



Stories of Glacier

*an Elementary School
Play with Historic Figures
in Glacier National Park*





“Stories of Glacier” by Sha Riordan

Materials:

For each student:

- * Copy of the script



Liebig Group

Vocabulary

HISTORICAL FIGURES:

Mary Roberts Rinehart
Major William Logan
George Bird Grinnell
Two Guns White Calf
Camas (Kootenai legend)
Morton J. Elrod
Louis Hill
James Hill
Francis X. Guardipee

ANIMALS:

Beaver
Big Horn Sheep
Grizzly Bear
Marmot
Mountain Goat
Mountain Lion
Otter

REFERENCES:

Heaven's Peak
Superintendent
Blackfeet
Kootenai
Salish

Pend d'Oreille

Backbone of the World
Crown of the Continent
Logan Pass (Going to the Sun Road)
Camas flower
Great Northern Railroad
Park Ranger
Naturalist
Caretaker
Huckleberries
Stromatolite
Primordial
Ancient
Algae
Carbon dioxide
Oxygen
Fossil
Environment
Triple Divide
Trapper
Hudson Bay Company
Treaty
National Park
Beaver Medicine Bundle
Sperry Glacier
Crevasse

Method

Students produce and present a 45-minute play which:

- Presents its content in a humorous style, using pantomime, song, rhymed verse, and conventional dramatic dialogue to tell its story.
- Is intended for production by fourth and fifth grade students, but with revision, is suitable for other grades. It can also be produced by high school students or adults for presentation to elementary school students.
- Is structured so that it can be presented by a single classroom or grade level as well as multiple classrooms and grade levels, and provides all participants with equal performing opportunities.
- Can be used as a “stand-alone” resource, or as a companion to GNP’S “Land of Many Stories” trunk.
- May be revised to accommodate producing schools’ specific needs.

Objectives

Students will be encouraged to consider the following questions as they produce and present a 45-minute play about Glacier’s human history:

- How do we best care for Glacier National Park?
- What do different people value about Glacier?
- Which people are Glacier’s best stewards or caretakers?
- Who should make significant decisions about Glacier’s protection and preservation?

Background

This play was written by Glacier National Park’s 2010 Artist in Residence, Sha Riordan, who is a playwright, actress, and high school teacher from Massachusetts. Inspiration for the play came from the recognition of the park’s 2010 Centennial, and the lessons and information in the “Land of Many Stories; the People and Histories of Glacier National Park” educational trunk created by the Montana Historical Society in 2010. The play is written for elementary school teachers to work with their students to perform as part of a study unit on Glacier National Park.

Procedures/Teacher’s Guide For Producing the Play

1. THE STORY-

The spirits of The People - eight individuals from Glacier’s past – have gathered at their home on Heaven’s Peak, a mountain in the park, to consider the question of who is Glacier’s best caretaker. They each argue from their perspective (The Park Service, Native American tribes, park visitors, explorers, entrepreneurs, etc.), and debate grows heated. No one can agree, “The Animals” are asked to settle the question.

“The Animals” decide that “The People” will have a storytelling contest, and who ever tells the best story, wins the honor of being Glacier’s best caretaker. Seven stories are told – some in song, some in rhymed verse, and all with lots of action. The stories teach a lessons about each group’s contribution to the protection and preservation of Glacier.

“The Animals” rate the stories numerically – “four paws up” from the Beaver, “three hooves” from the Mountain Goat etc. – and in the end a tie is declared. At first “The People” are disappointed and frustrated, but “The Animals” remind them that everyone has a place in Glacier and must work together to preserve and protect it for future generations.

2. THE ROLES-

The roles are divided into three groups – “The People”, “The Animals”, and “Ensemble Actors” - with each group responsible for approximately one-third of the material and each role approximately equal in size. Students playing “The People” and “The Animals” should be confident speakers while students playing “Ensemble Actors” should have strong physical acting skills. Most roles can be played by either female or male students. Keep in mind, however, that while girls are frequently comfortable playing male roles, the opposite is usually not true.

The People (eight roles):

- Mary Roberts Rinehart – author of many works about Glacier
- Major William Logan – GNP’s first superintendent
- George Bird Grinnell – writer and explorer
- Morton J. Elrod – GNP’s first naturalist
- Two Guns White Calf – son of a Blackfeet leader
- Camas, a Kootenai Woman – character in a Kootenai story*
- Louis Hill – developed many of GNP’s hotels
- Francis X. Guardipee – first Native American park ranger

*Camas is a fictitious character; while the others were real people.

The Animals (six roles):

- Loud Slap, the Beaver – A confident leader
- Stony, the Mountain Goat – Quick and witty
- Huck, the Grizzly Bear – Always thinking about food
- Curly, the Big Horn Sheep – A bit of a showoff
- Long Tail, the Mountain Lion – Nervous around people
- Whistle, the Marmot – Worried about winter preparation

Ensemble Actors (six roles that can be divided):

- “Ensemble Actors” play the characters in the seven stories told by “The People”. The same students can appear in all seven stories or the roles can be divided to accommodate more students.

A word about memorization: Line memorization is often a concern when working with elementary school students. Not all dialogue needs to be memorized. In fact, the stories told by “The People” should NOT be memorized because “Ensemble Actors” actions and dialogue are synchronized with specific dialogue, and they will have difficulties if the storyteller forgets or transposes lines. Scripts can be concealed in props (storybooks, scrolls etc.). “Section Seven – Scenery, Props, and Costume Ideas”, provides suggested script disguises.

The Prompter: Additionally, it suggested that an adult act as prompter during performance. The Prompter acts like a conductor and keeps the play moving. The prompter sits directly in front of the playing space, facing the actors, in such a way as to not block the actors from the audience, and cues as needed.



3. STAGE DIRECTIONS & THEATRE TERMS-

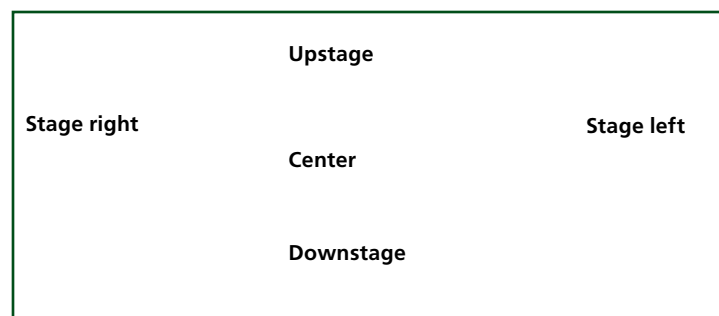
This script is written with detailed, specific stage directions that are intended to make it easier for you to direct the play and for your students to understand the action. Feel free to adapt or revise stage directions to meet your needs.

The script uses conventional theatre terms to indicate the actors' movement in a proscenium playing space. Most school playing spaces are proscenium-style. That means the stage or playing space is at one end of a room with the audience seated in front of it. Think of this type of stage or playing space as a room where the fourth wall is cut away to allow the audience to look in, with the proscenium being the structural arch that forms the boarder of that fourth wall.

You do NOT need a conventional stage to produce this play. Any space – classroom, cafeteria, library etc. – will do as long as students can be seen and heard and there is room for the audience. If the room is large you may wish to use stand-up microphones, particularly during the storytelling segments.

The following terms are used throughout the script and in this guide:

- Block – to physically stage the play – the director blocks the play or tells the actors when, where, and how to move about the playing space.
- Pre-set – props and scenery that are placed in the playing space before the play begins.
- Set – to bring props or scenery into the playing space during the play.
- Strike – to remove props or scenery from the playing space.
- Ad lib – lines scripted as suggested dialogue that allow for improvisation.
- Enter – to come into the playing space.
- Exit – to leave the playing space.
- Cross – to move from one part of the playing space to another.
- Upstage – the area of the playing space farthest away from the audience.
- Downstage – the area of the playing space closest to the audience.
- Center stage or "center" – the center of the playing space.
- Stage right or "right" – the area of the playing space to actor's right when the actor is facing the audience.
- Stage left or "left" – the area of the playing space to actor's left when the actor is facing the audience. NOTE: Stage right and stage left do not switch places if the actor is facing upstage or away from the audience.



AUDIENCE

Hint: When you, the director, face the stage from the audience's perspective, think backwards. Stage right is to your left, and stage left is to your right. It sounds confusing, but you'll get the hang of it in no time. Also, because we (the audience) read from left to right, stage left is traditionally the "stronger" side of the stage. Keep that in mind as you focus the audience's attention where you want it to be.

A fun game: Play "Simon Says" with your students to get everyone used to stage geography and stage direction terms. When students are in the playing space, call out directions for them to follow. For example: "Simon says, cross center, and hop up and down," or "Simon says, cross down right, and bark like a dog" or "Simon says, exit stage left on tiptoe."

4. REHEARSING THE PLAY-

Time table: The time needed to produce and present the play depends on the time you devote to rehearsal, students' ability to master the material, and construction of scenery, props, and costumes. But if you spend a class-room hour a day on preparation and students study their material at home, you can reasonably expect the process to take three to four weeks.



To prepare:

- Before rehearsals begin, you should decide how you will stage or block the play so you can give clear directions that are easily followed by your students.
- Assign the roles. Auditions or "try outs" are very time consuming, and most elementary school students don't understand or do well with the process. If you are unsure as to who is best suited for roles, try some improvisations. For example, ask everyone to gasp for air, choke, and freeze like the Stromatolites in Morton Elrod's first story. Or have everyone take turns reading portions of Camas' story or Grinnell's poem.
- Choose two stage managers from the "Ensemble Actors" group. In addition to playing their roles, these students will be responsible for cuing their groups' entrances, exits, and organizing prop and costume piece sets and strikes.
- Ideally you should prepare two copies of the script for each student – one to keep at home and one to leave at school. Be firm about scripts not going back and forth! Make sure to have a few extra copies on hand in case scripts go missing.
- Scripts should be three-hole punched and placed in a secure binder, preferably a folder with wing tabs. Stapled scripts fall apart.
- Students should use a highlighter to mark their individual lines, unison dialogue, and stage directions in both home and school scripts.
- Students and teachers should make script notes in pencil so that they can be erased when changes are made.

First rehearsal:

- Read through the script with students arranged in their groups – "People," "Animals", "Ensemble Actors" – so they start team building.
- "Ensemble Actors" have very few lines so encourage them to get up and act out the Storytellers' stories. It doesn't matter if their actions are what you have in mind; just keep them moving and engaged!
- Do not hesitate to jump in during the read-through if students struggle with vocabulary or pronunciation. There will be plenty of time for reading

Procedures/Teacher's Guide For Producing the Play (Continued)



comprehension. Keep the pace very lively so students don't become bored or overwhelmed.

Subsequent rehearsals:

- Block the play quickly. Students will learn their material more easily if they know where they are on stage when they have dialogue and action. Your blocking must be clearly mapped out in advance. Students become very frustrated when the director makes up the staging as they go along.
- Use masking tape to mark the playing space on the floor of your classroom if you cannot rehearse in the actual performance space,
- Make sure all students get an equal share of your attention during each rehearsal. While you are working with one group, the other two groups should be working independently. For example, if you are blocking or rehearsing a story with the storyteller and Ensemble Actors, instruct The Animals to rehearse their scorekeeping dialogue and the other People their opening scene. As rehearsals progress, students who are confident with their material can work on props and scenery. No student should be idle during rehearsal!
- Teach your students to hold for laughs and applause before the next line is spoken. Nothing frustrates an audience more than not being able to hear what's said if an actor speaks before laughter or applause dies. You might not always get laughter and applause where you anticipate it, but it's better to be prepared.
- Work with props and "Ensemble Actors" costume piece changes as soon as possible. If the real prop or costume piece isn't available, use a rehearsal substitute. This is just as important as rehearsing lines and action!

Final rehearsals:

- This play is easily and effectively rehearsed in "chunks" since the roles are divided into three groups. You should, however, start running the play for continuity as soon as the smaller chunks are fairly solid.
- If possible, have at least one dress rehearsal in the actual performance space. Make sure everyone can be seen and heard and that props and costume piece sets and strikes function smoothly.
- The Prompter should rehearse with the students during the final rehearsals.

5. SCENERY, PROP, AND COSTUME IDEAS-

Simplicity is the key to successful scenery, props, and costumes. The actor should always be the focus – not the scenery, props, or costumes. This stuff is fun, but it is never more important than the actor. Make sure everything the actors touch or wear is sturdy and safe! Never use anything valuable or irreplaceable as scenery, props, or costumes!

SCENERY:

The playing space should be safe, uncluttered, and allow sufficient room for action. Only two stationary scenery elements are needed:

- A backdrop suggesting the mountains of Glacier – mountains can be cut out of large cardboard boxes (appliance boxes work well), a long roll of art paper, or large fabric like old bed sheets or canvas drop cloths – anything that can be painted. The backdrop can even be drawn on a classroom chalk

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or white board. If you wish, the set can be further dressed with cut out trees, clouds, sun etc.

- Seating stage right for "The People" and stage left for "The Animals" – the script indicates chairs for "The People" and chairs set behind a table for "The Animals". Avoid folding chairs if possible as students tend to slouch in them. You might also consider choir risers if available. This gives the seating areas a bleacher effect, confines seating to a smaller space, and provides the visual interest of levels.

PROPS:

Props should be functional, easy to handle, and sturdy. Always rehearse with props before they are used in performance. Actors need to know where a prop comes or its set, how it is removed or its strike, when and how it is used, and if it will work properly. Rehearsal with props is just as important as dialogue and action rehearsal! If the real prop is not ready, use a substitute or rehearsal prop. "Ensemble Actors'" costume pieces are described as props.

Enforce these five prop rules from the beginning of the rehearsal process:

1. Props are not playthings.
2. Never touch a prop unless you use it.
3. Use the prop only when and how you are supposed to use it.
4. Always check that your props are in the right place before the show.
5. Tell the teacher right away if a prop is missing or broken.

Pre-set props – the props put in place before the show begins:

- "The Animals'" score cards – Two poster boards for each Animal, with their type of hoof or paw print. For each Animal, one poster board displays three paw or hoof prints, and one poster board displays four paw or hoof prints. It's best if the three-print and four-print poster boards are different colors. That allows student to quickly display the correct score card without having to count prints.
- Animal clipboards –If "The Animals" are using scripts on stage to support line delivery, their scripts can be disguised as note-taking clipboards with pencils tied on for added effect.



Props set during the play – actors who set the props appear in bold type

Opening scene:

- Storybook – carried on by Rinehart, it is a decorative notebook, concealing her script.
- Blackfeet pictograph – concealed by Two Guns White Calf in his costume or simply carried on, it disguises the script the actor will read from to tell his story.
- Kootenai pictograph – carried on by Camas – similar to the prop used by Two Guns White Calf.
- "Elrod's Guide and Book of Information on Glacier Park" – carried on by Elrod, it is a decorative notebook concealing the storytelling script, with a title large enough to be read by the audience.
- Conductor's baton – concealed by Hill in his coat or simply carried on.

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- "A Park Ranger's Guide"- carried on by Guardipee, it is a decorative notebook concealing the storytelling script, with the title large enough to be read by the audience.
- Scroll – concealed by Grinnell in his costume or simply carried on, it disguises the storytelling script.
- Scoreboard and makers– an easel and markers brought on by "Ensemble Actors" and used by Logan to keep score as "Animals" rate each story. This can be a paper chart, poster board, dry erase board etc. Draw a score grid in advance so it's easy for Logan to mark. Make sure it's sturdy and not easily knocked over.

Elrod's Story:

- Stromatolite costume pieces – worn on stage by "Ensemble Actors" playing Stromatolites – funny hats, glasses, blue/green wigs and beards etc. that suggest Stromatolite appearance.

Grinnell's Story (poem):

- Three squirt guns – carried on stage by "Ensemble Actors" playing the "Three Waters". Squirt guns should be large enough to get a laugh but small enough to be easily taken away from the "Three Waters" by Grinnell.
- Beaver costume pieces – worn on stage by "Ensemble Actors" playing Beavers. Swim goggles, swim fins, and large cardboard tails work well and get a laugh.
- Trapper costume pieces – worn on stage by "Ensemble Actors" playing Trappers. Ear flap hunting hats, mufflers, and other articles of winter clothing work well. Large fishing or butterfly nets are good for comic effect.
- Map of the Glacier region and markers – carried on stage by "Ensemble Actors" playing the "Hudson Bay Men" and torn into pieces by other "Ensemble Actors". This map should be very large, perhaps made out of rolled art or butcher paper. Since the map will be marked and torn in performance, this prop action should be sufficiently rehearsed.
- "Hudson Bay Men", Miner, Settler, Pioneer Women costume pieces – hats, coats, skirts, bonnets, cardboard tools etc. worn/carried on by "Ensemble Actors."

Two Guns White Calf's Story:

- Beaver costume pieces – worn on stage by "Ensemble Actors" playing Beavers. Note: The beavers in this story are not comic like those in Grinnell's so brown shirts, pants, and ball caps with ears might be more appropriate.
- Beaver lodge – carried on stage and then built by "Ensemble Actors" playing Beavers. This can be as simple as several chairs and a blanket – anything that the Beavers can enter and "close" the "door".
- Beaver food – beaver "chew" sticks, plants etc. carried on by "Ensemble Actors" playing Beavers.
- Beaver bundle and additional items – a beaver "hide" carried on by "Ensemble Actor" plays the Beaver Chief. Items added later in the story are either concealed in the bundle or by the Beavers.
- Weather streamers – carried on stage by "Ensemble Actors" playing Cold Wind (blue streamers), Snow (white streamers), Warm Wind (yellow and orange streamers), and Spring (paper flower streamers).

Hill's Story (song):

- Tourist costume pieces and props and songbooks or sheet music – worn and

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carried on stage by "Ensemble Actors" playing "Tourists". Hawaiian shirts, big straw hats, maps, prop binoculars and cameras made from cardboard are effective. "Tourists" also carry songbooks or sheet music that conceals the lyrics to their song if they've not memorized it.

Guardipee's Story:

- Two white flat bed sheets or other similar size white fabric – carried on stage by "Ensemble Actors" playing Snow/Glacier.
- Cardboard ax and a rope – carried on stage by "Ensemble Actors" playing "Hikers". The rope should be at least 10 feet long to accommodate the action.
- Two pine tree branches – carried on stage by the "Ensemble Actor" playing "The Tree". Make these out of cardboard so that they can be safely used near the eyes.

Camas's story:

- Headbands and/or jewelry – worn on stage by "Ensemble Actors" playing "The Hunter", "Marmot", and "Young Camas", appropriate to Kootenai tradition.
- Three sunflowers and otter pelt – carried on stage by the "Ensemble Actor" playing "The Hunter". Sunflowers should be artificial, large, and sturdy. Otter pelt should be made from faux fur or other fuzzy fabric. These props take a lot of abuse!
- The lake – can be made from five yards of very light weight blue fabric. Lining material (poly-silk) works well and is inexpensive. Ensemble Actors carry it on at the beginning of the story, kneel at each end, and grasp the fabric ends by the corners. One student acts as the anchor, holding the cloth stationary. The other student raises the cloth, letting it billow, then lowers it to send a ripple to the other end. The action is repeated to create a continuous wave effect.

COSTUMES:

Costumes and costume pieces should be comfortable and allow for freedom of movement. Simple garments that suggest the character are preferred to elaborate attire. This play is a comedy for the most part, so take liberties with historical accuracy and animals' appearance.

Early in your preparations, send a letter home to families about the play and include the suggested costume list. Students are almost never asked to purchase costume items, but with permission of a parent or guardian can be encouraged to bring things from home. Again, nothing valuable should be used.

Footwear for everyone:

- Sneakers or other shoes that tie are best for all actors. For safety and freedom of movement, flip-flops, slip-ons, backless and open-toe shoes, and shoes with a high heel or slippery bottom should NOT be allowed.

The People:

- Mary Roberts Rinehart – a sporty long or mid-calf length skirt suggesting outdoor wear for ladies in 1915. Add a brim hat with a feather and perhaps a fancy long sleeve blouse
- Major William Logan – Shirt and pants that suggest an army officer in the

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- early part of the 20th century. Pants tucked into tall boots are a nice touch.
- Two Guns White Calf – Clothing appropriate to traditional Blackfeet dress.
 - Camas – Clothing appropriate to traditional Kootenai dress
 - Louis Hill - a men's suit coat, vest, white shirt, and foulard tie. A silky scarf makes a good foulard tie. A pocket watch and top hat are nice touches.
 - George Bird Grinnell - a tweed jacket, white shirt, and tie, and perhaps a felt hat. Rugged boots are a nice touch. Also, paint on a handlebar mustache or attach a costume moustache.
 - Francis Guardipee – Shirt, pants, and hat that resemble a park ranger uniform

NOTE: If the costume ideas described above are too complicated, actors can simply be dressed in t-shirts bearing their character's name.

The Animals:

- Actors can wear pants and shirts in solid colors that suggest their animal – brown for "Loud Slap" and "Huck", white for "Stony", tan for "Long Tail", brown and gray for "Whistle", gray for "Curly". If possible, avoid shirts with logos or other distracting designs. Hint – shirts can be turned inside out to hide unwanted designs.
- Baseball caps or knit caps decorated with ears and horns are very effective and simple to make from cardboard or cloth cut outs that are glued or safety-pinned on. Add cloth or cardboard tails to complete the animal look. Make sure actors can sit on their "tails".

Ensemble Actors:

- If possible, "Ensemble Actors" should have a neutral uniform appearance. For example, they could all wear jeans and white or solid color t-shirts. They should be able to quickly and easily move from one story to the next without complicated costume changes. All costume pieces should fit over their basic clothing. Remember to avoid shirts with logos or other distracting designs. Girls should not wear skirts. Skirts cause underwear problems when actors are always moving!

Evaluation

Inherent with presenting the play, there will be opportunities for evaluating students on: participation, knowledge of their characters, and performance success. After the performance, discuss the questions from the objectived on p. 3. How can people care for Glacier? What things do people value? Are some people better caretakers than others? Why? How does the national park include public comments and ideas in decision-making?

Extension

There are many options to continue having students learn more about Glacier's history and people. Borrow the "Land of Many Stories" educational trunk and enjoy helping students learn about the historic artifacts, maps, and artwork in the trunk. The trunk can be reserved by going to the park's website, <http://www.nps.gov/glac/forteachers/classrooms/traveling-trunks.htm>.

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- Through Glacier National Park in 1915, Mary Roberts Rinehart, Robert Rinehart Inc. Publications in Cooperation with Glacier Natural History Association, West Glacier, MT, 1983.

The Playwright

This play was written by Sharon Legnard Riordan, a GNP 2010 Artist-in-Residence. Ms. Riordan is a theatre arts educator and playwright who has worked in professional and academic theatre for 30 years and has written and produced numerous curriculum-based plays for students in grades K through 12. She holds a Masters Degree in Theatre Education from Emerson College, a Bachelor of Arts Degree in English from Stonehill College, and a Massachusetts Teacher's License. Ms. Riordan encourages teachers to contact her if they have any questions about the production of this play. She can be reached by email at shanotes@gmail.com.



Stories of Glacier

Script



Stories of Glacier

HOW TO READ THE SCRIPT

This script is formatted for easy reading in large type. A character's name appears in CAPS, centered above a dialogue line and also in CAPS in stage directions. Long stage directions are tabbed over to the center of the page. Short stage directions appear within dialogue lines. All stage directions are in *italics*. Here is an example of script formatting:

RINEHART

Let's ask the animals who takes the best care of Glacier. After all, the animals were the first living creatures.

EVERYONE noisily agrees except for ELROD who can't get a word in edgewise.

ALL

(Together, ad lib) Great idea, Mary! Let's ask the animals! Bring on the animals! The animals will decide! Etc.

RINEHART

(To the audience) So, we asked the animals for help, and Loud Slap, the Beaver, and his friends agreed.

ELROD

But...but...

The ANIMALS enter. The PEOPLE cheer and applaud except for ELROD who is still trying to be heard.

LOUD SLAP

Hello, Mary. The animals are here to help. What do you need?

RINEHART

We all love Glacier, but we can't decide who takes the best care of it. We think the animals should decide since you've been here the longest.

ELROD

But...but...

LOUD SLAP

(Cutting ELROD off) Sure! We can do that!

Note: In the example above there are two ***(Together, ad lib)*** stage directions. These occur throughout the play as actors are required to ad lib dialogue, usually when characters are arguing heatedly, agreeing enthusiastically, or confused. These are suggested lines. Encourage students to create additional similar lines, and practice speaking their ad lib lines all at the same time. Elementary students are very good at this! Create a visual “cut” signal so they know when to be quiet for the next individual line.

Additionally: Throughout the script, **simultaneous dialogue and action** takes place, particularly during the storytelling segments. Ensemble Actors don’t always have to wait for the person telling the story to complete lines before delivering their action. In this example Ensemble Actors should enter and begin their action as soon as Grinnell starts speaking:

During the next stanza, ENSEMBLE ACTORS playing HUDSON BAY MEN enter with a large map and markers. They mark the map with “X’s”, “O’s”, and arrows, like a football play diagram.

GRINNELL

Then came the men of the Hudson Bay
Their company’s work was to map and survey.
And more people heard of this wonderful place,
Its mountains and rivers and wide open space

And: There are times when actions should take place simultaneously. Here’s an example:

LIEBEG

Stand back, folks – I’m going down!

HIKERS

(Cheering together) Hooray!

LIEBEG grasps the rope. Simultaneously the following action takes place. LIEBEG plays out the rope and crouches lower and lower as if he’s descending into the crevasse. SNOW/GLACIER ACTORS move apart, revealing THE LADY lying on the floor. The HIKERS look down as if they are peering over the edge of the crevasse.

Stories of Glacier

By Sha Riordan

The time is the present. The place is the summit of Heaven's Peak, Glacier National Park. A simple backdrop represents the surrounding mountain panorama. Eight chairs are pre-set stage right. A table with six chairs set behind it, is pre-set stage left. See the Production Guide for Scenery and Prop suggestions. WILLIAM LOGAN, TWO GUNS WHITE CALF, CAMAS, LOUIS HILL, GEORGE GRINNELL, FRANCIS GUARDIPEE, and MORTON ELROD stand upstage with their backs to the audience. MARY ROBERTS RINEHART enters from stage right, carrying an oversized storybook that disguises her script.

RINEHART

Hello, everyone. Welcome to Heaven's Peak. That's a mountain in beautiful Glacier National Park. My name is Mary Roberts Rinehart. I used to write stories about Glacier, but that was a long time ago. Now I live up here on Heaven's Peak with all the other spirits from Glacier's past. I'd like to tell you a story about this magical place, and the people who love it. And I've asked some friends to help me.

RINEHART opens her storybook. She can read most of her lines from this point forward. TWO GUNS WHITE CALF, GRINNELL, CAMAS, HILL, GUARDIPEE, and ELROD each turn toward the audience as they are introduced, take a step forward and link arms with the character previously introduced. At the end of the introductions, ALL have linked arms and are smiling happily.

RINEHART

This is Two Guns White Calf, he was the son of a Blackfeet Chief.

TWO GUNS WHITE CALF

The Blackfeet and other tribes have been here for thousands of years. We called this place the Backbone of the World.

RINEHART

And this is George Bird Grinnell. He was a writer and explorer.

GRINNELL

I called Glacier the Crown of the Continent, and I worked hard to make it a national park.

RINEHART

This is Major William Logan. He was Glacier National Park's first superintendent.

LOGAN

That means I was in charge of the park. Logan Pass was named after me.

RINEHART

And there's Camas. She was a woman in a Kootenai legend.

CAMAS

I was named for the beautiful camas flower. The blossoms are blue, and grizzly bears like to eat their bulbs.

RINEHART

This is Louis Hill.

HILL

I built many of Glacier's big hotels, and my father, James Hill, built the Great Northern Railroad to bring people to them.

RINEHART

This is Francis Guardipee

GUARDIPEE

I was Glacier's first Native American park ranger.

RINEHART

And here's Morton Elrod.

ELROD

I was the park's first naturalist. I studied plants and animals in the park.

RINEHART

We lived here at many different times, and we all loved Glacier very much. But we didn't always agree about who was able to take the best care of it.

As each character speaks, they break away from the linked arm formation, jostling and pushing each other aside as they vie for attention.

TWO GUNS WHITE CALF

The Blackfeet were here *long* before anyone else. *My* people have always taken good care of this place and all the living creatures in it!

GRINNELL

But explorers and writers like *me* helped the whole world learn to love the wilderness! We are the best people to take care of Glacier!

LOGAN

Well *I* took very good care of the park when I was in charge!

CAMAS

What about the Kootenai and other tribes like the Salish and Pend d'Oreille? *We* have loved the land and all living things for *thousands* of years! We're the best care takers!

HILL

My tourists love Glacier, too, and they take very good care of this great place!

GUARDIPEE

Park rangers like *me* take care of *everything* and *everyone* in Glacier! No one does a better job than us!

ELROD

But it's scientists like *me* who really *understand* Glacier, so we're the best caretakers!

EVERYONE except RINEHART begins arguing loudly, until ALL are shouting at once. The scene is chaotic.

ALL

(Together, ad lib) The Kootenai always took good care of Glacier! Scientists are smarter than tourists! The Blackfeet love Glacier more than anybody! Park

Rangers take care of everything! I'm right! You're wrong! Are not! Are too! No way! Way! Etc.

RINEHART

Please, everyone, settle down. Quiet, please. *(Louder)* Quiet, now. Settle down. Be calm. *(Shouting)* Okay, folks! Be quiet!!!

ALL are silent.

RINEHART

That's better! This is Heaven's Peak! We're supposed to get along up here! Now, let's all shake hands and be friends again.

No one moves or speaks. One by one they angrily turn their backs on each other until ALL are facing away from the audience.

RINEHART

All of a sudden, *no one* was getting along! Everyone thought that *they* were right, and everyone else was *wrong*! And then, I had an idea.

LOGAN

(Turing back to the audience) She has an idea!

EVERYONE turns quickly back to the audience.

EVERYONE

(Together) She has an idea!

LOGAN

What's your idea?

RINEHART

Let's ask the animals who takes the best care of Glacier. After all, the animals were the first living creatures.

ELROD

But...but...

EVERYONE noisily agrees except for ELROD who can't get a word in edgewise.

ALL

(Together, ad lib) Great idea, Mary! Let's ask the animals! Bring on the animals! The animals will decide! Etc.

RINEHART

(To the audience) So, we asked the animals for help, and Loud Slap, the Beaver, and his friends agreed.

ELROD

But...but...

The ANIMALS enter. The PEOPLE cheer and applaud except for ELROD who is still trying to be heard.

LOUD SLAP

Hello, Mary. The animals are here to help. What do you need?

RINEHART

We all love Glacier, but we can't decide who takes the best care of it. We think the animals should decide since you've been here the longest.

ELROD

But...but...

LOUD SLAP

(Cutting ELROD off) Sure! We can do that!

The ANIMALS all agree.

ANIMALS

(Together ad lib) We'll help! It will be fun! Let's do it! Etc.

ELROD

But...but...

LOUD SLAP

(To the ANIMALS) Okay, everyone, introduce yourselves to the people.

ELROD

But...but...

STONY

I'm Stony, the Mountain Goat, and I'm ready to rock and roll!

ELROD

But...but...

HUCK

Hello, I'm Huck, the Grizzly Bear. Those huckleberries look tasty! Can I have some?

ELROD

But...but...

CURLY

I'm Curly, the Big Horn Sheep –

ELROD

But...but...

CURLY

Don't you know it's not polite to "butt" in? Get it? "Butt" in? It's a sheep joke!

EVERYONE LAUGHS except for ELROD. He gives up trying to speak and busily looks through his book.

LOUD SLAP

And it's really ba-a-a-a-d! Long Tail, you're next.

LONG TAIL

I'm Long Tail, the Mountain Lion. Can I sit over there? People make me very nervous!

LONG TAIL crosses to the Judge table.

WHISTLE

I'm Whistle, the Marmot. Will this take long? I've got lots of work to do. Winter comes early where I live up in the Alpine zone.

RINEHART

(To LOUD SLAP) How will you decide who is Glacier National Park's best caretaker?

LOUD SLAP

I don't know, Mary. *(To the ANIMALS)* Okay, guys – huddle!

The ANIMALS huddle, football style, all speaking noisily. The huddle breaks with a “hands in and up” unison cheer.

ANIMALS

Go-o-o-o team!

LOUD SLAP

We’ve decided that the People will have a storytelling contest. And who ever tells us the best story wins!

PEOPLE

(Together, ad lib) Good idea! I’ve got a great story! My story is better! Wait until you hear my story! Etc.

LOUD SLAP

Bring on the scoreboard, and let the games begin!

LOGAN

I’ll keep score!

The PEOPLE take seats stage right. The ANIMALS take sit at the table. An ENSEMBLE ACTOR enters with the scoreboard and places it beside the upstage end of the table by LOGAN’S chair. After each story, LOGAN records the ANIMAL’S scores. ELROD jumps to his feet and crosses center. He opens his “book” and reads his story from a script.

ELROD

Okay! But I get to tell the *first* story since I was Glacier National Park’s *first* Naturalist. And you have all forgotten something very important.

LOUD SLAP

What did we forget? The animals were the first creatures. We remember everything.

ELROD

That’s not true. You animals were *not* the first living creatures in Glacier! And my story will prove it. Bring on the Stromatolites!

ENSEMBLE ACTORS playing the STROMATOLITES enter, high fives, waves to the audience etc. ANIMALS, PEOPLE are confused and talk at once.

ANIMALS and PEOPLE

(Together, ad lib) Who are the Stromatolites? When were they here? Who are those guys? Etc.

STROMATOLITE #1

Morton Elrod is right! We were here first!

STROMATOLITE #2

Yeah! We lived here about four and a half *billion* years ago.

STROMATOLITE #3

Stromatolites were here when this place was nothing but a boiling pot of primordial soup.

HUCK

What's primordial soup? Is it good to eat?

During ELROD'S next lines, STOMATOLITES act out their life cycle, perhaps in a comic dance.

ELROD

Stromatolites were the ancient cousins to today's plants and trees. They were blue-green algae that lived in the sea that covered Glacier long ago. They took in carbon dioxide and released oxygen, but after a while, they released so much oxygen that it poisoned their environment, and they died.

ELROD

(To STROMATOLITES) So, you were here long before the animals. That's the good news.

STROMATOLITE #1

What's the bad news?

ELROD

Most of Glacier's Stromatolites turned to fossils millions of year ago.

STROMATOLITE #2

What does that mean?

STROMATOLITE #3

I think it means we turned to stone!

STRAMATOLITES

(Together, ad lib) Oh, no! Help! Help! This oxygen is killing us! We can't breathe! I can't move my arms! Etc.

STROMATOLITES choke and go rigid, freezing in place. Additional ENSEMBLE ACTORS enter, grasp the STROMATOLITES under their arm pits, and move them off stage.

ELROD

Oxygen is very important stuff. Nobody could live in Glacier without it. Scientists figured that out. We understand Glacier better than anyone else, and that means we can take care of it better than anyone else!

The ANIMALS cheer and applaud the STRAMATOLITE scene.

LOUD SLAP

That was a good story, Mr. Elrod. I'd give it four paws up!

LOUD SLAP holds up a score card displaying four beaver paw prints. LOGAN records the score.

STONEY

I love it when things turn to stone! I'll give it four hooves.

STONY holds up a score card displaying four mountain goat hoof prints. LOGAN records the score.

HUCK

I liked the story, but Stromatolites don't look like they're good to eat. I'll give it three paws.

HUCK holds up a score card displaying three grizzly bear paw prints. LOGAN records the score.

CURLY

I liked the moral of the story – Don't poison your own environment. I'll give it four hooves up.

CURLY holds up a score card displaying four big horn hoof prints. LOGAN records the score.

LONG TAIL

You *people* should pay attention to that! Four paws up.

LONG TAIL holds up a score card displaying four mountain lion paw prints. LOGAN records the score.

WHISTLE

I'll give it four paws, but move on to the next story. Winter will be here before you know it!

WHISTLE holds up a score card displaying four marmot paw prints. LOGAN records the score.

GRINNELL

Now it's my turn. I've written a poem about the brave explorers who found this place. They took really good care of it. It's a great story!

GRINNELL produces his scroll and reads his poem from it. ENSEMBLE ACTORS playing THREE WATERS enter with squirt guns.

GRINNELL

To the mighty mountain of the triple divide
Where the waters run to three different sides

WATER #1 squirts PEOPLE. WATER #2 squirts ANIMALS. WATER #3 squirts GRINNELL, irritating him. He takes the squirt guns.

GRINNELL

Go on, get out of here!

The THREE WATERS exit.

GRINNELL

(Beginning the poem again)

To the mighty mountain of the triple divide
Where the waters run to three different sides
Came pioneer men brave and true –

RINEHART

(Interrupting) What about the pioneer *women*? They were pretty brave!

GRINNELL

Okay, okay! *(Continuing the poem)*

Came pioneer men, brave and true,
Along with some pretty great women, too – *(To RINEHART)* Is that better?

RINEHART

Yes. Thank you.

During the next stanza ENSEMBLE ACTORS playing BEAVERS tip toe on stage and hide. TRAPPERS enter, search for the beavers, spot them, and sneak up on them.

GRINNELL

The first folks arrived - Trappers, they were,
Hunting the beavers for valuable fur,
They made lots of money and word got around
About this pretty great place that they'd found.

TRAPPERS

(Scaring the BEAVERS) Boo!

BEAVERS jump up and rush off stage, with TRAPPERS in pursuit.

BEAVERS

Help! Help!

LOUD SLAP

(Interrupting) Hey! I don't like that part about the beavers!

GRINNELL

But that's why the Trappers came – to hunt beaver and other animals and sell their pelts! Can I *please* continue?

LOUD SLAP

(Unhappily) Okay.

During the next stanza, ENSEMBLE ACTORS playing HUDSON BAY MEN enter with a large map and markers. They mark the map with "X's", "O's", and arrows, like a football play diagram.

GRINNELL

Then came the men of the Hudson Bay
Their company's work was to map and survey.
And more people heard of this wonderful place,
Its mountains and rivers and wide open space

During the next stanza ENSEMBLE ACTORS playing EXPLORERS, MINERS, and SETTLERS enter and tear off pieces of the map.

GRINNELL

Year after year, the new folks arrived
They worked hard and struggled and somehow survived.
Explorers and miners and settlers, too
They claimed this land for me and for you.

RINEHART

Don't forget the women!

ENSEMBLE ACTORS playing THE WOMEN enter and tear off the remaining pieces of the map

GRINNELL

Treaties were made, and the land was divided
And who owned Glacier was soon decided -

CAMAS

Wait just one minute! That's how all this trouble got started! You claimed *our* land!

ENSEMBLE action halts.

TWO GUNS WHITE CALF

Camas is right! The United States took something that didn't belong to them! (*To ENSEMBLE ACTORS*). Go on, get out of here!

ENSEMBLE ACTORS exit with their map pieces.

LOUD SLAP

Let Mr. Grinnell finish, Two Guns White Calf. I'm not sure I like this story – especially the part about the beavers – but it's his turn.

GRINNELL

It might not have been fair - the treaties and mappin'
But I'm only telling you what really happened.
They loved the land and took good care,
To make sure it would always be there.

Then in Eighteen Hundred and Seventy Five
I got here myself and felt really alive!
I knew right away how I'd make my mark –
I would work to make it a national park.

And in 1910 it came to be
Glacier – a park for you and me
An awesome and beautiful national treasure -
A place to preserve and protect forever.

*ANIMALS and PEOPLE applaud except for
TWO GUNS WHITE CALF, CAMAS, and
LOUD SLAP.*

GRINNELL

(*To the ANIMALS*) Did you like my poem?

LOUD SLAP

I still don't like the beaver part, but I'll give it three paws!

LOUD SLAP holds up a score card displaying three beaver paw prints. LOGAN records the score.

STONEY

That story rocked my socks! I'll give it four hooves.

STONY holds up a score card displaying four mountain goat hoof prints. LOGAN records the score.

HUCK

I liked it. I just wish we knew what the settlers had for dinner. I'll give it four paws.

HUCK holds up a score card displaying three grizzly bear paw prints. LOGAN records the score.

CURLY

I'll give it four hooves! I liked it – no ifs ands or “butts”! Get it, “butts”?

LOUD SLAP

Enough with the sheep jokes!

CURLY holds up a score card displaying four big horn hoof prints. LOGAN records the score.

LONG TAIL

I'm glad the explorers stayed far away from us mountain lions. Four paws.

LONG TAIL holds up a score card displaying four mountain lion paw prints. LOGAN records the score.

WHISTLE

I liked the part about the pioneer women. I just hope they brought enough winter clothes! Four paws.

WHISTLE holds up a score card displaying four marmot paw prints. LOGAN records the score.

TWO GUNS WHITE CALF

Now it's my turn. I've got a Blackfeet story that shows why we are the only people who have medicine that's powerful enough to protect the Backbone of the World. And it's a story about beavers!

TWO GUNS WHITE CALF unrolls his pictograph "hide" and begins his story. ENSEMBLE ACTORS playing BEAVERS enter with props and enact the following dialogue. For added effect, play live or recorded flute and drum music appropriate to Blackfeet tradition during this story.

TWO GUNS WHITE CALF

Since time began the Blackfeet and all the tribes have learned from the beaver. How to build our lodges –

BEAVERS build their lodge.

TWO GUNS WHITE CALF

How to care for our children –

BEAVERS care for their children.

TWO GUNS WHITE CALF

How to store food for winter –

BEAVERS gather food, go into their lodge, and close the door.

TWO GUNS WHITE CALF

The Blackfeet received many gifts from the beaver, but the most important gift of all was the Beaver Medicine Bundle. Once there were two brothers, Ankaiyan and Nopatsis.

ENSEMBLE ACTOR playing AKAIYAN enters from stage right and NOPATSI from stage left. They link arms.

TWO GUNS WHITE CALF

Akaiyan lived with Nopatsis and his evil-hearted wife.

EVIL WIFE enters, laughing evilly.

TWO GUNS WHITE CALF

Nopatsis' wife didn't want Akaiyan to live with them –

EVIL WIFE pushes Akaiyan away.

TWO GUNS WHITE CALF

And told Nopatsis that Akaiyan had treated her badly.

EVIL WIFE whispers in NOPATSI'S ear and points at AKAIYAN and runs off stage, laughing evilly.

TWO GUNS WHITE CALF

This made Nopatsis angry, and he decided to trick Akaiyan. He told Akaiyan to build a raft and said they would float to an island to gather bird feathers for arrows.

AKAIYAN rushes off stage and returns with two ENSEMBLE ACTORS. AKAIYAN positions them kneeling on the ground and facing each other with outstretched hands joined – they have become THE RAFT. AKAIYAN and NOPATSI climb into THE RAFT between the outstretched hands. THE RAFT ACTORS sway back and forth, and undulate their arms to mimic floating. AKAIYAN and NOPATSI sway, too, as all four move toward the BEAVERS' lodge. AKAIYAN gets out of THE RAFT and gathers feathers. NOPATSI stays in the raft and signals for it to float away. THE RAFT and NOPATSI move stage left.

TWO GUNS WHITE CALF

They reached the island, and Akaiyan went to gather feathers, but Nopatsis floated away, and left Akaiyan all alone. Nopatsis laughed said he would come back in the spring for Akaiyan's bones!

THE RAFT and NOPATSI exit left. AKAIYAN and the BEAVERS enact the following dialogue.

TWO GUNS WHITE CALF

Akaiyan was scared but he prayed to the animals for help. Soon a little beaver appeared and asked Akaiyan to come into his lodge. Akaiyan met Little Beaver's family and the Chief of all the Beavers. The Beaver Chief invited Akaiyan to stay for the winter. The cold wind blew, and the deep snow fell.

ENSEMBLE ACTORS playing COLD WIND and SNOW enter. WIND twirls blue streamers and makes wind sound. SNOW twirls white streamers and waves them over the lodge. COLD WIND and SNOW exit, and AKAIYAN and the BEAVER CHIEF enact the following dialogue using indicated props.

TWO GUNS WHITE CALF

The Beaver Chief taught Akaiyan many things during the long, cold winter – how to use roots and herbs for medicine (*pause for action*), how to make a calendar (*pause*), and how to dance and sing (*pause*). But most important, the Beaver Chief showed Akaiyan how to make the sacred Beaver Medicine Bundle.

BEAVER CHIEF places the props just used into the beaver bundle.

TWO GUNS WHITE CALF

Spring came and the warm wind blew, and it was time for Akaiyan to return home.

ENSEMBLE ACTORS playing WARM WIND and SPRING enter. WARM WIND twirls yellow and orange streamers and makes wind sound. SPRING twirls streamers made of paper flowers and waves them over the lodge. WARM WIND and SPRING exit. AKAIYAN, BEAVERS, NOPATSI, and THE RAFT enact the following dialogue.

TWO GUNS WHITE CALF

Akaiyan invited Little Beaver to come with him, and the Beaver Chief said yes. As they were leaving, they saw Nopatsis! He had returned to look for Akaiyan's

bones. Akaiyan and Little Beaver ran to the raft and jumped in. They floated away and left Nopatsis on the shore, and returned home.

AKAIYAN, carrying the Beaver Bundle, LITTLE BEAVER, and THE RAFT exit left.

TWO GUNS WHITE CALF

Nopatsis begged the beavers to help him, but the Beaver Chief said no.

BEAVERS close their lodge door.

TWO GUNS WHITE CALF

Once again the cold wind blew and snow fell, and Nopatsis died.

COLD WIND and SNOW enter. They whirl him off stage as if in a blizzard. There is no action during TWO GUNS WHITE CALF'S next lines.

TWO GUNS WHITE CALF

During the winter Akaiyan and Little Beaver taught The People how to make the sacred Beaver Medicine Bundle. They asked all the animals to add their lessons and mysteries to the bundle, and the medicine grew stronger and stronger. Spring came, and Akaiyan took Little Beaver home to his family.

Action resumes. WARM WIND and SPRING enter, repeat their previous actions and exit. AKAIYAN, carrying the Beaver Bundle, LITTLE BEAVER, and THE RAFT enter from stage left and cross to the lodge. BEAVERS open the lodge door, and LITTLE BEAVER is reunited with his family.

TWO GUNS WHITE CALF

The Beaver Chief was so happy to see Little Beaver that he gave Akaiyan more gifts for the Beaver Bundle. Akaiyan promised he would visit his beaver family every spring.

AKAIYAN, carrying the Beaver Bundle, steps into THE RAFT, and waves goodbye, and exit left. BEAVERS wave goodbye, enter the lodge, and close the door. Action concludes.

TWO GUNS WHITE CALF

Akaiyan returned every year, and every year The Beaver Chief added something new to the bundle. Akaiyan became a great leader and taught his sons the mysteries and powers of the Beaver Medicine Bundle, and his sons passed those lessons to their sons and so on until today.

*BEAVERS exit, striking their props.
NOPATSI exits.*

LOUD SLAP

That was the best story I ever heard! I wish I had *ten paws (counts hands and feet)* but I only have four.

LOUD SLAP holds up a score card displaying three beaver paw prints. LOGAN records the score.

STONEY

That story rocked my world! Four hooves!

STONY holds up a score card displaying four mountain goat hoof prints. LOGAN records the score.

HUCK

That was a great story! Do you know if they put any food in the bundle? Four paws.

HUCK holds up a score card displaying four grizzly bear paw prints. LOGAN records the score.

CURLY

The troubled started when the wife butted in – get it? Butted in? *(No one laughs)* Okay, no more sheep jokes! Four hooves!

CURLY holds up a score card displaying four big horn hoof prints. LOGAN records the score.

LONG TAIL

I liked it, but I wish it had been a story about mountain lions. Three paws.

LONG TAIL holds up a score card displaying three mountain lion paw prints. LOGAN records the score.

WHISTLE

I liked the wind and the snow! Nopatsis got what he deserved! Four paws.

WHISTLE holds up a score card displaying four marmot paw prints. LOGAN records the score.

HILL

My turn next! The Blackfeet aren't the only people who understand and love the natural world. The tourists love it, too. When you love something, you want to take care of it, so I've written a song about it.

HILL pulls a conductor's baton from his coat pocket. ENSEMBLE ACTORS playing TOURISTS enter. They wear "tourist" costume pieces – Hawaiian shirts, hats etc. and carry cameras, binoculars etc. They also carry song books or "sheet music" with their lyrics which they sing to "Take Me Out to the Ball Game". HILL conducts. NOTE: Song lyrics always appear in CAPS in the text of a script.

TOURISTS

(Singing to the tune of "Take Me Out to the Ball Game")

GLACIER PARK IS THE GREATEST
WE LOVE GLACIER THE BEST
THE MOUNTAINS, THE LAKES, AND THE CLEAN FRESH AIR
THE BIRDS, AND THE FISH, AND THE GRIZZLY BEAR.

WE LOVE THE HIKES AND THE BOAT RIDES,
THE ROAD THAT GOES TO THE SUN
WE TAKE GOOD CARE OF IT, TOO
AND HAVE SO MUCH FUN!

WE LEARN FROM ALL THAT SURROUNDS US
TO CARE FOR ALL THAT WE SEE
THE BIG AND THE SMALL AND THE OLD AND NEW
PROTECTING THE PARK IS THE RIGHT THING TO DO

WE TELL OUR FRIENDS AND OUR FAMILIES
AND SPREAD THE WORK FAR AND NEAR
TO TAKE GOOD CARE OF THE PARK
SO IT'S ALWAYS HERE.

ANIMALS and PEOPLE applaud. ENSEMBLE ACTORS exit.

LOUD SLAP

Good job! I like tourists better than trappers! Four paws!

LOUD SLAP holds up a score card displaying four beaver paw prints. LOGAN records the score.

STONEY

I'm not crazy about musical theatre. I like rock, but I'll give it three hooves.

STONY holds up a score card displaying three mountain goat hoof prints. LOGAN records the score.

HUCK

I'm glad there was a bear in the song. Four paws. Is it lunch time yet?

HUCK holds up a score card displaying four grizzly bear paw prints. LOGAN records the score.

CURLY

You hit a home run with that song! Four hooves!

CURLY holds up a score card displaying four big horn hoof prints. LOGAN records the score.

LONG TAIL

I usually stay away from tourists, but I liked it! Four paws.

LONG TAIL holds up a score card displaying four mountain lion paw prints. LOGAN records the score.

WHISTLE

My favorite song is “Frosty, the Snowman”, but that was good. Four paws!

WHISTLE holds up a score card displaying four marmot paw prints. LOGAN records the score.

GUARDIPEE

I liked your song, Mr. Hill, but tourists would have a tough time getting along without us park rangers. We protect everything and everyone in the park, too. And we are very, very brave.

GUARDIPEE pulls “The Park Ranger’s Manual” from his coat pocket and reads his story.

GUARDIPEE

My story is about a brave ranger who saved a lady’s life! A long time ago before Glacier was a national park, there lived a forest ranger named Frank Liebeg. The winter of 1905 was very cold and the snow was heavy.

Two SNOW/GLACIER ENSEMBLE ACTORS swirl around with white sheets, making wind noises and settle on the floor.

GUARDIPEE

One day some people hiked to Sperry Glacier –

ENSEMBLE HIKER ACTORS enter marching to military cadence. THE LADY is in the middle of the line.

GUARDIPEE

They marched out on to the glacier –

HIKER LEADER

Left...left...left, right, left (*repeat as needed*)

GUARDIPEE

And stopped to look around –

HIKER LEADER

Company halt!

*THE LADY stops between the two
SNOW/GLACIER ACTORS.*

GUARDIPEE

When all of a sudden, a lady fell into a deep crack in the glacier called a crevasse!

*Simultaneously THE LADY falls to the floor,
and the SNOW/GLACIER ACTORS jump to
their feet on either side of her so that she can
still be seen.*

THE LADY

Help! Help! I've fallen into a deep crack in the glacier called a crevasse!

*The SNOW/GLACIER ACTORS move
together and conceal THE LADY.*

HIKERS

Help! Help! She's fallen into a deep crack in the glacier called a crevasse!

GUARDIPEE

Forest Ranger Frank heard the cry for help.

*LIEBEG bounds into the playing space and
strikes a heroic pose.*

LIEBEG

I hear a cry for help!

HIKERS rush to LIEBEG

HIKER LEADER

(To LIEBEG) Come quick! A lady has fallen into a deep crack in the glacier called a crevasse!

*THE LADY jumps up so that her head and
arms are visible. She waves her hands
frantically.*

THE LADY

Help! Help! I've fallen into a deep crack in the glacier called a crevasse!

THE LADY disappears again behind the sheets.

LIEBEG

(Heroically) Don't worry! I'll save you!

LIEBEG and HIKERS rush to the glacier. LIEBEG peers over the top of the sheets.

LIEBEG

(To the HIKERS) Quick! Get me an ax!

A HIKER rushes off stage and returns with a cardboard ax.

LIEBEG

(To the HIKERS) Quick! Get me a rope!

A HIKER rushes off stage and returns with a rope.

LIEBEG

(To the HIKERS) Quick! Get me a tree!

A HIKER rushes off stage, returns holding two pine branches, and stands at one end of the SNOW/GLACIER. This actor is now THE TREE. LIEBEG ties the rope around the TREE, and grabs the ax.

LIEBEG

Stand back, folks – I'm going down!

HIKERS

(Cheering together) Hooray!

LIEBEG grasps the rope. Simultaneously the following action takes place. LIEBEG plays out the rope and crouches lower and lower as if he's descending into the crevasse, while

chopping at the “ice” of the SNOW/GLACIER ACTORS . The SNOW/GLACIER ACTORS move apart, revealing THE LADY lying on the floor. The HIKERS look down as if they are peering over the edge of the crevasse.

LIEBEG

Stand back, folks – I’ve got her!

HIKERS

(Cheering together) Hooray!

LIEBEG pulls THE LADY to her feet. Her body is lifeless and limp. He puts the end of the rope in her lifeless hand and puts his arm around her waist.

LIEBEG

Stand back, folks – I’m coming up!

HIKERS

(Cheering together) Hooray!

Simultaneously the following action takes place. LIEBEG pulls the rope through his hand as if he’s climbing out of the crevasse. SNOW/GLACIER actors crouch lower and lower until they are sitting on the floor. LIEBEG takes a giant step as if he’s climbing over the top of the crevasse. His arm is still around THE LADY’S waist. She is still lifeless.

LIEBEG

I have saved her!

HIKERS

(Except HIKER LEADER) Hooray!

HIKER LEADER

But she’s dead.

LIEBEG

Oh! Gross!

LIEBEG quickly removes his arm from THE LADY'S waist. She falls to the ground.

LIEBEG

Oh, well – on to my next rescue.

LIEBEG drops the rope and ax onto THE LADY'S lifeless body. She revives.

THE LADY

Ouch! That hurt!

LIEBEG

(To THE LADY) Wait a minute! You're dead!

THE LADY

I'm not dead. I just fainted! It's really cold down there!

LIEBEG

(Heroically) I have saved you!

HIKERS

(Cheering together) Hooray!

THE LADY

(To LIEBEG) My hero!

ANIMALS and PEOPLE applaud. ENSEMBLE ACTORS bow and exit.

GUARDIPEE

So, you see, Rangers take the best care of the park and all the people in it!

LOUD SLAP

That was great, Ranger Guardipee! And no trees were harmed in the telling of that story! Four paws!

LOUD SLAP holds up a score card displaying four beaver paw prints. LOGAN records the score.

STONEY

Rangers rock! Four hooves!

STONY holds up a score card displaying four mountain goat hoof prints. LOGAN records the score.

HUCK

That lady would have stayed warmer if she put on more fat before winter came, but I liked the story anyway. Four paws!

HUCK olds up a score card displaying four grizzly bear paw prints. LOGAN records the score.

CURLY

Great story, but it's too bad I wasn't around to help. I could have climbed down into that crevasse in no time. If you want the job done right, call a Big Horn Sheep! Three hooves.

CURLY holds up a score card displaying three big horn hoof prints. LOGAN records the score.

LONG TAIL

(To CURLY) You are such a show off! If I'd been around, I would have pulled her out with my tail! Four paws!

LONG TAIL holds up a score card displaying four mountain lion paw prints. LOGAN records the score.

WHISTLE

Ranger Frank certainly was ready for winter! Four paws!

WHISTLE holds up a score card displaying four marmot paw prints. LOGAN records the score.

CAMAS

It was a good story, but before the white man came, my people didn't need rangers. We protected the land and each other – most of the time.

(CAMAS unfurls a pictograph, painted on a "hide" and reads her story from it.)

CAMAS

I'll tell the last story, but I've got to warn you. It's very sad. It's about my sister, Marmot, and me when we were young girls.

Three ENSEMBLE ACTORS enter – THE HUNTER, MARMOT, and YOUNG CAMAS. They stand center stage - backs to the audience – with THE HUNTER in the middle. THE HUNTER carries three sunflowers.

CAMAS

A long time ago my people fought many wars, and many young Kootenai men died. There weren't enough husbands to go around, so a brave young hunter married two sisters -

THE HUNTER turns to the audience.

My sister, Marmot, was one wife

MARMOT turns to the audience. THE HUNTER gives her a sunflower, and she smiles at him.

CAMAS

And I, Camas, was the other wife.

YOUNG CAMAS turns to the audience. THE HUNTER gives her a sunflower. CAMAS smiles at him. MARMOT scowls.

CAMAS

I loved my sister, but she became very jealous of me.

YOUNG CAMAS offers her sunflower to MARMOT who grabs it, throws it on the ground, and jumps up and down on it.

CAMAS

Marmot thought I made our husband love me more than her.

THE HUNTER picks up the trampled sunflower, straightens and hands it back to YOUNG CAMAS. MARMOT angrily turns her back on them.

CAMAS

I tried and tried to tell her that I loved her –

YOUNG CAMAS crosses to MARMOT and gives her the sunflower again. MARMOT hits her over the head with it.

YOUNG CAMAS

Ouch!

CAMAS

And that our husband loved both of us equally.

THE HUNTER gives MARMOT the third sunflower. MARMOT hits THE HUNTER over the head with all three sunflowers

THE HUNTER

Ouch!

MARMOT chases THE HUNTER and YOUNG CAMAS off stage right.

CAMAS

But she would not believe me. One day, our husband went hunting. He tracked two otters but could only shoot one.

THE HUNTER enters from stage right and crosses center with bow drawn. He pauses, “seeing” the otters off stage left, “fires”, and quickly exits in that direction. YOUNG CAMAS and MARMOT enter from stage right. They are pantomime picking berries. MARMOT is still sulking. THE HUNTER enters from stage left carrying an otter skin, crosses to them, and gives the otter skin to YOUNG CAMAS.

CAMAS

Marmot and I were picking berries when he returned home. He gave the otter skin to me and told Marmot that tomorrow he'd bring one for her. But this did *not* make Marmot happy.

MARMOT grabs the otter skin and hits YOUNG CAMAS over the head with it.

Ouch!

YOUNG CAMAS

MARMOT hits THE HUNTER over with the otter skin.

Ouch!

THE HUNTER

MARMOT tosses the otter skin at YOUNG CAMAS and stomps off right.

CAMAS

The next day our husband went hunting for Marmot's otter skin -

THE HUNTER exits left.

CAMAS

Marmot came to me and said she did not want to share our husband anymore. She wanted him all to herself, and she would fight me for him!

MARMOT grabs the otter skin from YOUNG CAMAS.

This made me *mad!*

CAMAS

YOUNG CAMAS grabs the otter from MARMOT.

CAMAS

I told her women have no weapons! But she would not listen.

MARMOT grabs the otter skin from YOUNG CAMAS and hits her over the head with it.

YOUNG CAMAS

Ouch!

CAMAS

That made me *really* mad! My sister was a crazy jealous woman!

YOUNG CAMAS grabs the otter from MARMOT and tosses it off stage right.

CAMAS

So I told her we'd have a contest instead -

MARMOT pushes YOUNG CAMAS.

CAMAS

I said, "We will swim back and forth across the lake until one of one of us gets tired and drowns.

YOUNG CAMAS pushes MARMOT.

"The winner will be our husband's only wife!"

MARMOT pushes YOUNG CAMAS and knocks her to the ground. MARMOT rushes to the water and jumps in. YOUNG CAMAS gets to her feet and follows. The girls swim back and forth until MARMOT drowns. NOTE: If you have a raised stage, the girls can jump off and swim back and forth in front of it. YOUNG CAMAS can crawl back up onto the stage at the end of the contest. If you do not have a raised stage, see the Production Guide for other ways to make the lake.

CAMAS

We swam back and forth across the lake for hours. We both wanted to win, but I was a stronger swimmer than Marmot. Finally I looked behind me, and saw that Marmot was gone! My sister had drowned! And I was very, very sad!

MARMOT moves out of sight. YOUNG CAMAS runs off stage crying. Any other ENSEMBLE actors exit. CAMAS finishes the story.

CAMAS

My husband returned and asked me why I was crying. I told him what had happened, and he cried, too. We both cried for a long, long time. We never went near the lake again, and it became the Lake of the Jealous Women. Today, white people call it by another name – Swiftcurrent.

LOUD SLAP

That was a very sad story, but a good one. Four paws!

LOUD SLAP holds up a score card displaying four beaver paw prints. LOGAN records the score.

STONEY

Too bad there wasn't a rock in the lake for Marmot to climb. Four hooves.

STONY holds up a score card displaying four mountain goat hoof prints. LOGAN records the score.

HUCK

It was so sad, I lost my appetite! Four paws.

HUCK holds up a score card displaying four grizzly bear paw prints. LOGAN records the score.

CURLY

(Wiping his eyes and blowing his nose) I liked it. It made me cry! That's embarrassing for a big guy like me, but I'll give it four hooves.

CURLY holds up a score card displaying four big horn hoof prints. LOGAN records the score.

LONG TAIL

I'm glad The Hunter didn't give Camas a mountain lion skin. Four paws.

LONG TAIL holds up a score card displaying four mountain lion paw prints. LOGAN records the score.

WHISTLE

It was a good story. I just wish that “Marmot” wasn’t the jealous sister’s name.
Three paws.

WHISTLE holds up a score card displaying three marmot paw prints. LOGAN records the score. ENSEMBLE ACTORS enter, wearing something or carrying a prop from one of the stories.

RINEHART

So, which story was the best? Who wins the contest?

LOGAN

We won’t know until I total the scores. *(He adds up the scores)* Oh, no! It seems we have a tie.

The ANIMALS cheer, high five etc.

RINEHART

A tie? What do you mean? There has to be a winner?

LOUD SLAP

You people just don’t get it! *All* of your stories were good, and they all taught important lessons about loving Glacier and taking care of it.

PEOPLE and ENSEMBLE ACTORS are confused. They rise from their seats, confronting each other, talking loudly at once.

ALL

(Ad lib) I don’t get it? What does he mean? How can we all be good caretakers?
Etc.

LOUD SLAP

(Shouting) Settle down, people! *(They are quiet)* This place belongs to everybody. No matter what you call it – Glacier, Crown of the Continent, or Backbone of the World – we all have to work together to take care of it.

STONY

Mr. Elrod’s story showed how scientists help us understand nature, and when you understand nature you can better protect it.

HUCK

Mr. Grinnell's early explorers brought news of the park to the rest of the world so future people could keep on discovering Glacier and want to take care of it.

CURLY

Two Guns White Calf reminded us that people were here long before there was a park. He showed us that we have much to learn from the culture of the Blackfeet and other tribes about the mysteries of the natural world.

LONG TAIL

Mr. Hills' tourists are important to the park because when they see the beauty of the wilderness, it makes them want to preserve all wild places and protect their environment at home.

WHISTLE

Ranger Guardipee taught us how the park rangers take good care of the Glacier's resources and help people understand and safely enjoy the park.

LOUD SLAP

And Camas' story showed us what happens when we *don't* share what we love with each other. People don't always agree about what's best for the park. But we all we have to work together to protect and preserve Glacier so that it will be here for all the people yet to come. So, what do you say?

PEOPLE and ENSEMBLE ACTORS are still angry but silent. They look at each other in a very unfriendly way. Then MARMOT crosses to YOUNG CAMAS and gives her all three sunflowers. YOUNG CAMAS gives the otter pelt to MARMOT, and they hug. LIEBEG gives his ice ax and rope to HILL, and HILL gives his conductor's baton to LIEBEG. They shake hands. GUARDIPEE gives his "Park Ranger Manual" to a TOURIST, and the TOURIST gives GUARDIPEE his (her) Hawaiian hat. EVERYONE gets into the act, exchanging props and costume pieces, hugging and shaking hands.

RINEHART

You are right, Loud Slap. Glacier does belong to *all* people.

LOGAN

And it's going to take *all* of us to protect and preserve it.

*PEOPLE, ANIMALS, and ENSEMBLE actors
step forward in groups at their line, joining
hands, so that by the final line, EVERYONE
has joined hands to form a big semi-circle.*

ELROD and GROUP ONE

(Together) Its lakes, rivers, and plants –

GRINNELL and GROUP TWO

(Together) Its spirit of adventure and exploration –

GUARDIPEE and ANIMALS

(Together) Its fish, birds, and animals –

TWO GUNS WHITE CALF, CAMAS, and
GROUP THREE

(Together) Its ancient heritage and diverse culture -

HILLS and GROUP FOUR

(Together) Its millions and millions of visitors –

RINEHART and LOGAN

(Together) Its past, its present, –

ALL

(Together) And its future!

END