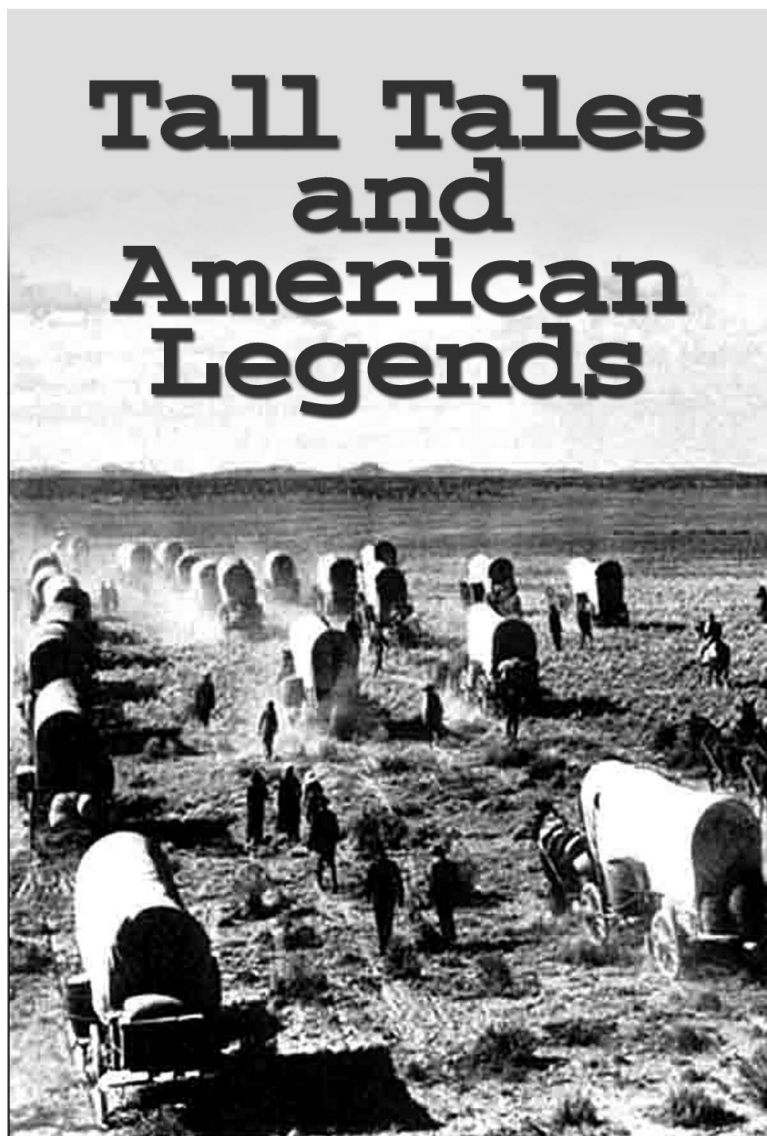


October 2006

Issue 1

# Stage Guide

 The Laguna Playhouse | TheatreReach



**Book , Music and Lyrics By Mark Turnbull**

**Directed By Donna Inghima & Kelly Herman**

## For Students

### Learning More

Here is some information that gives you more insight into the characters presented in **Tall Tales and American Legends**. Read through each character carefully and answer the study

Unlike Paul Bunyan and Pecos Bill, **Johnny Appleseed** was a real person. He was born in Massachusetts in 1774 and wandered around the North East planting his apple trees (truly). While Johnny was spreading his seeds he was also spreading Swedenborgianism, a visionary approach to Christianity. He was a missionary and while planting trees he would stay at different people's houses and share with them the writings of Emmanuel Swedenborg and the bible. One important attribute of the religion was doing good works for all people. Johnny lived out this doctrine everyday and for that he has become an American Legend.

questions below.

**Paul Bunyan** is considered a true tall tale in that he was not a real person. He was created by French Canadians during the 1837 Rebellions. The rebellions were spurred by money and the people involved in logging industries. Stories started growing about a giant bearded lumberjack who would rush into these fierce battles and stand as a defender of the people. Stories continued but moved him farther and farther south towards the United States. Eventually he became an American Tall Tale complete with side kick, Babe the Big Blue Ox!

Now whether the story of **John Henry** is complete fiction or the overly embellished story of a real man, it's hard to say. John Henry was the "steel driving man," whose story (real or otherwise) depicted the occupations of countless African Americans in the late 1800's. John Henry was said to work on the Chesapeake Ohio Rail Line and specifically in the Big Bend Tunnel. Historians say that not only did C&O rail line employ many men by the name of John Henry they also had many tunnels named Big Bend. Whoever this historical figure was his story of "a hard working man, brought down by technology" still strikes a cord and can be seen referenced in popular culture today.

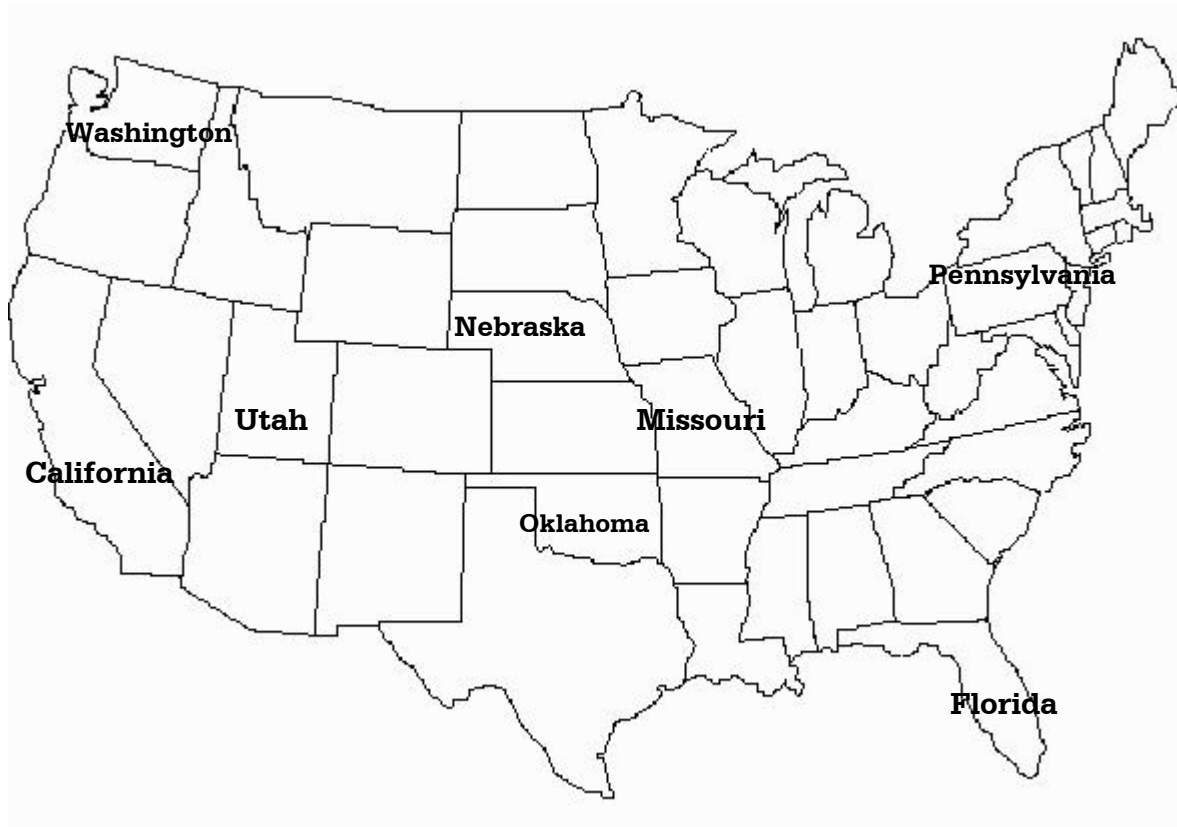
The stories of **Pecos Bill and Slue Foot Sue** are pure fiction written by Edward O'Reilly in a book called the *Saga of Pecos Bill* published in 1923. Although no one knows who originated the stories of this dynamic couple, they floated around Texas for years before O'Reilly put them to paper. Pecos Bill is always put in a league with Paul Bunyan and Johnny Appleseed, but truthfully he rode on their coat tails as a larger than life American Legend. Johnny and Paul were conceived, written about and circulated in the 1800's while Pecos Bill came along in the 1900's.

The stories of **Sacagawea** have reached legendary status throughout the years but, they all originate from the real life story of a 15 year old Native American girl. At 11 she was kidnapped from her tribe, the Shosone, by the Minnateree and at 15 she was married to a French trader named Toussaint Charbonneau. Together they joined the Lewis and Clark expedition through the wilderness. Before she would have been old enough to drive, Sacagawea was making history. One account of her help on the expedition tells of her rescuing different supplies from a river after a boat capsized. Some of the items she rescued included the very Journals of Lewis and Clarke. They later named the river after her for her quick thinking.

Of all these characters (real or otherwise) the one that stands the tallest, carries the heaviest load and is the bravest, is the tiny woman named **Harriet Tubman**. She was called "The Moses of Her People" in reference to Moses who led the Hebrew slaves out of Egypt. Tubman led countless black slaves out of the south and was very cunning and clever in her work. She would have her escapees leave on a Saturday to avoid the news breaking in the newspapers until Monday.



**Harriet Tubman**

**For Students****Mapping the Tale**

Find out where in the United States these stories took place. Label the states in the map above where each character's story took place.

**Johnny Appleseed**

Ohio, Indiana and Illinois

**Pecos Bill and Slue Foot Sue**

Texas, New Mexico and Arizona

**Sacagawea**

Idaho, North Dakota

**John Henry**

Alabama and West Virginia

**Paul Bunyan**

Maine, Minnesota and Wisconsin

**Harriet Tubman**

Maryland, New York

**For Students****Vocabulary**

Here are some words you will hear in the production with which you may not be familiar.

**commissary**- (noun) a store that sells food and supplies in a military post, mining camp or lumber yard

**cacophony**- (adjective) a harsh, meaningless mixture of various sounds, unpleasing to the ear

**invigorating**- (adjective) filled with life, energized

**bondage**- (noun) the condition of being controlled by something that limits freedom

**bassinet**- (noun) a baby's bed in the shape of a basket with a hood, commonly made of wood or wicker

**scythe**- (noun) a tool with a long curved blade fastened at an angle to a handle, for cutting grass or grain

**escapade**- (noun) a reckless adventure or wild prank, opposite of usual or proper behavior

**haunches**- (noun) the hindquarters of an animal or human, the hip area

**sustainability**- (verb) the ability to provide someone or something with nourishment or the necessities for maintaining life

**environmentalist**- (noun) somebody working to protect the environment

**consternation**- (noun) a feeling of bewilderment and dismay, often caused by something unexpected

**delicacies**- (noun) something nice to eat, a delicious, rare or highly prized item of food

**The Underground Railroad**

From the beginning of slavery there were reports of daring escapes. In 1831 a slave named Tice Davids made his escape to Ohio by swimming across the Ohio River. Tice was being followed closely by his master, then he seemed to vanish into thin air. The slave owner reported that it was as though Tice was swept up by an underground railroad. This is how the famous operation that guided thousands of slaves to freedom got its name.

Harriet Tubman and many other "conductors" and "agents" worked to help African Americans from the south to the north. One of these legendary figures on the Underground Railroad was Peg Leg Joe. Joe was said to have lost his leg as a sailor at sea. He was a carpenter and handyman who traveled from plantation to plantation working for the masters as well as spreading the word of the Underground Railroad. It is believed that Joe made up the song *Follow the Drinking Gourd*. The song was coded with directions for slaves to find their way north to freedom.

**For Students****Study Questions**

Music has always been used as a means to communicate ideas and messages. *Follow the Drinking Gourd* was an important song for the African American population during slavery. It communicated to the run-a-ways information on how to travel North and find freedom.

- 1) Think about the music you listen to on your ipod or hear on the radio today. Can you think of any important messages or ideas the writers of those songs are trying to communicate to you?
- 2) Why do you think music is such an important way to convey ideas that might seem controversial or dangerous to people in power?
- 3) Can you think of other forms of art that are used for this purpose?

**Follow the Drinking Gourd**

**Follow the drinking gourd,  
Follow the drinking gourd,  
For the old man is waiting  
for to carry you to freedom  
If you follow the drinking gourd  
When the sun comes back  
and the first quail calls,  
Follow the drinking gourd,  
For the old man is waiting  
for to carry you to freedom  
If you follow the drinking gourd  
The riverbank will make a very good  
road,  
The dead trees show you the way,  
Left foot, peg foot traveling on,  
Following the drinking gourd.  
The river ends between two hills,  
Follow the drinking gourd,  
There's another river on the other side,  
Follow the drinking gourd.  
Where the great big river meets the  
little river,  
Follow the drinking gourd,  
The old man is waiting,  
for to carry you to freedom  
If you follow the drinking gourd**

a **drinking gourd**. A drinking gourd is another name for **the constellation The Big Dipper**. The Big Dipper can be found in the Northern Sky and if followed will lead north.

The **old man** waiting is **Peg Leg Joe** or one of the other conductors on the railroad to help the slaves along the trail.

In the winter at noon the sun can be seen rising higher and higher in the sky as the days pass into spring. "**The sun coming back**" tells that they should begin their journey in the **winter**.

**Quails** live in Canada in the spring and summer months but migrate south for the winter. **When the quails could be heard the slaves would know it was winter time.**

Slaves were instructed to walk along the **Tombigbee River**. They looked for **symbols of a left foot and pegged leg on dead trees** to know that they were **on the right path**.

The **Tombigbee River ended at the base of two hills**. Climbing these two hills would lead to **Tennessee River**.

The **Tennessee River was a smaller river that flowed into the Ohio River, a much larger river**. Once parties reached the Ohio River they had to cross it to find their conductor on the other side.

Swimming across the Ohio River was impossible due to its strong current. In the winter, the Ohio river was frozen and people could walk to the safety of the other side. This is why it was so important to leave in the winter. It took a full year to make the trek up North and leaving in the winter would assure it to be winter when the escapees reached the Ohio River.

A gourd is a type of fruit that has a hard shell. When dried, the shell can be fitted with a handle and used as

To learn more about *Follow the Drinking Gourd* and to hear the song go to [http://www  
.quest.arc.nasa.gov/lrc/special/mlk/mlkarchive.html](http://www.quest.arc.nasa.gov/lrc/special/mlk/mlkarchive.html)

**For Students****How do Tall Tales get to be so TALL?**

Harriet Tubman was as brave and fearless as a lion, Paul Bunyan had the strength of an army and Johnny Appleseed grew enough apples to bake a pie for every man woman and child. How did all this come to pass? Here are a few vocabulary words that will help make the height of these tall tales as clear as day.

**Metaphor**- a direct comparison between two or more seemingly unrelated subjects as in:

- *the ship plows the sea, Bursting with flavor!, Breaking news*

**Simile**- a figure of speech in which two distinct things are compared by the use of the word *like* or *as* - as in:

- *eyes like stars or hair as soft as silk*

**Hyperbole**- extravagant exaggeration used to emphasize a point, not to be taken literally "mile-high ice cream cones" is an example of *hyperbole*

Definitions from Miriam Webster's <http://www.wordcentral.com/index.html>

**Questions**

- 1) Why do you think the pioneers created Tall Tales? What purpose would they serve to the people who heard them?
- 2) Now that you've learned all about the Tall Tales and American Legends of the past, can you think of any stories in present day that could be considered Tall Tales?

For Instructor pp 8 - 16

## ACTING EXERCISES

**Goal: To encourage creative thinking. To have the students experience the physicality of story and character.**

### Activity One, Creating Your Own Tall Tale

Based on the student's own "history" have them discuss, write and perform a monologue of their personal Tall Tale, something that may appear ordinary but they create into an extraordinary tale (this will require them to perform the piece they have written in front of their peers). This exercise will involve discussion, creative writing, and memorization and performance elements. **The suggested time allocation for this portion of the exercise would be 45 minutes for discussion and writing of their story, this time suggestion is of course up to your discretion as you know your students and their abilities.**

- 1) Discuss with your students what makes a Tall Tale tall.
  - a) In your own words describe the difference between a "Tall Tale" and "American Legend" Which characters fall under which term? Do some characters fit with both terms?
  - b) Exaggeration
    - 1) What is it?
    - 2) What is the difference between exaggeration and a lie?
    - 3) Have the students give an example of exaggeration using one of the following s sentences:  
**My dog can catch a ball in his mouth.**  
**My blue pants are comfortable.**  
**The family car is fast.**
  - c) Are any parts of a Tall Tale real? Is this important? Why? Have them identify three factual elements in the Tall Tales and American Legends:
    - 1) **Johnny Appleseed**
    - 2) **Pecos Bill/Slue-foot Sue**
    - 3) **Paul Bunyan and Babe**
    - 4) **John Henry**
    - 5) **Sacagawea**
    - 6) **Harriet Tubman**
    - 7)

It is important when discussing potential ideas that it is reiterated that their story must have a beginning, middle with a climatic element and an end.

- 2) Saying Sacagawea is “wise and resourceful” is not as intriguing as describing her to be “attuned to the wilderness like the wind.” Similes, metaphors, and hyperboles are tools used in storytelling which bring characters to “larger than life.” Have your students write a literal (straight forward) story using the **topics listed below**. Then have them write a second account of the story using three additional sentences; one with a hyperbole, one with a metaphor and one with a simile. Ask a classmate to distinguish which sentence is using which concept.
- Something funny that happened to them when they were a baby or really little. It can be something they heard from their parent(s) or something that they actually remember.
  - Something that they saw happen to someone else.
  - Something scary that they experienced.
  - An awesome adventure that they might have had.
- 3) The pieces do not have to be long but they should be long enough to thoroughly tell their personal Tall Tale. Have your students read both their pieces aloud in front of the class. Discuss with the children why the one story is more interesting than the other. How is the second version of the student’s stories like a Tall Tale?

When done with this portion have the students take their stories home and either commit it to memory or work on it so that they are **very** comfortable with their own text.

- 4) The 2<sup>nd</sup> part of this exercise will require you, the teacher, to clear a small performance space in your classroom. After this is done have your students explore the physical side of the experience by dividing your class into three groups. **For this portion of the exercise allow 45 minutes:**
- Have them explore with exaggerated **physical** reactions ( they can go as big as they want with these reactions there is no right or wrong):
- Group One:**
- 1) Surprise to fear
  - 2) Anger to happiness
  - 3) Anxiety to calm/relief
  - 4) Scratching excessively- it's the worst itch ever!
  - 5) Make yourself super comfortable
  - 6) You are so angry you're paralyzed- then let it explode with one sound.

**Group Two:**

- 1) Shyness to confidence
- 2) Excitement to sadness
- 3) Pride to disappointment
- 4) Being stung by a million bees- ouch!
- 5) Get someone's attention and they are on the other side of the Grand Canyon
- 6) You are so tired you can't keep your eyes open or support your own weight.

**Group Three:**

- 1) Wild to tame
- 2) Celebration to grieving
- 3) Hardworking to laziness
- 4) Run- you are being chased by RED ANTS!
- 5) You are bored, bored, bored!
- 6) Your body is made of spaghetti- you are one crazy noodle.

b) Let the students then explore the physical side of the story:

- 1) Group One: Walk sneakily or boldly around the room
  - 2) Group Two: Walk aggressively or shyly around the room
  - 3) Group Three: Walk very quietly or loudly around the room
  - 4) Group One: Walk like they are on a "rolling" boat
  - 5) Group Two: They are on a roller-coaster ride
  - 6) Group Three: They are on a very bumpy car ride
- 5) Give your students 5 minutes working quietly at their desks/tables to determine where they might be able to incorporate the newly exaggerated tools they have just worked on. Then have the students perform their "Tall Tale" for their classmates and you. Sit back enjoy.

Activity Two, Working With Text

**Goal: To expose your students to acting by having them explore text from the play.**

This will be accomplished by having each student select a section of text from the nine selections listed below. You may divide up the text so that each student has several lines within the piece and is, perhaps, sharing the piece with other students. It is entirely up to your discretion.

- 1) Give your class a few minutes to read over their pieces, you know your students and their level of reading ability so you can allow from **2-5 minutes**. Then have individual students stand up in the front of the class and read their specific piece of text out loud. It is important to emphasize that there is no right or wrong way in the reading of the material. **For this portion of the exercise, the selection and reading of pieces, allow 30 minutes (approx 1 min per student).**
  
- 2) Then have your class work on answering these specific questions (listed below) individually. They need to apply the questions to their specific piece of text. Each one of the student's pieces will be a little different because how they will interpret the questions for themselves will be different:  
**Allow 40 minutes for the exercise.**
  - a) Who are they talking to?
    - 1) A group of friendly strangers
    - 2) b) A group of hostile strangers
    - 3) c) Several friendsHave the students think about how this would effect how and what they are saying.
  
  - b) Where are they?
    - 1) In a "living" room
    - 2) In a large open area in a mall
    - 3) In an office
    - 4) A field
    - 5)Have the students think about how this would effect how and what they are saying.
  
  - c) Is it dangerous for them to be saying what they are saying?
    - 1) Yes
    - 2) No
  
  - d) What could happen to them?
    - 1) Could they be arrested?
    - 2) Could they be killed?

3) Would others think they were crazy?

4) Would people listen?

Have the students think about how this would effect how and what they are saying.

Keeping these questions in mind and how they have answered them for themselves, have them perform their text in front of the class.

3) Discuss with your students the differences they might have experienced between the first time they read their pieces out loud and the second time.

a) Questions you might ask could be but are not limited to:

**This section should take 15 minutes.**

- 1) Did you feel more anxious the first or second time you got up to do your piece? Why?
- 2) Did you feel more confident the first or second time you got up to do your piece? Why?
- 3) Did you have more fun the first or second time you did your piece? Why?
- 4) Did you understand the "character" better before or after you answered the questions?
- 5) What did they learn from this activity?

**Please Note: The back slashes represent suggested divisions in the text below you may utilize them, make your own divisions, or just have several children use the same text selection.**

**Text 1: Johnny Appleseed:**

There's much talk amongst the Indians of the coming winter, mam. Signs in the sky, clues on the ground and hints offered by gaggles of geese, the timing and direction of the flight- that makes the Indians around here tell me it is going to be a most severe winter./ And the foliage has indeed started to curl itself up, as if making its bed. Which of course all effects my heavenly business.

**Text 2: Johnny Appleseed:**

The fruits of the Spirit. Yes, mam, the planting of trees. Orchards. Acres and acres of lush green trees, all for the harvesting of apples,/ so a body can travel from one end of these territories to the other and never want for something nourishing to eat. Or drink. Those apples fresh picked are oftentimes a little on the sour side, but that cider brews up wonderfully, almost more popular than the pies or the fritters.

**Text 3: Traveler (taken from the journals of Lewis and Clark):**

Imagine President Thomas Jefferson back east receiving dispatches from Lewis and Clark for the first time out west. Him readin' about...a grizzly bear 9 foot tall, 600 pounds, that even with 10 musket balls in him, chased the shooters halfway cross a river, then stood on a sandbar and, raising to full height his 9 foot frame, roared for 20 minutes before giving up the ghost.

**Text 4: Traveler:**

Paul liked to sit on the riverbank and think, ya see. For a man of action he could be real quiet when it come time for cogitatin'. But this darn river interrupted all that with a sharp spit into Paul's unsuspecting face/ – all manner of flotsam and jetsam, not to mention many species of river fishes, getting caught in Ol' Paul's rather substantial facial hair...his beard. This happened several times and Paul decided to do something about it.

**Text 5: Conductor on the Underground Railroad:**

I was a conductor on the Underground Railroad. Many times, usually in the dead of the night there would come a knock at my door, runaway slaves needing to be taken to the next what we called stationhouse. I had a wagon with a false bottom in it./ Could fit some ten people lyin' close and still. They would climb in and then I'd pile on vegetables or hay, anything would look like t' were goin' to market, and off we'd ride- nobody knowing what my real cargo consisted of- to the next stationhouse. / I'd knock on that door, the station master would call out "Who knocks at my door?" And I would answer, "A friend with friends." The door would open, these frightened souls seeking freedom would be welcomed in, and my job would be over. This time.

**Text 6: Stationmaster on the Underground Railroad:**

I was stationmaster. My house set just off the river. When it was safe to approach I would hang a particular patterned quilt over my balcony railing. When it was not safe, a

different pattern was hung. / The conductors knew the signals. Just behind my parlor I had built a secret room. A wall would slide away to allow a small group of bodies to enter. / There was another hiding place in my attic. It too lay behind a false wall. These escaped slaves, my fellow human beings, were running for their lives. It wouldn't do for them to be caught.

**Text 7: Harriet Tubman:**

Dreams. I could see things a-comin'. I had me a dream where a voice kept tellin' me, "Arise, flee for your life", and I could see green pastures, a beautiful land waitin' just across a line to be crossed. "Arise, flee for your life" the voices kept sayin'. Eventually I realized what that dream meant.

**Text 8: Harriet Tubman:**

"When I had found I had crossed that line, I looked at my hands to see if I was the same person. There was such a glory over everything; the sun came like gold through the trees, and over the fields, and I felt like I was in Heaven."

**Text 9: Harriet Tubman:**

Yes, I was free; but there was no one there to welcome me to the land of freedom. I was a stranger in a strange land, and my home, after all, was down in Maryland, because my father, my mother, my brothers, my sisters and friends were there. But I was free and they SHOULD be free...and the Lord helping, I would bring them all here.

**Text 10: Narrator:**

Out in Kansas, I had me a deep, deep well. Two hundred fifty foot straight down into the earth. Problem was the earth around this hole was awful loose, just shaky old sand and gravel. / Well, a huge Kansas wind come up off the prairie and blowed all that sand and all that gravel, just ALL the earth out from under and around that well hole. So now, when the wind finally stops blowin', and all that dirt is gone, I'm left with a two hundred fifty foot hole with nothin' to hold it, it's just floatin' there in space.

Activity Three, Ensemble Work

This final exercise is an exploration of character work and working together. It is important that the idea of ensemble (a group of people working together for a common goal) is the emphasis of this exercise. **This exercise should take 45 minutes.**

- 1) If your students could be any character in the Tall Tales and American Legends who would that be? Have them make that decision individually.

Johnny Appleseed  
Paul Bunyan/Babe  
Pecos Bill  
Slue Foot Sue

Sacagawea  
Harriet Tubman  
John Henry

- 2) Divide the class into groups based on who they have chosen as their "character", all the Harriet Tubman's will be together, all the Johnny Appleseeds will be together, etc. These groups should not exceed six students per group, so you might have several groups of the same character. Have them work together to determine:

- a) What kind of attitude do they think their character has? They must reach an agreement of what this means to them as a group.

- 1) Good
- 2) Bad
- 3) Helpful
- 4) Scary
- 5) Threatening
- 6) Kind
- 7) Have them come up with their own descriptive adjective/attitude.

- b) What kind of personality do they think their character has? They must reach an agreement of what that is as a group.

- |              |                |
|--------------|----------------|
| 1) Happy     | 6) Loving      |
| 2) Busy      | 7) Intelligent |
| 3) Secretive | 8) Strong      |
| 4) Bossy     | 9) Goofy       |
| 5) Creative  | 10) Gentel     |

- c) What type of person is their character? They must reach an agreement within their group.

- 1) Are they a big, little, or medium sized person?
- 2) Do they speak loudly, softly, in another language? If they speak in another language what is it?
- 3) Are they a strong, weak, quick, slow, or athletic?

If they are athletic what is their specialty? An example of this would be rope tricks done by Pecos Bill. Have the students work out an example of this.

- 4) When they walk do they walk slow, fast, large strides, softly? Do they walk with a limp? Do they skip? Have the groups work this out physically within their groups.

3) Once the groups have answered the above questions have them perform one act of greatness (i.e.: creating the Grand Canyon) attributed to their character and it must be different than what was performed by the actor's in the show. They will be able to do this by using the elements worked on above and then tying them into a "living picture" using all students within their group to create a completed "picture."

An example of this would be: two students are the "canyon", one student is Pecos Bill, one student is Slue Foot Sue, one student is Widow Maker, and the last student in the group is "photographing" the awesome event. There is no right or wrong in this exercise it is just whatever the students create. Have the students then perform these "living pictures" for one another.

### **Mark Turnbull- Writer and Composer**



Mark Turnbull was born in Glendale, California, into a show business family and made his professional acting debut at the age of five on CBS' "The Jimmy Durante Show." Turnbull made his professional musical debut at fifteen as guitarist for Glen Yarbrough. He quickly went on to be an opening solo act for Bud and Travis, Ian and Sylvia, Chet Baker, Stan Getz, the Dillards, Muddy Waters, and many more of the leading club and concert acts of the period.

Despite early success, Turnbull turned his back on the music business ("Too much business, not enough music," he said), and concentrated on his writing. However, in 1972 Mark was ready to move again, and as record industry humorist Mr. Bonzai wrote in *Mix* magazine, "Like Jack Kerouac and Charles Kuralt before him, Turnbull went on the road." Traveling up and down the western seaboard Turnbull honed his performing skills at many different clubs and colleges, even being employed for a while by the Berkeley Repertory Theater as performer (*Yankee Doodle*) and lyricist (*Mann Ist Mann*).

Mark began working with The Laguna Playhouse in 1982 when they produced his original book musical, *Tales of Fannie Keenan Better Known as Dora Hand*. Since 1999, except for a six month stint at Disneyland's Golden Horseshoe Music Hall, Mark has toured schools throughout Southern California with a six person troop performing three curriculum based musicals of his own composing, *By The Great Horn Spoon!* (from the book by Sid Fleishman), *Charlotte's Web* and *Stuart Little* (from the books by E.B White) for the Laguna Playhouse's TheatreReach program. *Tall Tales and American Legends* will be Mark's fourth composition for TheatreReach.

Mark's recordings include Grammy nominated *Happy Birthday* in 1966, *Portrait of an Artist* in 1967 and most recently *Father's Day (simplicity Himself)* in 2003.

### **Donna Inglima – Co Writer**

DONNA INGLIMA has been at the Laguna Playhouse since 1998 as Education Director and



Producer / Director of the THEATEREACH touring program. At Laguna, she's directed 16 plays and has built a professional acting company which tours Southern California elementary schools with curriculum-based plays. She is a director, writer, teacher, producer, and actress.

For Laguna Inglima has adapted: **The Sign of the Beaver, Island of the Blue Dolphins, Give a Boy a Gun, and By the Great Horn Spoon!** w/ Joe Lauderdale and Mark Turnbull. Donna has served on the Drama faculty of Syracuse University, Utica College, and the American Musical and Dramatic Academy in New York City. She's directed over 25 university productions

and has developed five improvisation comedy troupes. Inglima served at Artistic Associate for the American Playwrights Theatre in NY, was Director of the Apprentice Program at the Berkshire Theatre Festival, and was Founder of Animal Crackers Unlimited that for 10 years mounted over 30 plays for adults and youth. She's directed in New York, Chicago, Palm Springs, Stockbridge, Syracuse, and for Laguna Playhouse. She is a member of Society of Stage Directors and Choreographers and Actor's Equity Association.

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Study Guide Written and Compiled by Amanda McGowen  
Acting Exercises Written by Kelly Herman