns. He would like to thank everyone who makes this show possible, and every venue for opening their arms and hearts to this production.

KENDRA VERNON (Rit) is excited to be making her debut with TheatreworksUSA! Kendra holds a BFA in Musical Theatre from the University of South Dakota. Favorite credits include Joanne (*Rent*), Gary Coleman (*Avenue Q*), Veronica (*God of Carnage*) and Lorraine (*All Shook Up*). She also enjoyed contributing to development of "Crossing Over" at the ASCAP New Musical Theatre Festival. www.KendraVernon.net

The late **MARVIN GORDON** (Author) wrote *Don't Walk on the Clouds*, *The Now Show*, *Streets of Gold*, and *Will Rogers, the Cherokee Kid*. A popular director, choreographer, and teacher, Mr. Gordon made his mark on and Off Broadway and in regional theatres both here and in Canada. As a dancer, he worked with such notable artists as Bob Fosse and Agnes De Mille. He also founded and led his own company, Ballet Concepts.

JOY KELLY (Director) is an actor, director and storyteller. She has performed on “Late Night with David Letterman” and several soap operas including “All My Children” and “One Life to Live” and in the 1997 independent film “Out of Season.” As a storyteller, Joy has performed in various parks, museums and libraries as well as schools in New York, New Jersey and Connecticut. She has told stories at the New Jersey Storytelling Festival, The Mohegan Festival, Story Grove at the Clearwater Festival in upstate New York and the Riverway Storytelling Festival in Albany, New York. As an actor, Joy recently performed in Brecht’s *Days of the Commune* which can be seen online and in the Faux Real Theatre Company’s *Jason and the Argonauts* as part of New York City’s Summerstage. Currently Joy has been involved as a performer in an ongoing project – Charles Dickens’ *A Christmas Carol*.

GLORIA JONES SCHULTZ (Original Staging) received a Tony nomination for best actress in *Does a Tiger Wear a Necktie?*, one of her most prominent Broadway roles. She was also featured in the television production of the highly acclaimed *To Be Young, Gifted, and Black*. Ms. Schultz has been a teacher and performer at the Negro Ensemble Company and served as Vice President of OPERATION KIDS, a multi-media, multi-racial child development organization.

JEANNINE OTIS (Music Director) The musical roots of singer and pianist Jeannine Otis are founded in the pure sounds of Gospel, Rhythm & Blues, Jazz and Classical. She is a graduate of Wellesley College, where she was the only African-American to be named a Presser Music Scholar. She also holds a Masters degree from Emerson College in Boston where she was a teaching fellow. She has worked with Kool and the Gang, Grover Washington Jr., Donald Byrd, Pete Seeger, and Eliot Goldenthal, and her recordings include “Magic Song” with the Helsinki Orchestra and a rendition of “Over the Rainbow” which topped the dance charts in the UK, Italy and Australia. Acting credits include *This Joint Is Jumpin’* (Supper Club, New York), and *Porgy and Bess* (internationally). She teaches music at the Trinity Lutheran School in Staten Island, and is the Director of Music at St. Mark’s Church in New York.

BECKY SAUNDERS (Stage Manager) Credits include *The Boyfriend* at 42nd Street Moon; *The Sound of Music*, *Harvey*, *Paint Your Wagon*, *Carousel*, *Annie* at Sierra Repertory Theatre; Production Stage Manager for The Marin Shakespeare Company in 2010; The Herberger Center’s, *The Odd Couple* and *The Emergence of Mel* at The NoHo Center for The Arts. www.beckysaundersaea.com.

ACTORS’ EQUITY ASSOCIATION, founded in 1913, represents more than 45,000 actors and stage managers in the U.S. Equity negotiates wages and working conditions, providing a wide range of benefits, including health and pension plans. Equity seeks to foster the art of live theatre as an essential component of our society. www.actorsequity.org

THEATREWORKS USA (Producer), founded in 1961, is America’s foremost professional theatre for young and family audiences. Its mission is to create imaginative and thought-provoking shows that are educational, entertaining and thought-provoking. Their 2014-2015 touring repertoire includes *Charlotte’s Web*; *A Christmas Carol*; *Click, Clack, Moo*; *Curious George*; *Fly Guy & Other Stories*; *Freedom Train*; *Junie B. Jones*; *Skippyjon Jones*; *The Lightning Thief*; *The Teacher From the Black Lagoon & Other Story Books* and *We The People*. Theatreworks’ honors include a Drama Desk Award, Off-Broadway’s Lucille Lortel Award, the Jonathan Larson Performing Arts Foundation Award, the William M. Dawson Award for Programmatic Excellence given by the Association of Performing Arts Presenters and the Medal of Honor from the Actors’ Fund of America. www.TWUSA.org



STUDY GUIDE

About the Play

Harriet Tubman (1815?-1913), born a slave, devoted all of her time to freeing others. She was a strong and powerful person, and a woman of action. To help her through times of great stress and confusion she turned to prayer. One of the prayers that always gave her great strength was "Lord, you have been with me through six troubles, be with me through the seventh." She repeatedly faced danger and possible death at state boundary lines dividing freedom from slavery and became so famous for doing so that her nickname, "Moses," echoed from the plantations of the South to the free "promised land" of the North. She is one of the few women of her time to have had several books written about her during her lifetime.

Harriet was 25 when she made her perilous escape from a Maryland plantation, leaving her family and all other loved ones behind. During those times a woman – especially a black woman – traveling alone was unheard of. Nonetheless, **pursued by murderous slave catchers who would do anything to catch her and collect the very large rewards being offered for her capture (including tracking her with dogs), she followed an escape route laid out by a community of people called "Quakers." Secret hiding places along the route included churches, cellars, barns and homes. When she finally arrived in Philadelphia (out of "Egypt" and into the "Promised Land") she said, "I looked at my hands to see if I was the same person now I was free. There was such a glory over everything! The sun came through like gold through the trees and over the fields, and I felt like I was in heaven."**

The escape route that Harriet followed was known as the Underground Railroad , and through her skill as a woods woman and her bravery, she quickly became one of its most celebrated "conductors." Up creek beds, through swamps, over hills, through dark and dangerous wooded areas, on a total of nineteen secret trips, Harriet Tubman led more than 300 slaves (including the rest of her family) to freedom. In her papers she wrote, "I never ran my train off the track, and I never lost a passenger."

FREEDOM TRAIN tells the story of Harriet Tubman – the "Moses" of her people – in an exciting series of highly theatrical scenes that use mime, as well as the language, clothing, and music of the period. FREEDOM TRAIN is a story about courage, dedication, equality, and survival against all odds; it is also laced with love, warmth, and a sense of humor that celebrates the human spirit. It is a universal story that speaks to people of all races, religions, and ages.

Before Seeing the Play

1. **Discuss the concept of slavery**, inviting the class to tell, draw, or improvise feelings of being enslaved. Discuss **slavery as an institution**. Keep notes for a class discussion after the performance.
2. **How do people become enslaved** – by poverty, by a bad habit, by accident of birth, etc.? How does this expand your definition of slavery?
3. **Discuss the old South in words and pictures, giving a representative viewpoint of the period**. Compare and contrast the old South with the new South. What are some of the reasons for the differences?
4. **What did it mean to be black during the time of slavery?** What did it mean to be **white**? **What does each mean today?** Ask students of one race what they think it would feel like to be of a different race.
5. **Do you think that black people are in some ways enslaved today?** If so, how?

After Seeing the Play

1. **What was the Underground Railroad?** What sort of "underground" systems do we have in our society and why do they exist? Are they necessary?
2. **Play and/or discuss some of the traditional music from the period**, beginning with the songs in the play (such as "Follow the Drinking Gourd," "Steal Away," and "Get on Board."). **Why was this music created?** Are there "messages" in more recent music (U2, Nirvana, Public Enemy, R.E.M., Biggie Smalls, Rage Against the Machine, Beastie Boys, etc.)? Are there some styles of music that seem more suited to delivering a message than others?
3. **Ask the students why they think Harriet Tubman did what she did.** (For herself? For her people? For white as well as black people? For an ideal?) Is it important to develop that same sort of commitment as individuals in today's society? How can we do this?
4. Can you name other **people who fight for human rights**?
5. **Discuss the Supreme Court's Dred Scott Decision** (mentioned in the play). How did it affect the quality of life in the North and in the South?
6. Review the students' **discussion of the "concept of slavery" and "slavery as an institution"** held before seeing the play. After seeing FREEDOM TRAIN, have their ideas been changed?

For Further Research

1. What was being a female slave like – were there specific issues that black women had to deal with in the time of slavery?
2. What were conditions like for blacks in the North during this time period? What does "being sold down South" mean? Why did blacks have this fear?
3. Discuss the abolitionist movement in the United States. What kind of people were abolitionists – male, female, Northerners, Southerners, of a certain religion? Was the movement totally united? Does it tie in with any other reform movements during that time?
4. How did the Civil War and the abolition of slavery affect the economic system in the U.S.? Were the effects different in the North and in the South?
5. Were there other countries that imported slaves from Africa and elsewhere? If so, what were conditions like for these slaves?
6. Who were some other slaves who made great achievements? (e.g., Frederick Douglass, Sojourner Truth, Phyllis Wheatley.)

Suggested Bibliography

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Childress, Alice. When the Rattlesnake Sounds. (Play) New York, 1975.

Haley, Alex. Roots. Garden City, New York, 1976.

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McGovern, Ann. Runaway Slave. Scholastic Book Series, New York, 1965.

Petry, Ann. Conductor of the Underground Railroad. Crowell Publishers, New York, 1955.
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Still, William. The Underground Railroad. Arno Press, New York, 1968.

Williams, Eric. Capitalism and Slavery. University of North Carolina Press, Chapel Hill, North Carolina, 19

FREEDOM TRAIN WORD MATCH

Match these words with their correct definitions
by connecting them with a line.

1. Posse
 2. Emancipation Proclamation
 3. Bounty Hunter
 4. Fugitive Slave Laws
 5. Plantation
 6. Quakers
 7. Underground Superintendent
 8. Safe houses
 9. Underground Railroad
 10. Mason-Dixon Line
 11. Spiritual
 12. Abolitionist
 13. Fugitive
 14. Auction
- A. a person who supported the movement to abolish, or end slavery and the slave trade in the United States.
 - B. a public sale in which goods are sold to those who offer the most money.
 - C. a person who tracks down and captures outlaws in return for a reward.
 - D. the proclamation issued by President Lincoln in September, 1862, effective January 1, 1863, by which the Negroes held in slavery in the Confederate States, then in rebellion against the United States were declared to be free.
 - E. a person who flees; a runaway.
 - F. a number of laws that regulated the return of slaves who had escaped.
 - G. the boundary between Maryland and Pennsylvania, that before the Civil War became known as the border between the slave states of the South and the free states of the North.
 - H. a large farm on which crops, such as cotton, tobacco, or sugar, are grown and harvested.
 - I. a group of people temporarily organized to conduct a search.
 - J. the term used to describe members of a religion called the Society of Friends. It was first used by George Fox, the founder of the religion, who told the members of the church to "tremble at the word of the Lord."
 - K. a term used by the Underground Railroad to describe houses belonging to people involved in helping Negro slaves to escape.
 - L. a deeply emotional and religious folk song that became a musical tradition among American blacks in the South.
 - M. in the United States before 1861, a system set up by certain opponents of slavery to help fugitive slaves from the South escape to free States and Canada.
 - N. the head of a certain section of the Underground Railroad.

Special thanks to
Clowes Memorial Hall
Indianapolis, IN
for developing this handout


Bringing the stage to you

PARKING AND DIRECTIONS FOR THE FINE ARTS CENTER'S CONCERT HALL and RAND THEATER

School Buses: Students should be dropped-off at **Haigis Mall** off of Massachusetts Avenue. University Security will direct buses to an appropriate parking lot during the performance (typically by the football stadium). **PLEASE BE SURE YOUR BUS DRIVER KNOWS THAT ALL PERFORMANCES LAST APPROXIMATELY 1 HOUR AND THEY SHOULD RETURN A FEW MINUTES BEFORE THE ANTICIPATED END TIME.** If drivers are not with the buses, they may miss the radio call from security asking them to return for pick-up, resulting in unnecessary delays returning to your school.

Individual cars: If necessary, individuals may drop-off students with a chaperone at Haigis Mall (you will be directed by security to the mid-point turn of Haigis Mall – see map) prior to parking. **We recommend parking in the Campus Center Parking Garage to avoid searching for a metered space.** It is a five-minute walk to the Concert Hall. All other available parking during weekdays is at meters. Available lots and pricing (current as of 1/1/07) are listed below:

Parking in the Garage is available to our patrons at a discounted rate of \$1. To receive this rate you MUST give the Garage attendant a parking pass. To receive your pass, please call our office to let us know that you will be arriving by car. Parking passes are sent with the invoices. Please call (413) 545-2116 if you didn't receive one.

Parking meters are enforced Monday – Friday, 7AM – 5PM. Meter rates are \$1.00 per hour.

Parking Garage – near Campus Center, across from the Mullins Center off Commonwealth Avenue

Lot 34 – Behind Visitors Center with 3, 5 & 10-hour meters available

Haigis Mall – 2 hour maximum on meters

Lot 62 - Adjacent to Fernald Hall with 3 hour maximum on meters, limited spaces available.

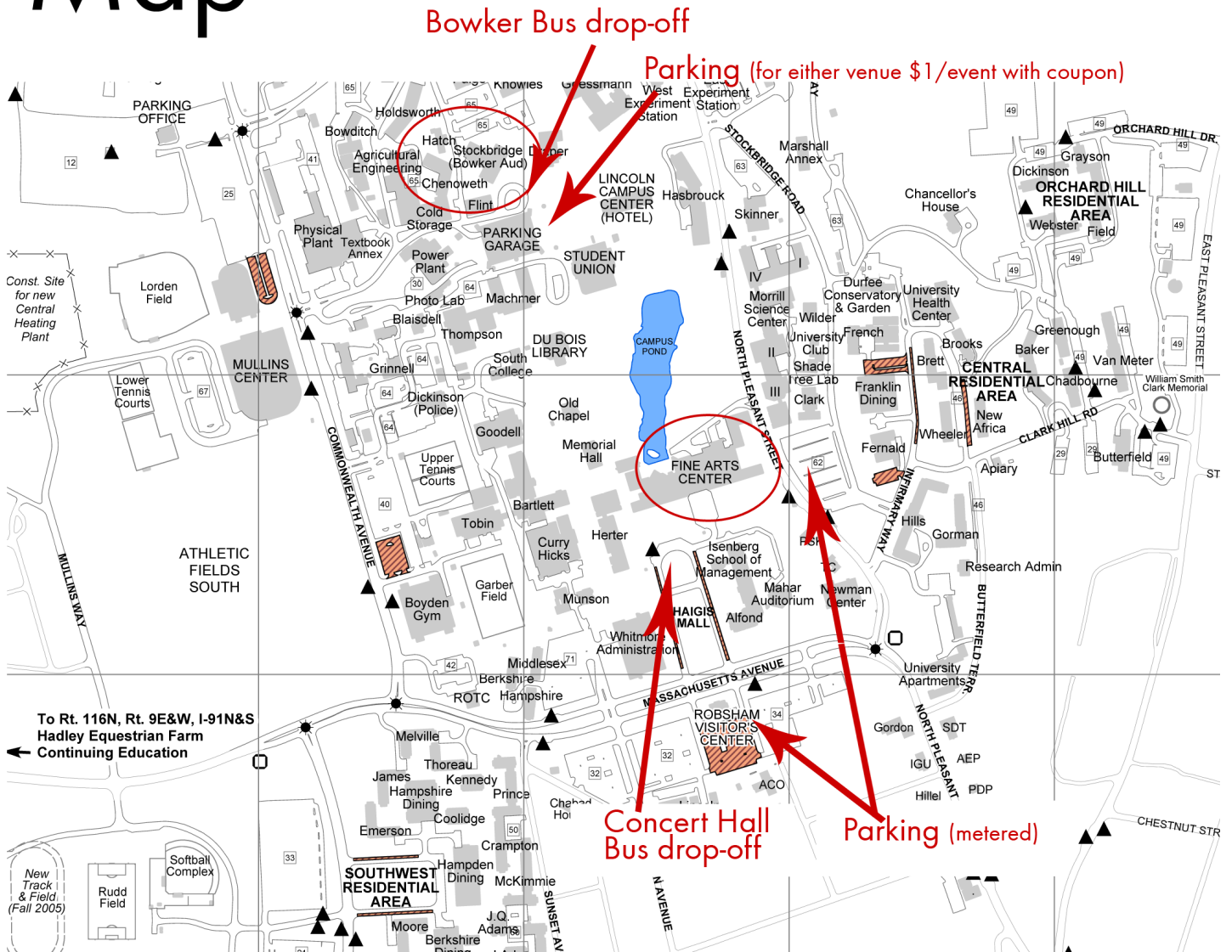
From the North: (Vermont, Greenfield) I-91 south to Route 116. Follow signs on 116 “To the University of Massachusetts.” Exit ramp leads to Massachusetts Avenue. Turn left (east) on to Massachusetts Avenue toward the campus. Continue through one light and watch for Lot 34 by the Visitors Center on your right and the entrance to Haigis Mall on your left.

From the South: (Springfield, Holyoke) I-91 north to Route 9. Turn right (east) on Route 9 over the Coolidge Bridge and through Hadley. Turn left (north) on Route 116 (across from Staples) heading toward campus. Turn right at first exit at “University of Massachusetts,” then bear right onto Massachusetts Avenue toward campus. Continue through one light and watch for Lot 34 by the Visitors Center on your right and the entrance to Haigis Mall on your left.

From the West: (Northampton, Pittsfield) Route 9 east through Northampton and over Coolidge Bridge. Follow remaining directions under “From the South”.

From the East: (Belchertown, Ludlow) North on Routes 21, 181 or 202 to Route 9 into Amherst. Right on to North Pleasant Street (main downtown intersection), north through center of town. Turn left at Triangle Street (Bertucci's Restaurant on your right), rejoining North Pleasant Street. To reach Lot 34 and Haigis Mall continue on main road, which becomes Massachusetts Avenue. Haigis Mall will be on your right, Lot 34 on your left.

Map

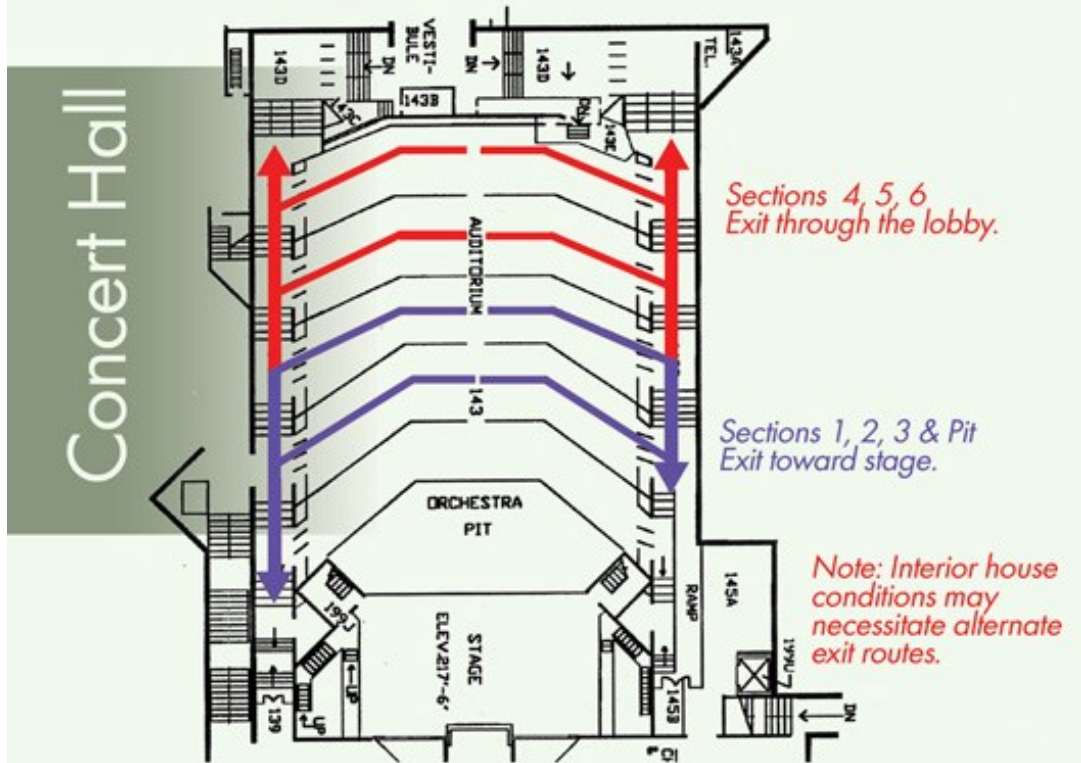


For Concert Hall, Rand Theater and Bowker Auditorium – Patrons traveling by car are encouraged to park in the parking garage. Discounted parking is available in the garage for \$1. A parking permit is required for discounted parking in the garage. Please call the Arts & Educational Programs Office if you require permits at (413) 545-2116. All other parking on campus is at available meters at the rate of \$1 per hour. **Parking is enforced Monday – Friday, 7AM – 5 PM.**

Buses will drop-off students as indicated on map. Buses will be given parking instructions by Campus Security.

Evacuation Procedures

In the event of an emergency requiring evacuation of the building, procedures are in place to ensure that the audience can exit safely.



Mezzanine 1, 2, 3
Exit rear through lobby.

Balconies 1, 2 exit toward stage, up two flights and down interior fire escape

