

THE Will Rogers
FOLLIES

a life in revue



GOODSPEED MUSICALS
TEACHER'S INSTRUCTIONAL GUIDE

TABLE OF CONTENTS

How to Use the Guides.....	3
LESSON 1: Get the Show on the Road.....	4
LESSON 2: "Well, all I know is just what I read in the papers".....	5
LESSON 3: Build-Your-Own Follies.....	6
LESSON 4: Dramatizing Cherokee Legends & Myths.....	7
LESSON 5: Technology in Society.....	8
Worksheets & Handouts.....	9
Theatre Etiquette.....	16

Goodspeed's Teacher's Instructional Guide can be found on our website:
www.goodspeed.org/guides

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MAX
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CENTER FOR EDUCATION
IN MUSICAL THEATRE

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HOW TO USE THE GUIDES

THE TEACHER'S INSTRUCTIONAL GUIDE (TIG) is intended for use by teachers who will bring their school groups to attend performances at Goodspeed Musicals. The TIG provides lessons, worksheets, and handouts to accompany the information found in the Student Guide. The TIG activities are influenced by state and national standards associated with the arts, language arts, social studies, mathematics and science.

THE STUDENT GUIDE serves as a companion to the Teacher's Instructional Guide (TIG). It includes a plot and character summary, accessible historical and thematic background information to support the lessons in the TIG, discussion questions, and activities. Each lesson in the TIG corresponds to a specific section in the Student Guide. Reading the Student Guide before attending a Goodspeed production will increase the likelihood that students will take active, critical roles as audience members, which will then lead to valuable classroom discussions.

The chart below maps the connection between the TIG's lessons and supporting material with the corresponding pages in the Student Guide.

SUBJECT	LESSON TITLE	TIG	STUDENT GUIDE
History/Social Studies	Get the Show on the Road	Lesson: p. 4 Worksheets: p. 9-10	Student Material: p. 11-14
Language Arts & Theatre	Well, all I know is just what I read in the papers	Lesson: p. 5 Worksheets: p. 11-12	Student Material: p. 4, 11-14
Language Arts & Theatre	Build-Your-Own Follies	Lesson: p. 6 Worksheets: p. 12-13	Student Material: p. 4, 11-14, 18
History/Social Studies & Theatre	Dramatizing Cherokee Legends & Myths	Lesson: p. 7 Support Material: p. 14-15	Student Material: p. 11-14
History/Social Studies & Visual Arts	Technology in Society	Lesson: p. 8 Support Material: -	Student Material: p. 16

LESSON 1

GET THE SHOW ON THE ROAD!

**This lesson may be taught during the course of one class period or it may be extended over multiple periods.*

STANDARDS

History/Social Studies Grades 5-8

LA-58.1 History. Historical Thinking. Students will develop historical thinking skills, including chronological thinking and recognizing change over time; contextualizing, comprehending and analyzing historical literature; researching historical sources; understanding the concept of historical causation; understanding competing narratives and interpretation; and constructing narratives and interpretation.

History/Social Studies Grades 9-12

LA-912.1 History. Historical Thinking. Students will develop historical thinking skills, including chronological thinking and recognizing change over time; contextualizing, comprehending and analyzing historical literature; researching historical sources; understanding the concept of historical causation; understanding competing narratives and interpretation; and constructing narratives and interpretation.

Theatre: Connecting

Anchor Standard TH:Cn10.1.

Synthesize and relate knowledge and personal experiences to make art.

OBJECTIVE

Students will be able to conceive, design, and perform an original act as their own unique vaudeville persona.

PRIOR KNOWLEDGE

Students should be familiar with the “Will Rogers” section of the *Student Guide* for this lesson.

ACTIVITY/PROCEDURE

1. Review the story of how Will created his trick roping act for vaudeville and the *Ziegfeld Follies* in the “Will Rogers” section of the *Student Guide*. Discuss how Will discovered his talent and how he created a persona and performance around this talent.
2. View some examples of other famous vaudeville acts and the people who performed them. Discuss all aspects of the performance including talents, costumes, settings, and expression. Some suggested clips are:
 - <https://www.youtube.com/watch?v=hkC1jKa3ztY&feature=youtu.be>
 - https://www.youtube.com/watch?v=f_CTD231Occ&feature=youtu.be
3. Instruct students to work individually, with a partner, or in a small group to create unique vaudeville personas that reflect aspects of their own personalities using the **Character Biography Worksheet** found on page 9 of this packet.
 - Definition of persona: a role, character, or public image adopted by a performer
4. Students should use the **Costume Design Worksheet** on page 10 of this packet and colored pencils to design a costume for their vaudeville personas that reflects the image they want to create. Remind students to consider color, texture, and shape as they design their costumes.
5. Individually, in pairs, or in groups, students will rehearse vaudeville acts in the style of their personas, showcasing special talents, skills, or stories.
6. Once each student has designed a costume and an act for his or her persona, all students will share their designs and their acts with the class.
7. A student or the teacher may act as a vaudeville producer by determining a line-up for a full vaudeville show using the acts created by the class.

REFLECTION

- Discuss the process of creating a persona for oneself. How did each student decide on his or her persona?
- Discuss the differences between celebrities of Will Rogers’ era and the celebrities of today. How are they similar, and how are they different?

LESSON 2

“WELL, ALL I KNOW IS JUST WHAT I READ IN THE PAPERS.”

STANDARDS

Language Arts Grade 6

W.6.3 Writing. Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.

Language Arts Grades 9-12

W.9-12.3 Writing. Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.

Theatre: Creating

Anchor Standard TH:Cr2-I.

Explore the function of history and culture in the development of a dramatic concept through a critical analysis of original ideas in a drama/theatre work.

**This lesson may be taught during the course of one class period or it may be extended over multiple periods.*

OBJECTIVE

Students will be able to work collaboratively in small groups to devise a simple scene that conveys the message of one of Will Rogers' celebrated quotes. Students will be able to apply their knowledge of language in order to respond to a statement by writing and performing a simple scene.

PRIOR KNOWLEDGE

Students should be familiar with the “Synopsis” and “Will Rogers” sections of the *Student Guide* for this lesson.

ACTIVITY/PROCEDURE

1. Review the main ideas of the “Show Synopsis” and “Will Rogers” sections of the Student Guide to the Theatre.
2. Distribute the **Will Rogers Quotes Handout** found on page 11 of this packet
3. As a class, read through the quotes on the handout and discuss what each statement communicates to the reader.
4. Divide the students into groups of 3 to 5 people.
5. Explain that in these small groups, the students will be writing and performing scenes in response to one of the quotes on the handout. Instruct the students to determine who in their group will be a writer, a director, or an actor. (Students may assume more than one role within the group.)
6. Distribute one copy of the **Scene Writing Worksheet** found on page 12 of this packet to each group. Ask the students to choose one statement on the Will Rogers Quotes Handout on which they will base their scene.
7. Instruct the students to use the Scene Writing Worksheet to write a scene that communicates the meaning of the statement they chose. The scene can take place during any time period.
8. Allow at least 20 minutes for students to write and rehearse the scene. Then, invite volunteers to perform for the class.

REFLECTION

- Analyze the effectiveness of devising a scene that communicates the thoughts and/or opinions of Will Rogers or another prominent figure.
- Discuss the similarities and differences between scenes based on the same quote or statement. How did each group communicate the same meaning?

This lesson was adapted from a lesson plan written by Josh Ritter for Goodspeed's Arts Education Collaboration.

LESSON 3

BUILD-YOUR-OWN FOLLIES

**This lesson may be taught during the course of one class period or it may be extended over multiple periods.*

STANDARDS

Language Arts Grade 6

RL.6.3 Reading: Literature.

Describe how a particular story's or drama's plot unfolds in a series of episodes as well as how the characters respond or change as the plot moves toward a resolution.

Language Arts Grades 9-10

RL.9-10.5 Reading: Literature.

Analyze how an author's choices concerning how to structure a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, tension, or surprise.

Language Arts Grades 11-12

RL.11-12.3 Reading: Literature.

Analyze the impact of the author's choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).

Theatre: Connecting

Anchor Standard TH:Cn10.1.

Synthesize and relate knowledge and personal experiences to make art.

OBJECTIVE

Students will be able to synthesize and relate knowledge of *The Will Rogers Follies* and their own personal experiences in order to make a personal timeline of important events throughout their own lives. Students will be able to apply their understanding of how a drama's plot unfolds in a series of episodes in order to create an outline of their own personal story. Students will be able to work collaboratively in order to dramatize an event from a personal timeline.

PRIOR KNOWLEDGE

Students should be familiar with the "Synopsis," "Will Rogers," and "Ziegfeld and the Follies" sections of the *Student Guide* for this lesson.

ACTIVITY/PROCEDURE

1. Review the information in "Ziegfeld and the Follies" and discuss how Ziegfeld's approach to theatrical entertainment is present in the "Show Synopsis" of *The Will Rogers Follies*.
2. Ask students to reflect on their own lives and imagine their lives on a timeline. Which events in your life would be featured on the timeline? What future events can you predict about your life based on your goals and aspirations?
3. Distribute the **Personal Timeline Worksheet** on page 13 of this packet.
4. Discuss how a timeline is used as a graphic organizer and how events may be documented on the worksheet. Encourage students to include future events that correspond with their goals and aspirations.
5. Once students have filled out the timeline, break students into groups of 3 to 5 students.
6. Ask each group to choose a writer and to select an event from one group member's timeline to dramatize for the class. Discuss the vocabulary term "dramatize."
 - a. Dramatize (v.): to adapt or present a story or incident as a play or movie
7. Discuss tools the groups might use to dramatize their chosen event. Some suggestions are:
 - a. Tableaux: Create still representations of the story using bodies in space to represent characters and settings while a narrator or narrators describe the action
 - b. Pantomime: A narrator or narrators describe the action while actors, each assuming a single character, silently act out the story simultaneously with the narration
 - c. Scene with Dialogue: Each person in the group assumes a character in the story and together they perform the story as continuous action with dialogue and movement
8. Pass out one **Scene Writing Worksheet** found on page 12 to each group.
9. Allow time to discuss and write a short dramatization that uses theater techniques to depict an event in someone's life in their group.

REFLECTION

- Choose an event in your timeline and explain why it was meaningful to you.
- If a show were to be written about your life, how would it be different from *The Will Rogers Follies*?
- What was the most challenging thing about this exercise and how did you overcome it?

This lesson was adapted from a lesson plan written by Josh Ritter for Goodspeed's Arts Education Collaboration.

LESSON 4

DRAMATIZING CHEROKEE LEGENDS & MYTHS

STANDARDS

History/Social Studies Grades 5-8

LA-58.3 History. Historical

Themes. Students will apply their understanding of historical periods, issues and trends to examine such historical themes as ideals, beliefs and institutions; conflict and conflict resolution; human movement and interaction; and science and technology in order to understand how the world came to be the way it is.

History/Social Studies Grades 9-12

LA-912.3 History. Historical

Themes. Analyze how an author's choices concerning how to structure a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, tension, or surprise.

Theatre: Reflect

Anchor Standard TH:Rc7.1.

Respond to what is seen, felt, and heard in a drama/theatre work to develop criteria for artistic choices.

Theatre: Creating

Anchor Standard TH: Practice and revise a devised or scripted drama/theatre work using theatrical staging conventions.

**This lesson may be taught during the course of one class period or it may be extended over multiple periods.*

OBJECTIVE

Students will be able to collaborate with peers in order to dramatize a Cherokee legend or myth. Students will be able to perform a dramatized version of a Cherokee legend or myth in order to contextualize Will Rogers' upbringing in a Cherokee family and community.

PRIOR KNOWLEDGE

Students should be familiar with the "Will Rogers" section of the *Student Guide* for this lesson.

ACTIVITY/PROCEDURE

1. Introduce the vocabulary terms "legend" and "myth." Poll the students to gauge their familiarity with oral storytelling, legends, and myths. Can the students name any legends or myths they already know?
 - a. Legend (n.): a traditional story sometimes popularly regarded as historical but unauthenticated
 - b. Myth (n.): a traditional story, especially one concerning the early history of a people or explaining some natural or social phenomenon, and typically involving supernatural beings or events
2. Distribute a copy of the Cherokee legends "**How the World Was Made**" and "**The First Fire**" on pages 14 and 15 of this packet to each student. As a class, read the two legends. Discuss what these two stories tell us about the Cherokee belief system and culture. How do these stories differ from those of other cultures in the United States? How are they similar?
3. Observe a Cherokee storyteller and discuss how they present the story. What does the storyteller do to connect with their audience and tell a vivid story? Some suggested videos are:
 - a. Virginia King Thompson: Story of Creation - <https://www.youtube.com/watch?v=3jH3XQhb8AU>
 - b. Robert Lewis: The First Fire - <https://www.youtube.com/watch?v=othiWKn0trU>
4. Divide the students into small groups of 3 to 5 people. Explain that, with their groups, the students will choose one of the two legends on the handout to dramatize for the class. Discuss the vocabulary term "dramatize."
 - a. Dramatize (v.): to adapt or present a story or incident as a play or movie
5. Discuss tools the groups might use to dramatize their chosen legend. Some suggestions are:
 - a. Tableaux: Create still representations of the story using bodies in space to represent characters and settings while a narrator or narrators describe the action
 - b. Pantomime: A narrator or narrators describe the action while actors, each assuming a single character, silently act out the story simultaneously with the narration
 - c. Scene with Dialogue: Each person in the group assumes a character in the story and together they perform the story as continuous action with dialogue and movement
6. Allow the students at least 15 minutes to craft their dramatization. Then, each group will present their dramatization to the class.

REFLECTION

- Discuss each group's approach to dramatizing a Cherokee myth. How did a different approach to presenting the same myth affect the audience's experience or understanding?
- Reflect on your group's collaboration style. How were you able to work together to create a final product? How could your group's collaboration improve in the future?
- Analyze how these myths might shape a Cherokee person's worldview. What new ideas did students gain from learning about these two Cherokee myths?
- What have you learned about Cherokee culture and tradition that you did not know before?

LESSON 5

TECHNOLOGY IN SOCIETY

**This lesson may be taught during the course of one class period or it may be extended over multiple periods.*

STANDARDS

History/Social Studies Grades 5-8

LA-58.1 History. Historical Thinking. Students will develop historical thinking skills, including chronological thinking and recognizing change over time; contextualizing, comprehending and analyzing historical literature; researching historical sources; understanding the concept of historical causation; understanding competing narratives and interpretation; and constructing narratives and interpretation.

History/Social Studies Grades 9-12

Students will apply their understanding of historical periods, issues and trends to examine such historical themes as ideals, beliefs and institutions; conflict and conflict resolution; human movement and interaction; and science and technology in order to understand how the world came to be the way it is.

Visual Arts: Creating

Anchor Standard VA:Cr1.2.

Shape an artistic investigation of an aspect of present-day life using contemporary practice of art or design.

Visual Arts: Presenting

Anchor Standard VA:Pr6.1.8a.

Analyze why and how an exhibition or collection may influence ideas, beliefs, and experiences.

OBJECTIVE

Students will be able to identify a need in society and design a new invention to fill that need. Students will be able to write and perform a commercial for their new inventions.

PRIOR KNOWLEDGE

Students should be familiar with the “Wiley Post, Aviation Marvel” section of the *Student Guide* for this lesson.

ACTIVITY/PROCEDURE

1. Review the advances Wiley Post made to the field of aviation. Use the discussion question to guide a conversation with the students: “Even in the early days of air travel, Will believe that aviation would be the preferred mode of travel in the future, and he was right! What technology do you think will change the way we live in the future?”
2. View and analyze images of new technology and inventions that were created during Will Rogers’ lifetime that we still use today. Some suggested examples are:
 - Travel and Transportation: <http://media.gettyimages.com/photos/two-page-spread-of-the-1933-travel-and-transport-show-features-state-picture-id166616388>
 - Automobiles (Chrysler Motors): <http://media.gettyimages.com/photos/view-inside-the-showroom-of-the-chrysler-motors-building-at-the-of-picture-id96962252>
 - “House of Tomorrow”: <http://www.gettyimages.com/detail/news-photo/view-of-the-century-homes-house-of-tomorrow-at-the-century-news-photo/96790726>
 - Frozen Food: <https://www.npr.org/sections/thesalt/2012/05/18/152743718/clarence-birdseye-and-his-fantastic-frozen-food-machine>
 - www.britannica.com/biography/Clarence-Birdseye/images-videos
 - Aerosol Cans: https://upload.wikimedia.org/wikipedia/commons/thumb/0/0f/Dr._Lyle_D._Goodhue%2C_1942_aerosol_test.jpg/220px-Dr._Lyle_D._Goodhue%2C_1942_aerosol_test.jpg
3. Individually or in small groups, students will brainstorm an idea for a new invention that would benefit our present-day society.
4. Using paper and colored pencils or another visual art medium, instruct students to design their inventions. Encourage students to consider the target audience for the invention as well as the function of it during the designing process.
5. Once all students have completed their designs, students will script and rehearse a one-minute commercial to advertise their new invention.
6. All students will perform their one-minute commercials and present their inventions to the class.

REFLECTION

- Analyze the similarities and differences between the inventions of Will Rogers’ lifetime and the modern inventions designed by the class. How have our needs changed since then and why?
- Discuss the process of writing a one-minute commercial for a brand new invention. What was challenging about this task and how did you overcome that challenge?
- Determine the effectiveness of different methods of presenting a new invention to the public.

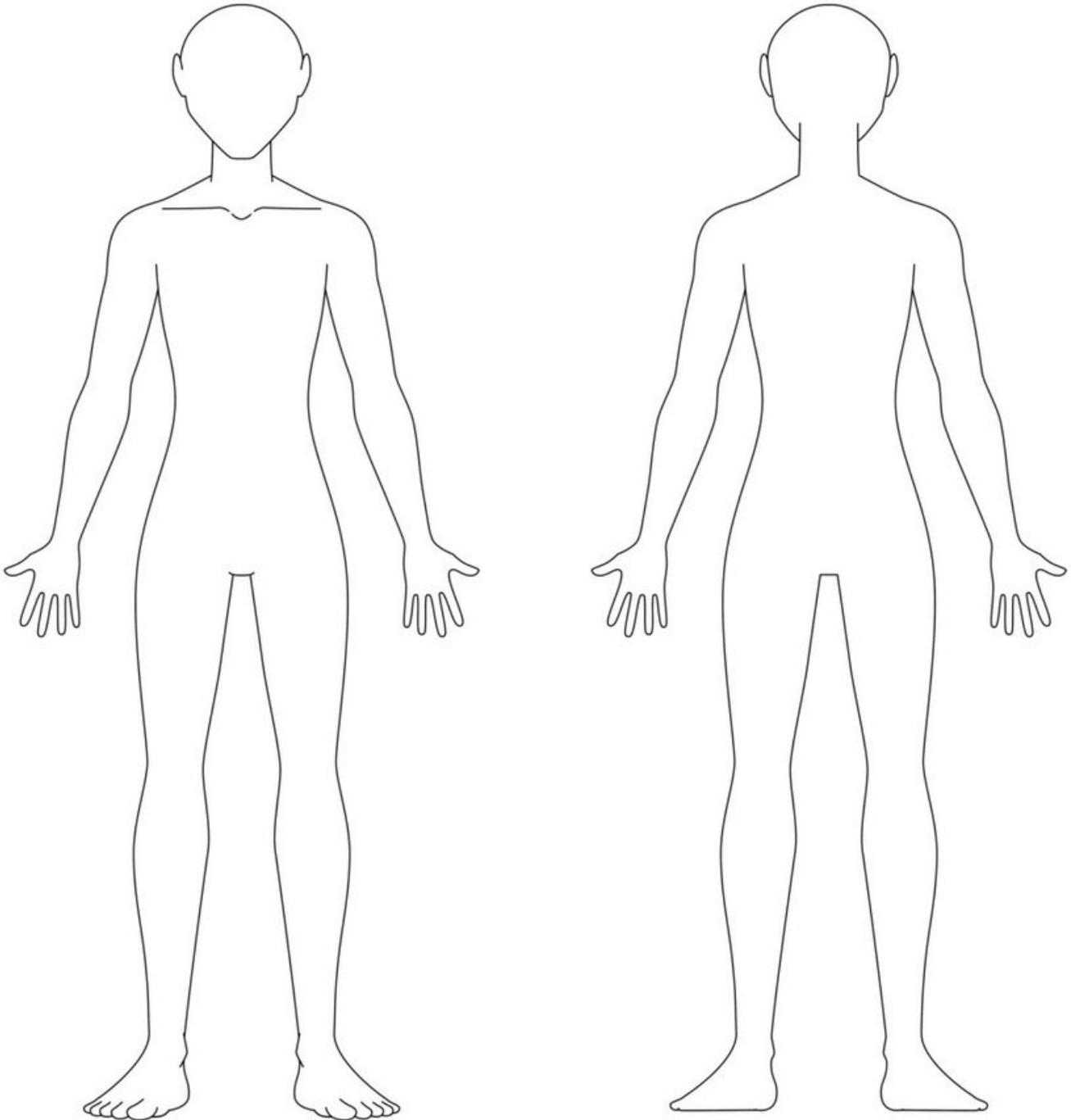
CHARACTER BIOGRAPHY

Directions: Using complete sentences, answer the following questions according to the vaudeville persona you have created. Be as creative as you like, but remember to refer to this biography as you create your character's vaudeville act later on.

1. When were you born?
2. Where are you from?
3. What were your parents and family like?
4. Did you go to school? What kind of student were you?
5. How and why did you start performing?
6. What act are you best known for?
7. How long have you been performing in vaudeville?
8. List 3 interesting facts about yourself:

COSTUME DESIGN

Directions: Using the template below, design a costume you feel would enhance your vaudeville persona's performance, keeping in mind that costumes and props are as important to the audience's understanding of a show as the performance itself.



WILL ROGERS QUOTES

1. "Everybody is ignorant, only on different subjects." Aug. 31, 1924
2. "The nearest the trains ever came to being on time was the day they turned the clock back one hour." Nov. 19, 1927
3. "Nothing in the world exposes how little you have to say as making a speech." March 30, 1929
4. "There's as much money in the country as there ever was. Only fewer people have it." Oct. 18, 1931
5. "That thing "Tradition," has held more things back in this world than a red traffic light." March 30, 1929
6. "Wars strike me as being the only game in the world where there is absolutely no winner-everybody loses." August 26, 1926
7. "I never met a man I didn't like." June 16, 1930
8. "Cities are full of country folks, and all the city folks are trying to get little places in the country." August 5, 1934
9. "Machinery is just doing fine. If it can't kill you, it will put you out of work." December 27, 1932
10. "Plans get you into things, but you got to work your way out." June 24, 1931

SCENE WRITING

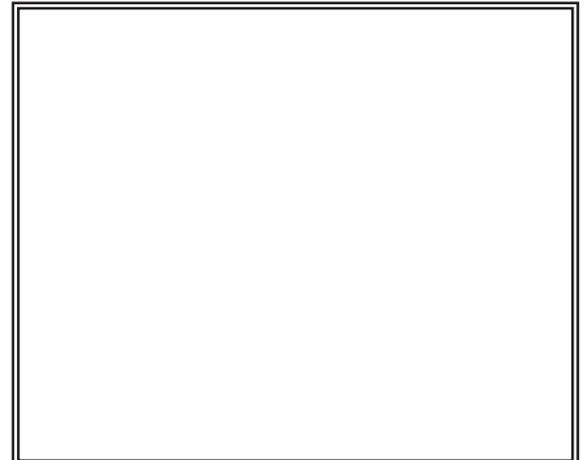
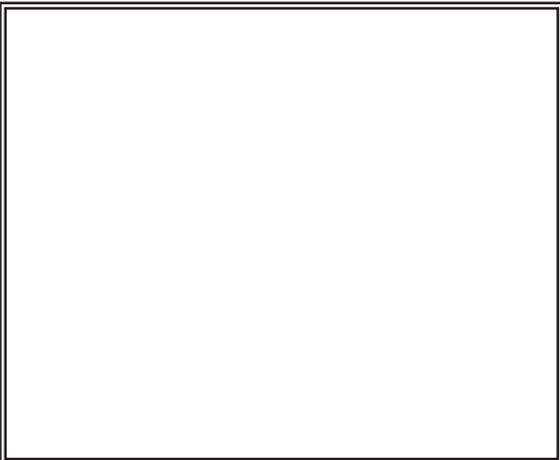
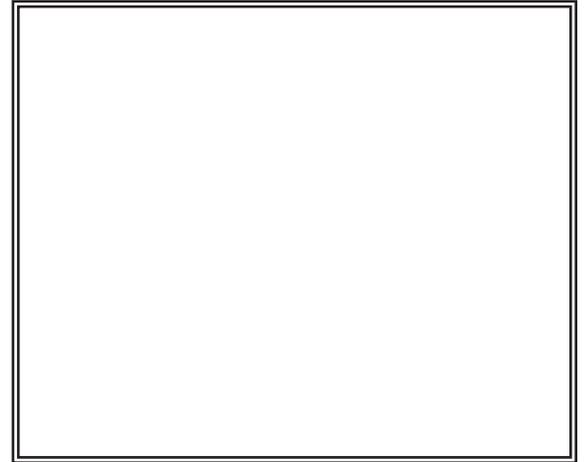
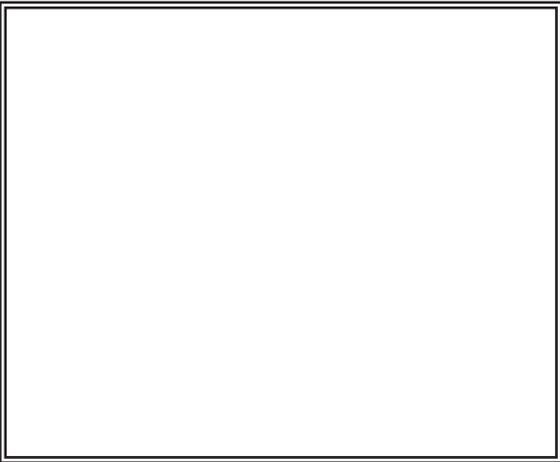
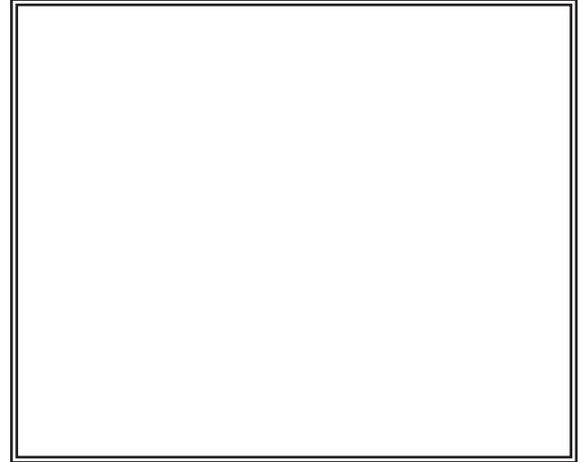
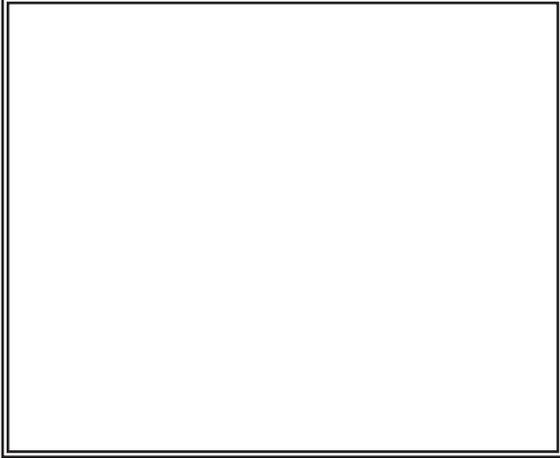
Use the worksheet below to write scene dialogue. Fill in the character name and then write what they say in the "Line" section.

Character Name: _____

Line: " _____
_____ "

PERSONAL TIMELINE

START



END

CHEROKEE LEGEND: "HOW THE WORLD WAS MADE"

The earth is a great floating island in a sea of water. At each of the four corners there is a cord hanging down from the sky. The sky is of solid rock. When the world grows old and worn out, the cords will break, and then the earth will sink down into the ocean. Everything will be water again. All the people will be dead. The people are very afraid of this.

A long time ago, when everything was water, all the animals lived up above in Galun'lati, beyond the stone arch that made the sky. But it was very crowded. All the animals wanted more room. The animals began to wonder what was below the water, and at last Beaver's grandchild, little Water Beetle, offered to go and find out. Water Beetle darted in every direction over the surface of the water, but it could find no place to rest. There was no land at all.

Then, Water Beetle dived to the bottom of the water and brought up some soft mud. This began to grow and to spread out on every side until it became the island which we call the earth. Afterwards this earth was fastened to the sky with four cords, but no one remembers who did this.

At first the earth was flat and soft and wet. The animals were anxious to get down, and they sent out different birds to see if it was dry, but there was no place to alight, so the birds came back to Galun'lati. Then at last it seemed to be time again, so they sent out Buzzard; they told him to go and make ready for them. This was the Great Buzzard, the father of all the buzzards we see now. He flew all over the earth, low down near the ground, and it was still soft. When he reached the Cherokee country, he was very tired; his wings began to flap and strike the ground. Wherever they struck the earth there was a valley; whenever the wings turned upwards again, there was a mountain. When the animals above saw this, they were afraid that the whole world would be mountains, so they called him back, but the Cherokee country remains full of mountains to this day.

When the earth was dry and the animals came down, it was still dark. Therefore they got the sun and set it in a track to go every day across the island from east to west, just overhead. It was too hot this way. Red Crawfish had his shell scorched a bright red, so that his meat was spoiled. Therefore, the Cherokee do not eat it.

Then the medicine men raised the sun a hand's-breadth in the air, but it was still too hot. They raised it another time, and then another time; at last they had raised it seven hand's-breadths so that it was just under the sky arch. Then it was right, and they left it so. Every day the sun goes along under this arch on the underside; it returns at night on the upper side of the arch to its starting place.

There is another world under this earth. It is like this one in every way. The animals, the plants, and the people are the same, but the seasons are different. The streams that come down from the mountains are the trails by which we reach this underworld. The springs at their head are the doorways by which we enter it. But in order to enter the other world, one must fast and then go to the water and have one of the underground people for a guide. We know that the seasons in the underground world are different, because the water in the spring is always warmer in winter than the air in this world, and in summer the water is cooler.

We do not know who made the first plants and animals. But when they were first made, they were told to watch and keep awake for seven nights. This is the way young men do now when they fast and pray to their medicine. They tried to do this. The first night, nearly all the animals stayed awake. The next night several of them dropped asleep. The third night still more went to sleep. At last, on the seventh night, only the owl, the panther, and one or two more were still awake. Therefore, to these were given the power to see in the dark, to go about as if it were day, and to kill and eat the birds and animals which must sleep during the night.

Even some of the trees went to sleep. Only the cedar, the pine, the spruce, the holly, and the laurel were awake all seven nights. Therefore they are always green. They are also sacred trees. But to the other trees it was said, "Because you did not stay awake, therefore you shall lose your hair every winter."

By Katharine Berry Judson, 1913. Compiled and edited by Kathy Weiser/Legends of America, updated April, 2017. Further edited for publication in the Student Guide to the Theatre.

CHEROKEE LEGEND: "THE FIRST FIRE"

At one time there was no fire. The animals were cold, so the bear had called a council and gathered all the animals, birds, and insects to discuss how they could keep from freezing in the winter. Many ideas were passed back and forth. Some suggested getting the sun to come out of the sky. Nothing was resolved, and so taking a break the animals walked out of the council house.

A storm had come up, and across the water they could see a small island. The lightning flashed, and they could see it striking in the forest on the distant island. Something began to glow there, and the bear asked the falcon, "What is that?" The falcon said, "It glows like the sun," so the animals called it fire. The wolf suggested, "Maybe it will keep us warm, like the sun." So the bear immediately called all the animals back into the council, and asked who would like to go and get the fire.

Many of the animals, birds, and insects all raised their hands, wanting to go and get the fire. The bear considered the fact that it was over water, so he chose the raven to go first. He reasoned that the raven's feathers were so white and bright that they could see him coming back with the fire. So the raven flew off, and as he got to the island he noticed that the fire was in the sycamore tree, and that it seemed to be deep inside the tree. Seeing where the smoke was coming from, the raven landed and began to peer inside, trying to find out where the fire was. Sparks from the embers caught and exploded and temporarily blinded the raven, so that he fell into the tree. With much scrambling and clawing the raven finally managed to crawl away from the fire. Coughing and sputtering he got lost in the smoke and decided to abandon trying to get the fire. And so he returned to the council house.

The falcon saw the bird approaching, but didn't know what it was. He called to the bear and the wolf and said, "Something is flying toward us." When the bird crashed into the ground, all the animals were startled. The bird lay coughing and choked out the words, "I cannot get the fire." All the animals gasped because they realized it was the raven whose bright white feathers were now black, black as soot.

And so they helped him into the council. The bear asked, "Who next wants to go and get the fire?" This time the animals were more reluctant, but two snakes decided to try. The little racer and the tree climber, again, bright white snakes who swam across the lake towards the island. As they approached they saw the sycamore tree and discussed what had happened to the raven. The little racer said, "The raven tried to crawl down from the top; let's try from the bottom." So both snakes entered through a hole at the base of the roots. The fire was so intense that they soon became lost. The tree climber went up, feeling all the smoke and soot crawl up his scales, making him climb faster and faster. The little racer became so confused at

the bottom that he darted to and fro, going back and forth in the ashes and embers before finally finding his way out through the roots. The little racer made his way out and found the tree climber had fallen off the top of the tree, landing atop the roots.

Both swam back to the council, and again all the animals were surprised at how dark they had become. They coughed and said they would not go after the fire. The bear turned in the council and said, "Who wishes to try next?" This time the screech owl said he would try, and so he flew off to the island.

Now, the screech owl had been asleep during most of the council. He had heard what had happened to the snakes but was unaware of what had happened to the raven. So when the screech owl landed on the sycamore tree he stuck his head in a knot of the tree, embers again sparking and popping and blinding him. Getting his head stuck in the tree, he bounced back and forth, trying to get his head out. Finally doing so, he made his way back to the council.

With ash rings around the owl's now orange eyes, the bear turned again and said to the council, "Who wishes to go next?" This time no one wanted to go. Everyone was afraid of the fire. And then a small voice said, "I will try." The bear looked down at his feet and saw the little water spider. The animals began to chuckle and laugh. The bear, smiling, said, "You're too small. How can you get the fire?" And the spider said, "Let me try." All the animals agreed, "Let her try."

So the little spider dove into the water and swam to the island. She came out near the roots of the sycamore tree where the snakes had entered. Knowing what happened to the snakes, she took two small sticks and fished out a small ember. Having done so, she made a pot and put it on her back. She placed the ember inside the pot, then blew an air bubble around it to protect it from the water, and she made her way back to the council.

The animals were surprised to see her and the bear asked her, "Where is the fire?" She took out the ember from her pot and set it in the center of the council room. Quickly she gathered small bits of kindling and began to blow upon the ember. Smoke began to rise from the kindling she was burning, and all the animals became excited. The smoke became thicker and she asked the animals to gather smaller sticks. Soon the flames caught and as more and more sticks were added, the heat filled up the council house. And so the little water spider brought back the fire. From this the animals learned, "Never take someone smaller than you for granted, because a small person can still save the world."

THEATRE ETIQUETTE

Seeing a musical at The Goodspeed is a unique and exciting experience. All the members of the production, both cast and crew, work hard to give you a great show. As an audience member, you also have an important job. You must help the performers give their best performance possible. You can do this by practicing these rules of theater etiquette:

- Do laugh when the performance is funny.
- Do applaud when the performance is over. Applause is how you say “thank you” to the performer. The actors will bow as you applaud. That is how they say “Thank you for coming.”
- Do stand and applaud if you thought the show was outstanding.
- Don’t forget to turn off your cell phone. A ringing or buzzing phone can be very distracting. It can also be embarrassing for you if it is your phone that is disrupting the show!
- Don’t text during the performance.
- Make sure to visit the restroom before the production begins.
- Don’t speak or whisper during the performance. Whispering is still speaking, so only in an emergency should whispering occur.
- Remember that the overture (introductory music) in musical theatre is part of the performance, so remain silent when the show begins.
- Don’t take pictures during the performance. It can be very distracting to the actors and it can result in an accident.
- Don’t put your feet up on the seats or kick the seat in front of you.
- Do sit ONLY when your seat is in the folded down position.
- Do remain in your seat for the entire performance. If you must leave, exit during intermission. In an emergency, calmly walk toward the nearest exit.