## #28a - Our Children (Scene)

MOTHER

Well.

**TATEH** 

You say that often. "Well."

**MOTHER** 

It's because don't know what to say, Baron.

TATEH

I'm not a baron, of course. I'm a poor immigrate, a Jew, who points a camera so that his child can dress as boutifully as a prince s. I want to drive from her memory every tenement stench and filthy immigrant street. I will buy her light and sun and clean wind of the ocean for the rest of her life. Now you know me. Now you understand. I am no baron. I am Tatel

**4OTHER** 

Now I know even less x nat to say.

TATE

Now it's my to n: Well.

**MOTHER** 

Than you for your confidence. I shall keep it here.

(MOTHER puts her hand to her hear.

SHE goes. TATEH follows her with his eyes. He is smiling.

The music, lights and set segue to a street in Halem, late at night.)

READ EITHER "HARLEM MAN"

**OR "HARLEM WOMAN"** 

#**29 – Harlem** Sequence (Part 1

HARLEM WOMAN

MVII.

TEM AN

MMM...

(YOUNGER BROTHER arrives. Everymung stons at the sight of him.)

**START** 

### HARLEM MAN

Here he comes again - that cracker who doesn't know he's a cracker. We should have kicked his ass the first time he came looking for Coalhouse.

### HARLEM WOMAN

They must think we're fools.

### YOUNGER BROTHER

Good evening. I would still very much like to talk to Mr. Coalhouse Walker, Jr.

### HARLEM WOMAN

This is still Harlem and this is still a private thoroughfare, cracker.

#### YOUNGER BROTHER

I told you: I shall come here every evening until he is satisfied that it is safe to receive me.

#### HARLEM MAN

And that time will be never!

### YOUNGER BROTHER

But Mr. Walker knows me. I'm his friend.

### HARLEM WOMAN

Try that pestilent pond where they sank his car.

## YOUNGER BROTHER

I've been there...

### HARLEM WOMAN

Try that cemetery where he buried his Sarah like a queen.

#### YOUNGER BROTHER

I've been there, too.

### HARLEM MAN

Then try the Gates of Justice where they are deaf to his misery and anger.

### YOUNGER BROTHER

I understand how you feel.

### 9a - Harlem Sequence (Part 2)

(His remark is met with much hostility. YOUNGER BROTHER stands his ground. Finally, a well dressed young Negro approaches him. We will recognize him by his bowler hat as one of COALHOUSE'S MEN.)

## **COALHOUSE FOLLOWER**

You got a dime?

(YOUNGER BROTHER obliges.)

# COALHOUSE FOLLOWER

You seem to have a lot of change there. Could you manage a quarter?

(YOUNGER BROTHER obliges.)

# COALHOUSE FOLLOWER

What about a silver dollar?

(COALHOUSE FOLLOWER goes. YOUNGER BROTHER impulsively follows him.

Transition. We hear the sounds of a rag piano coming out of a club. Carefree MEN come out onto the street. They are laughing, dancing, ONE stays behind, joined by a YOUNG WOMAN.)

# #29b - Harlem Pas De Deux

A figure hiding in the shadows reveals himself a COAL-HOUSE. He watches the young couple dance a mantic PAS DE DEUX and go off into the warm night. Iter a moment, COALHOUSE's thoughts come to life in the embodiment of SARAH. HE is remembering the night ney first met.)

# #30 – Sarak Brown Eyes

COALHO SE

What's your name?

SARAH

Sarah.

**COALLOUSE** 

I'm Coalhouse.

**SARAH** 

I know.

**COALHOUSE** 

THERE WAS NO MUSIC
IN MY HEART TONIGHT.
MELODIES KEPT REFUSING' TO FLOW.
ONE LOOK AT YOU,
NOW EVERY NOTE FEELS RIGHT,
COMIN' OUT ALL SWEET AND SLOW.

(SARAH nods a happy, tearful assent. The music changes into the vamp for "WHEELS OF A DREAM" as we find ourselves on an idyllic hillside in the country. COALHOUSE has been polishing his car. SARAH, amused at his fastidiousness, holds their son.)

# **START**

### **SARAH**

You've been polishing that car so hard there ain't gonna be anything left for us to ride home in!

#### COALHOUSE

You laugh but you wait, you'll see. This is no ordinary car, Sarah. This car is going to take us to a better day and a better time.

### SARAH

Who have you been talking to, Coalhouse?

## **COALHOUSE**

No one, but I've been reading the words of Mr. Booker T. Washington. He's a great man, Sarah.

### **SARAH**

I think you're a great man, Coalhouse.

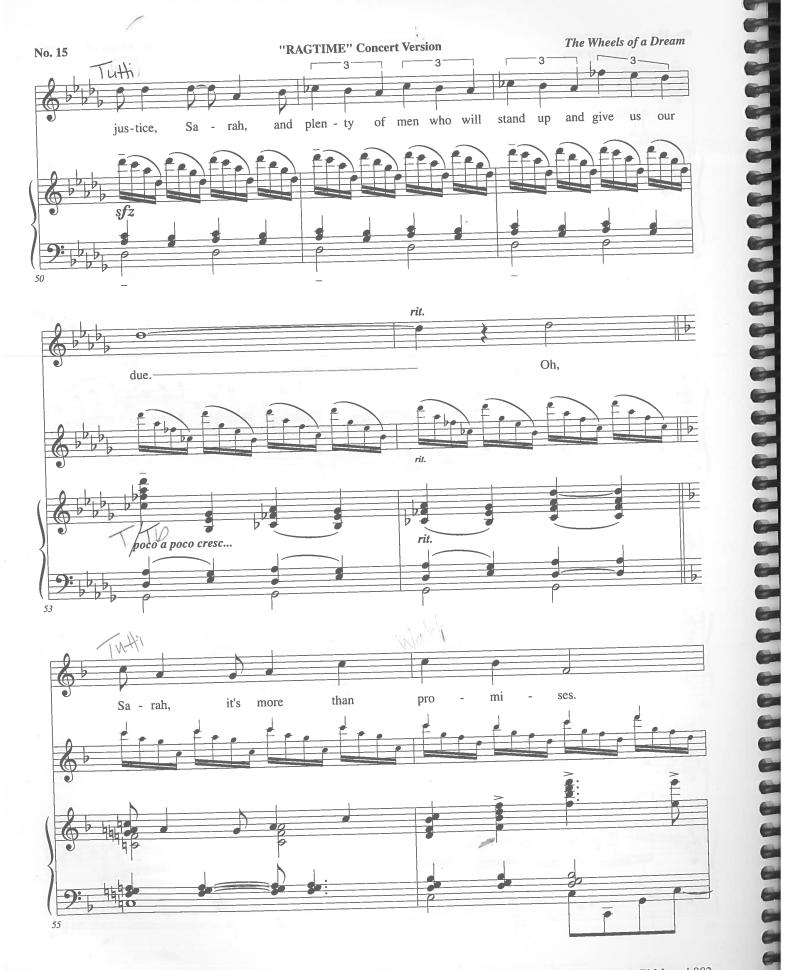
### COALHOUSE

Not like that, Sarah, not like that. Harvard University awarded him a degree. Imagine that. Imagine what this child's life can be. **END** 

# **COALHOUSE WALKER JR. - INITIAL AUDITION**

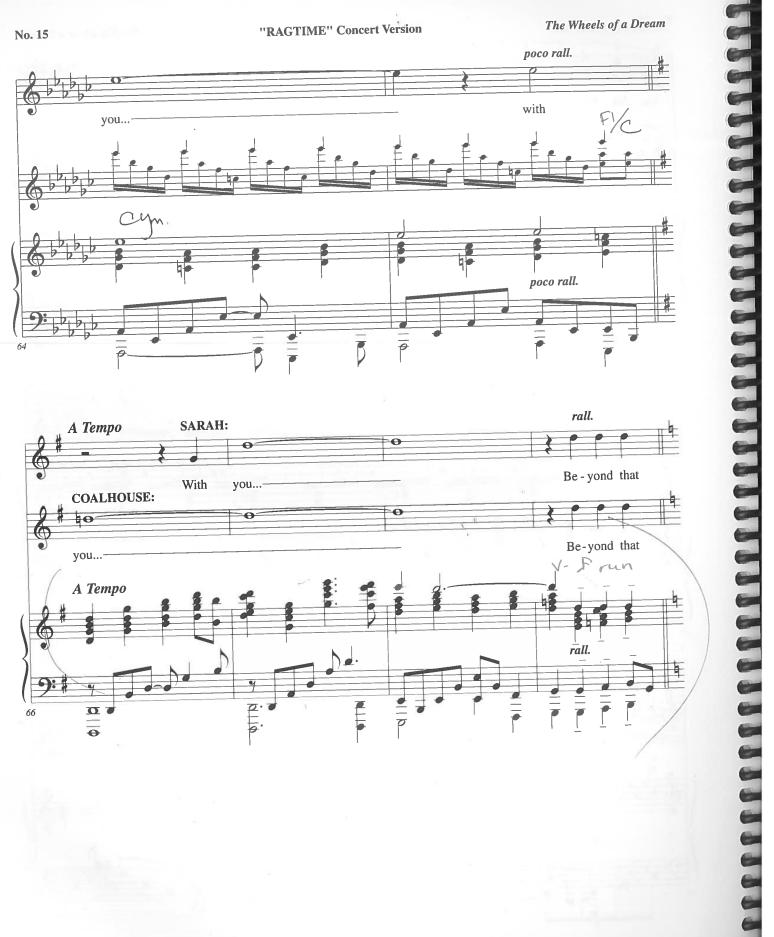




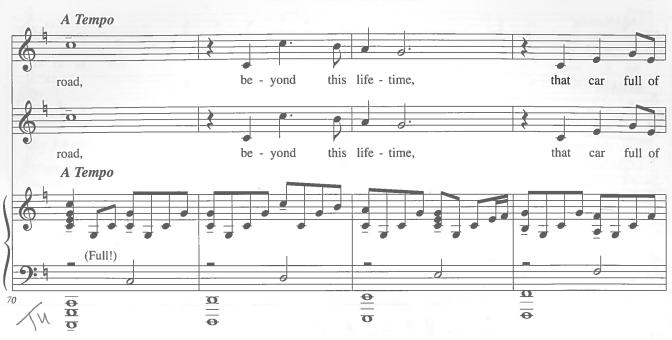








-186-







<sup>\*</sup> It is the composer's preference that the ossia line not be used unless necessary.

