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# Cotton Patch Gospel

Book by  
TOM KEY and RUSSELL TREYZ

Music and lyrics by  
HARRY CHAPIN

Originally conceived and performed as a  
one-man play by Tom Key

Based on the book  
*The Cotton Patch Version of Matthew and John*  
by Clarence Jordan

**Dramatic Publishing Company**  
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and THE COTTON PATCH COMPANY  
Music and lyrics by HARRY CHAPIN

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(COTTON PATCH GOSPEL)

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*Cotton Patch Gospel* was originally produced at the Lamb's Theater, New York City, Oct. 21, 1981, by Philip M. Getter.

CAST:

Matthew ..... Tom Key

Tom ..... Scott Ainslie

fiddle, banjo, dobro, mandolin

Andy..... Pete Corum

bass fiddle

Jim.....Jim Lauderdale

banjo, guitar

Jack .....Michael Mark

guitar, mandolin

PRODUCTION:

Director .....Russell Treyz

Musical Director .....Tom Chapin

Sets and Costumes ..... John Falabella

Lighting..... Roger Morgan

Production Stage Manager..... Mark Rubinsky

# Cotton Patch Gospel

## CHARACTERS

**MATTHEW:** Also plays: Messenger, Joe, Cattle Farmer, Herod, Politician, Jesus, John the Baptizer, Satan I, Satan II, Satan III, Rock, Tourist, Reverend Boyd Bissel, Businessman, President, Senator, Television Preacher, Jud, Pilate, Angel.

**BAND/DISCIPLS:** Also play: Heavenly Host, Herod's Men, Neighbors, Wedding Reception Guests, John's Choir, God, Heavenly Choir, Gospel Quartet.

**JIM:** Also plays: Neighbor I, Joe in "You Are Still My Boy," Gossip II.

**JACK:** Also plays: Woman in "Mama Is Here," Senator's Daughter, Timmy, Mary, Gossip IV.

**ANDY:** Also plays: Gossip I.

**TOM:** Also plays: Tanya, Gossip III.

**TIME and PLACE:** Here and now.

**PRODUCTION NOTES:** For a complete list of all possible roles, notes on costumes, props, instruments and staging, see the production notes in the back of the book.

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## AUTHORS' NOTES

The original production of *Cotton Patch Gospel* was performed with five actors. One actor played the speaking roles, and the other four were members of the band. The characters page specifies exactly what roles were played and/or sung by the actor and the band members in that production.

In anticipation that companies would be interested in producing the show with larger casts, the original script included two sets of stage directions. The left column for the original production, while the right column was for a large-cast production.

In the four decades that followed the musical's premiere, it became evident that the show invites a tremendous variety of casting choices. From a cast of one with recorded tracks to casts of 20 or more with additional musicians and instruments, the story has thrived by producing companies casting the musical according to the strengths of their particular talent pool.

In recognition of this, we decided to simplify this edition of the script with just one set of the most essential stage directions. Additionally, we have incorporated revisions that make the book clearer and stronger. We have also revised some lyrics of the finale song, "Well I Wonder," and generalized singing part designations throughout. These changes are not reflected in the music scores, and producers are encouraged to adjust as needed.

# Cotton Patch Gospel

*(MATTHEW and other followers of Jesus have been invited to come to this gathering place to perform Cotton Patch Gospel, the story of their leader who lived, was lynched and who returned to life not very long ago. Their stage setting that they have designed, built and installed is neither shoddy nor polished. It is beautifully simple and perfectly functional so that the story is always the primary focus of the event. They have toured this way for years and their commitment to the production and to one another has only grown stronger over time. For them, reenacting the life of Jesus from Georgia for a live audience is an act of joy.)*

## **(#1: “Somethin’ Brewin’ in Gainesville”)**

SOLOIST 1.

SOMEBODY SAID, “NOTHIN’ EVER HAPPENS  
DOWN HOME ’ROUND HERE.”

SOLOIST 2.

SOMEBODY SAID, “NOTHIN’ EVER MATTERED  
THAT EVER HAPPENED HERE.”

SOLOIST 3.

SOMEBODY SAID, “IT’S GAINESVILLE, GEORGIA  
WHAT D’YOU EXPECT TO SEE?”

SOLOIST 4.

THEN A GOOD OL’ BOY SAID, “GAINESVILLE,  
GEORGIA’S GOOD ENOUGH FOR ME.”

SOLOIST 1.

NOW SOMEBODY SAID, "IT'S THE SECOND  
COMING."

SOMEONE SAID, "IT'S THE FIRST."

SOMEBODY SAID, "IT'S THE BEST THAT COULD  
HAPPEN,"

SOMEONE SAID, "IT'S THE WORST."

MATTHEW.

AND SOMEBODY SAID, "THE ROT GUT'S GOTCHA,  
MOONSHINE'S STEWED YOUR BRAIN."

THEN THE GOOD OL' BOY SAID, "THE COTTON  
PATCH GOSPEL  
STARTED DOWN IN ...

ALL.

GAINESVILLE, GEORGIA."

SOMETHIN'S BREWIN' IN GAINESVILLE,  
WONDER WHAT IT COULD BE.

SOMETHIN'S DOIN' IN GAINESVILLE,  
COME ON DOWN AND SEE.

IT'S GAINESVILLE WHERE THE WISE MEN WENT,  
TURNED A SINNER'S STABLE TO A REVIVAL TENT,  
IT'S A HELL OF A PLACE TO BE HEAVEN SENT,  
IT'S GAINESVILLE BOUND FOR ME.

SOLOIST 2.

WELL, IT ALL STARTED IN GAINESVILLE,  
ON THE MAP IT'S JUST A DOT.

WELL, THE MYSTERY OF HISTORY'S  
WHAT GAINESVILLE, GEORGIA'S GOT.

MATTHEW.

NOW, YOU MIGHT FIND IT HARD TO BELIEVE  
IN A WORLD THAT'S GONE TO POT,  
BUT WE GOT THE STORY OF THE CROWNIN'

GLORY,  
BELIEVE IT OR NOT.

ALL.

SOMETHIN'S BREWIN' IN GAINESVILLE,  
WONDER WHAT IT COULD BE.  
SOMETHIN'S DOIN' IN GAINESVILLE,  
COME ON DOWN AND SEE.  
IT'S GAINESVILLE WHERE THE WISE MEN WENT,  
TURNED A SINNER'S STABLE TO A REVIVAL TENT,  
IT'S A HELL OF A PLACE TO BE HEAVEN SENT,  
IT'S GAINESVILLE BOUND FOR ME.

*(Instrumental break.)*

ALL *(cont'd, a capella)*.

SOMETHIN'S BREWIN' IN GAINESVILLE,  
WONDER WHAT IT COULD BE.  
SOMETHIN'S DOIN' IN GAINESVILLE,  
COME ON DOWN AND SEE.  
IT'S GAINESVILLE WHERE THE WISE MEN WENT,  
TURNED A SINNER'S STABLE TO A REVIVAL TENT,  
IT'S A HELL OF A PLACE TO BE HEAVEN SENT,  
IT'S GAINESVILLE BOUND FOR ME.

*(Back to music.)*

SOMETHIN'S BREWIN' IN GAINESVILLE,  
WONDER WHAT IT COULD BE.  
SOMETHIN'S DOIN' IN GAINESVILLE,  
COME ON DOWN AND SEE.  
IT'S GAINESVILLE WHERE THE WISE MEN WENT,  
TURNED A SINNER'S STABLE TO A REVIVAL TENT,  
IT'S A HELL OF A PLACE TO BE HEAVEN SENT,  
IT'S GAINESVILLE BOUND FOR ME.

COME ON DOWN  
THAT'S WHERE I'M BOUND  
THERE I'LL BE FOUND  
GATHER AROUND,  
MAKE A JOYFUL SOUND  
IT'S GAINESVILLE BOUND FOR ME.  
OOWHEE!

MATTHEW. The person who started all this commotion in Gainesville was actually a girl from the town of Clayton—Mary Hagler. While Mary was engaged to Joe Davidson, and before they had sexual relations, she became pregnant. Joe was upset by this because he thought Mary was a nice girl from a nice southern family. So, he was wondering *how* he would get his football jacket back from Mary, when he fell into a deep sleep. While he was dreaming, he saw an angel.

**(#2: “Dream Cues”)**

ANGEL. Joe Davidson! Do not be ashamed to marry Mary, because she was made pregnant by—

*(ENSEMBLE hums on cue from ANGEL.)*

ANGEL. Holy Spirit! She will give birth to a boy, who you will call ...

ENSEMBLE. Jesus!

ANGEL. Because he will deliver his nation from their errors!  
*(Long pause waiting for JOE to respond.)* That’s it! Get moving!

MATTHEW. Joe did exactly as the angel instructed, he married his girl. And he decided to name the child, “Jesus.” Of course, every aunt, cousin and great-grandmother objected because no one had ever heard the name Jesus before. After the wedding, and later when Mary was early in her ninth month, she and Joe had to take a trip to Atlanta because of an income tax audit. On the way, about two miles outside of Gainesville, Mary let out a sound like Joe had never heard in his life. He screeched into the Dixie-Delight Motor Lodge and asked:

JOE. Where’s the hospital?

*(ENSEMBLE all point in different directions.)*

MATTHEW. Then Mary had another series of contractions. So, just after sunset, because the lodge was full, Joe and the motel manager broke down the door of an abandoned trailer out back, shooed away the dirt-dobbers, ran an extension cord out for a small space heater, and delivered the little baby Jesus into the world. He was wrapped in a comforter and laid in an apple crate. Rumors were spread all over the county by locals who had witnessed the event, and then a reporter showed up to interview a cattle farmer.

CATTLE FARMER. Yes, ma'am. I had just gotten the cows back in for the night, when I hear this music, "La-di-da-di-da." I thought I was going to pass out. Then I heard someone call my name. "Lymen ... Lovejoy." With a "y." So I look up. What I saw looked like about a hundred suns. They were singing a message to me, the gist of which was:

**(#3: "Baby Born to God")**

ENSEMBLE.

IF YOU WANT TO SEE A BABY BORN TO GOD AND  
A GEORGIA GIRL ...  
YOU BETTER GET YOUR TAIL ON OVER TO  
GAINESVILLE.

CATTLE FARMER. Right.

MATTHEW. When Jesus was born, it was during the time that Herod was governor of Georgia. Some scholars from the Orient came all the way to the state capital in Atlanta, and asked Governor Herod where they could find the baby who was born to take his place. His star, they claimed, had led them from the east to come and honor him.

HEROD. You saw his “star.” I see. Listen here, I don’t think I can help you out today, but once you do manage to locate him I would sure appreciate it if you would come directly back to my office here and I want you to tell me exactly what you all find out! ... So that, I too, can honor him.

MATTHEW. The three traveling scholars had no trouble finding Jesus, because the star they had seen in the Orient led them directly to the trailer in Gainesville. They bowed down and opened up the presents they brought for him: a gold American Express card, some candles that put off a smell like fresh peaches, and a big, expensive-looking bottle of Jade East men’s cologne. In the midst of the festivities, Joe had another visit from the Lord’s messenger:

ANGEL. Psst! Hey! Joe! Take your wife and the baby Jesus and highball it to ...

#### (#4: “Mexico”)

ENSEMBLE.

MEXICO!

ANGEL. Because Herod is going to try and kill that baby. Get moving!

MATTHEW. When the scholars did not return to Herod, he decided to call a meeting of his closest advisors.

*(ENSEMBLE, as political types, babble amongst themselves.)*

HEROD. Listen to me. Listen up. I said LISTEN!

*(ENSEMBLE is quiet.)*

HEROD (*cont’d*). Have any of you seen this *National Enquirer* article about a virgin birth? I understand that this “virgin

baby” is supposed to be the future governor. If that’s so, I’d like to shake his hand ... I’d like to shake it real good. Any of you know his whereabouts?

LAMAR. Gainesville.

HEROD. Gainesville? Gainesville? What makes you so sure, Lamar?

LAMAR (*with the attitude that HEROD should have known this*). It’s all prophesied in the Bible, brother Herod.

(*HEROD doesn’t have a clue as to what LAMAR is talking about.*)

LAMAR (*cont’d*). “And you, Gainesville, in the state of Georgia, are by no means least in the Georgia delegation. From you will come forth a governor, who will wisely guide my chosen people.”

HEROD. Thank you, brother Lamar. Well I think we should celebrate this miraculous birth here in our home state, so I have a lot of plans to make, if you will all excuse me. Mabry, would you please stay behind a moment? Thank you. Thank you all.

### **(#5: “I Did It/Mama Is Here”)**

MATTHEW. The next morning, Herod went fishing with his cousin Mabry, a member of the Gainesville chapter of the Ku Klux Klan.

HEROD. Mabry, there are religious fanatics from China to Georgia who are convinced that this “virgin baby” from Gainesville is gonna be our next governor direct from heaven. He’s gonna feed the poor, heal the sick and unite all men because (*Sarcastic.*) we are just brothers under the skin. I know the church where his mama’s gonna dedicate



him this Sunday. You know you owe me a favor. You help me nip this baby in the bud.

ENSEMBLE.

ALL THROUGH THE AGES  
THE WISE MEN AND SAGES  
HAVE SAID THERE ARE DIRTY DEEDS  
THAT SIMPLY MUST BE DONE.  
TO KEEP SOCIETY GOIN'  
AND THE BENEFITS FLOWIN'  
THERE'S THE SIMPLE NECESSITY  
OF HURTIN' SOMEONE.

*(HEROD joins in.)*

IT MEANS STRENGTH AND AGILITY  
TAKING RESPONSIBILITY  
IT'S THE CORE OF WHAT LEADERSHIP'S  
REALLY ABOUT.  
WHEN THE RED BLOOD STARTS COMIN'  
JUST THINK OF IT AS PLUMBIN'  
IF YOU'VE GOT A PROBLEM  
YOU MUST FLUSH IT OUT.

BUT THERE'S NO ONE ELSE WITH GUTS ENOUGH  
TO BE WILLING TO KICK THEIR BUTTS ENOUGH.

HEROD.

I'M THE ONLY ONE QUITE NUTS ENOUGH  
TO ADMIT IT.

ALL.

THEY ALL HID IT.

HEROD.

BUT I'M STANDING RIGHT HERE PROUD.

ENSEMBLE.

HIS HEAD HELD HIGH UNBOWED.

HEROD.

I'LL SHOUT IT RIGHT OUT LOUD.

ENSEMBLE.

HE DID IT.

HEROD.

I DID IT.

ENSEMBLE & HEROD,

HE/I DID IT

MATTHEW. So, secret pacts were made, orders given and unsuspecting children paid with their lives for political maneuvers. Herod had Mabry see to it that a bomb got tossed into the nursery of the church where Jesus was supposed to be. Fortunately, Joe had taken Jesus to Mexico, so the plan failed to kill him. But, the explosion did murder fourteen innocent infants and toddlers. It was a horrible sight that morning. The doctor had trouble convincing one mother that her child was dead.

MOTHER.

ROCK-A-BYE SWEET BABY,  
MAMA IS HERE.  
HUSH-A-BYE SWEET ANGEL,  
THERE'S NOTHIN' TO FEAR.  
CLOSE YOUR EYES SWEET DARLIN'  
ALL THROUGH THE NIGHT.  
MAMA WILL HOLD YOU SAFE,  
TILL THE MORNING LIGHT.

MATTHEW. Then the words of the prophet Jeremiah had meaning: “An explosion is heard in Gainesville,  
Great weeping and anguish.  
Rachel is crying for her children  
And there is no consoling her.  
She has lost them.”

HEROD & ENSEMBLE.

ALL THROUGH THE AGES  
THE WISE MEN AND SAGES  
HAVE SAID THERE ARE DIRTY  
DEEDS  
THAT SIMPLY MUST BE DONE.  
TO KEEP SOCIETY GOIN’  
AND THE BENEFITS FLOWIN’  
THERE’S THE SIMPLE  
NECESSITY  
OF HURTIN’ SOMEONE.

IT MEANS STRENGTH AND  
AGILITY  
TAKING RESPONSIBILITY  
IT’S THE CORE OF WHAT  
LEADERSHIP’S  
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WHEN THE RED BLOOD STARTS  
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WHEN THE RED BLOOD STARTS  
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MOTHER

ROCK-A-BYE SWEET BABY,  
MAMA IS HERE.  
HUSH-A-BYE SWEET ANGEL,  
THERE’S NOTHIN’ TO FEAR.

CLOSE YOUR EYES SWEET  
DARLIN’  
ALL THROUGH THE NIGHT.  
MAMA WILL HOLD YOU  
SAFE,  
TILL THE MORNING LIGHT.

MAMA WILL HOLD YOU SAFE  
TILL THE MORNING LIGHT.

MATTHEW. When Herod did finally pass away, Joe moved his family back to Georgia in to the town of Valdosta, so that the prophecy might be fulfilled, “He shall be called a Valdostan.” Every year Jesus’ parents attended the annual Sunday School Teacher’s Conference in Atlanta. And, when Jesus was twelve, they took the whole family. But, that year the crowd was four times as big because the National Sunday School Board had decided to hold the conference in a brand new civic center facility—and nothing draws the Baptists like a new building. After the meetings were over, Joe was trying to hustle the children into the car.

JOE. C’mon! C’mon! C’mon! Everybody get in here quick! We gotta get moving if we’re gonna make it home before dark. Mary, why don’t you get on in the car with Elizabeth and the baby. Jody let’s put one foot in front of the other, we got a five-hour drive ahead of us. SIMON! Simon! Don’t color in that Bible. DO NOT color in that Bible! Lord, Aunt Bee would think we were raising a household of pagans if anybody marked up her Bible. Yes, Jimmy, that’s a pretty biscuit. *(Puts his hands on the steering wheel finally ready to go.)* OK, let’s ... oh SHOOT! Somebody’s been eating peanut butter and jelly in the car AGAIN, and it’s all over the steering wheel. Jesus, give me your handkerchief so I can clean this mess up. I’m gonna find out who did this before we get to Cracker Barrel. Jesus, I said give me that handkerchief.

MARY. He’s not here.

JOE. What do you mean “He’s not here?” Oh, what has that boy gotten me into now? Jesus?

*(JOE starts to search for JESUS.)*

JOE *(cont’d)*. Jesus? JESUS? JEESUS!?! *(Sees LAMBRY and keeps going.)* Oh, hey, Lambry, how you doing?

## PRODUCTION NOTES

### *Props:*

- Bandana or handkerchief (for Matthew)
- Wine glass (for sound effect of water into wine)

### *Musical Instruments:*

- String Bass and Bow
- Two Guitars and Capos
- Five-String Banjo (possibly two for different tunings)
- Fiddle and Bow
- Mandolin
- Dobro
- Medium Triangle with Striker
- Jew's Harp

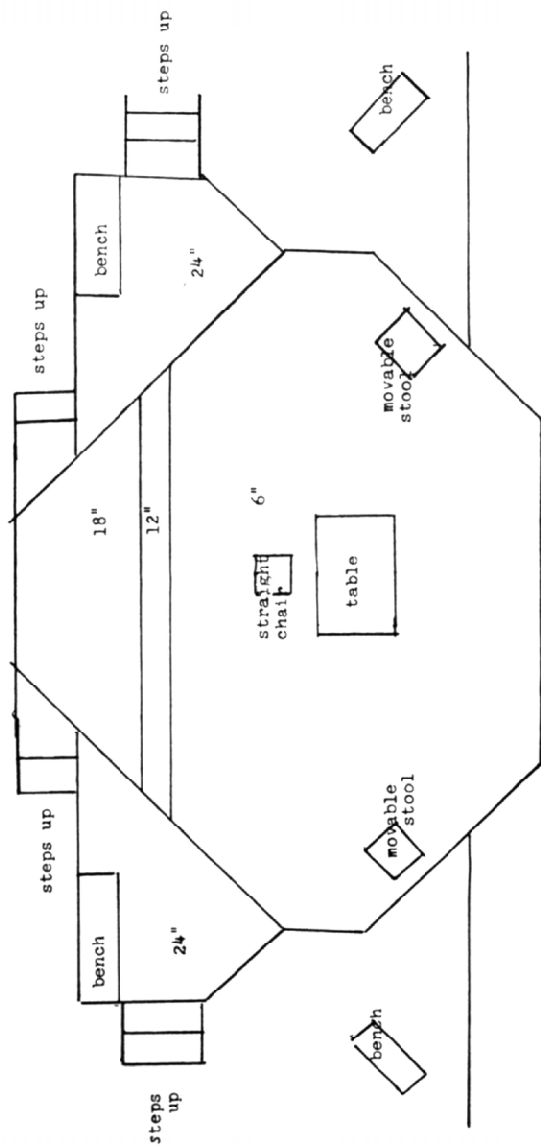
### *Costumes:*

- Matthew: Three-piece corduroy suit, brown or rust.
- Band: Respectable individual outfits of a country string band. Vests or jackets would be appropriate. A plain or plaid shirt, perhaps with some embroidery, would also be an appropriate choice. Slacks, corduroy or wash pants. They should conform to the individual. There should not be a uniform.

### *Casting:*

- This show is highly flexible. The following page lists all possible characters. An \* indicates the role is a singing character, and a + indicates the role can be cast with multiple people.

Jim*	Heavenly Host +*
Jack*	Herod*
Andy*	Politician (Brother Lamar)*
Tom*	Mabry
Matthew*	Herod's Men +*
Joe*	Woman ("Mama Is Here")*
Mary*	Simon (Joe's son)
Messenger	Jody
Cattle Farmer	June
Reporter	Baby
Lambry	Businessman
Dr. Troy	President (Southern denomination)
Jesus (as boy)	Gospel Quartet +*
Neighbors +	Crippled Woman
Wedding Reception Guests +	Her Friend
Mr. Tedum	Senator
John the Baptizer	Security Men +
John's Choir +*	Dignitaries +
God +*	Senator's Daughter
Satan One	Timmy*
Heavenly Choir +*	Tanya*
Satan Two	Television Preacher
Orville	Crowd at First Church +*
Satan Three	Board Members +*
Rock*	Dr. Caiphas*
Jim Zebedee*	Dorothy
Phil*	People in Rock Garden +
Bart*	Pilate
Tad*	Guards +
Simon the Rebel*	Gossip One*
Jud*	Gossip Two*
Tourist*	Gossip Three*
Reverend Boyd Bissel	Gossip Four*
Crowd on Stone Mountain +*	Angel Followers +*



**HARRY CHAPIN** was born on December 7, 1942, and grew up in New York near the Hudson River Piers and then Brooklyn Heights. Chapin's first album was *Heads & Tales* and included what was to become his signature song, the now classic "Taxi," which earned him a Grammy nomination as best new artist. His next hit was "W\*O\*L\*D," and then in 1974 his breakthrough hit "Cat's in the Cradle" reached number one on the charts and earned him another Grammy nomination as best male vocal performer and a gold record for the album *Verities and Balderdash*. Altogether, Harry Chapin produced 11 albums. He also won an Emmy Award for his contribution to ABC television's children's series "Make a Wish" and his Broadway show *The Night That Made America Famous* earned two Tony nominations. Harry Chapin is remembered by a generation of music fans as one of America's greatest musical storytellers and troubadours. He performed more than 250 concerts every year and donated the proceeds for half of them to charity. In 1975 he co-founded what was to become his pet project, World Hunger Year, a charity designed to raise money to fight international famine. On July 16, 1981, Harry Chapin died in a car accident while driving to a benefit concert on Long Island. In 1987, he was posthumously awarded the Congressional Medal of Freedom, and on December 7, 1987, his 45th birthday, a tribute concert was held in Carnegie Hall to celebrate his life and his music. Harry Chapin once said, "America stands for two things: aiding and abetting the quest of every human being for human rights, human dignity and human needs; and proving that individuals can make a difference."



**CLARENCE JORDAN** is famed for having founded Koinonia Farm in Americus, Georgia, a pioneering interracial farming community in the heart of the deep South. He received his bachelor's degree in agriculture from the University of Georgia, and Th.M. and Ph.D. in New Testament Greek from Southern Baptist Theological Seminary. He is the author of *Sermon on the Mount* and has recordings of his original translations of the scriptures called "The Rich Man and Lazarus" and "The Great Banquet." Dr. Jordan has written several versions of the Gospel including *The Cotton Patch Version of Paul's Epistles*, *The Cotton Patch Version of Luke and Acts*, *The Cotton Patch Version of Hebrews and General Epistles* and *The Cotton Patch Version of Matthew and John* upon which *Cotton Patch Gospel* is based. The biblical vitality of these translations makes clear their startling relevance for today. It was said that his books "explode in our ears the mighty ideas which transformed the early disciples and enabled them to turn their world upside down." The messages are taken out of the study and stained-glass sanctuary and placed under the sky where people toil, laugh, cry and wonder—not only a translation into modern American English but into modern American ideas.

**TOM KEY** is an American actor, producer, director and playwright who served as artistic director of the acclaimed Theatrical Outfit in downtown Atlanta from 1995 to 2020. His drive to produce world-class theatre that starts the conversations that matter developed the company into one of the city's major performing arts institutions. Key starred in *Cotton Patch Gospel* at Lamb's Theatre off-Broadway, the Westwood Playhouse of Los Angeles (nominated for Best Actor by the Los Angeles Drama Critics Circle), the Dallas Theater Center, the Alliance Theatre and Theatrical Outfit. He has also appeared in principal roles at Arena Stage in Washington, D.C., the Dallas Theater Center, the Alliance Theatre Kenny Leon's True Colors Theatre Company and The Atlanta Opera. Directing assignments at Theatrical Outfit included Horton Foote's *The Chase* and *Dividing the Estate* and the world premiere of *Keeping Watch* by Thomas Ward. His adaptation of John Bunyan's English classic *The Pilgrim's Progress* is published by Dramatic Publishing Company. He has been awarded the Governor's Award for the Arts and Humanities, three Atlanta Mayoral Proclamations, and two Outstanding Actor Awards and a Lifetime Achievement Award from Atlanta's Suzi Bass Awards. *Creative Loafing* describes Tom Key as "an actor with such energy that even standing still, he seems to quiver like a divining rod."

*Inside front cover photo of Mr. Key by Jerry Siegel.*

**RUSSELL TREYZ** won a Drama Desk Award for directing his first off-Broadway play *Whitsuntide*. At the American Place Theatre in New York City, he directed Frank Chin's *The Year of the Dragon* and went on to redirect it for PBS's Theatre in America series. Also in New York, Treyz has directed for Playwrights Horizons, the New Dramatists, Judson Poets' Theater, La MaMa E.T.C. and the Pearl Theatre. In regional theatre, he has directed in theatres across the country from Alaska Repertory Theatre to the Royal Poinciana Playhouse in Palm Beach, Florida, and from the Pacific Conservatory of the Performing Arts in Santa Maria, California, to the North Shore Music Theatre in Beverly, Massachusetts. He started his regional theatre career at McCarter Repertory Theatre and has directed at Alabama Shakespeare Festival, Actors Theatre of Louisville, Utah Shakespearean Festival, Merrimack Repertory Theatre, Dallas Theater Center, Shakespeare Festival of St. Louis, Indiana Repertory Theatre, Arts Center of Coastal Carolina, Florida Studio Theatre, Syracuse Stage, Orlando Shakespeare Theater, Pittsburgh Civic Light Opera, Woodstock Playhouse, Cape Playhouse and Pennsylvania Shakespeare Festival. Treyz is married to Alice Elliott, a documentary filmmaker. With his daughter, Amanda, as cinematographer, he directed the award-winning film *North of Providence*. He also has a son, Ross.

*Inside front cover photo of Mr. Treyz by Tom Bloom.*

WHAT PEOPLE ARE SAYING about *Cotton Patch Gospel* ...

“Some of the best songs Harry Chapin ever wrote.”

—Dave Marsh, *Rolling Stone*

“A musical drama with homespun dignity.”

—*Christianity Today*

“Full of charm that oozes from every movement and utterance.”

—*Chicago Critic*

“This is [an] uplifting family show with loads of heart.”

—*Chicago Critic*

“A dream come true. A breath of fresh air. Something good is happening. A reverential retelling of the book of Matthew. It takes the Bible’s passionate intensity and directness for contemporary meaning into the popular vein without diluting it.”

—*Contemporary Christian Music*