

The Peaceful Educator Foundation, a 501c3 Non-Profit, whose mission it is...  
“To nurture, through the musical theater arts, a peaceful, just, sustainable future for all humanity’s children.”  
*presents*

# HUMANITY'S CHILD

More than a Musical!

## SUBMISSION MATERIALS 2021

THE ELEVATOR PITCH

A SOCIALLY-CONSCIOUS MUSICAL

READINESS

CHARACTERS

THE BAND

BRIEF SYNOPSIS

THEMES, VISION & MISSION

RELEVANCE

ARTISTIC VISION

PRODUCTION HISTORY

PRODUCTION REQUIREMENTS

BIO

LINKS

CLOSURE

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## THE ELEVATOR PITCH [top](#)

*Here's a question for you...*

***Can a musical be both highly entertaining, and, at the same time,  
be “socially-conscious\*” and contribute to a better world?***

*\*A “socially-conscious musical” addresses significant social and cultural issues with a goal of contributing to positive change.*

HUMANITY'S CHILD focuses on Sara (aka “Humanity's Child), representing all humanity's children, as she deals with a global pandemic, climate change, gun control, and social justice issues while still dealing with the challenges of her own development as a person. The message encourages people to speak up for what they believe is right, moral, and just, while at the same time, doing so with a sense of optimism.

## A “SOCIALLY-CONSCIOUS” MUSICAL [top](#)

There has been much discussion about the role of theater. Sure it should be entertaining (e.g., *Sponge Bob Squarepants*, *The Musical*) but, ***is that enough?*** Can their not also be a “socially-conscious” foundation; an intent to contribute to a deeper understanding of the human experience? ***We think so!***

There is a rich history of highly successful musicals that deal with social and cultural issues... **Angels In America**-Life with HIV; **Cabaret**-Homophobia; **Dear Evan Hansen**-Suicide; **South Pacific**-Prejudice; ...just to mention a few. ***What do all these shows have in common despite their dark themes?*** They are all highly entertaining shows with relatable characters, accessible music, and an engaging narrative- a standard to which we aspire...and more! Oh sure, we hope audiences will be entertained as in all good musicals! But “more” than that, we hope people will find some deeper meaning, and in doing so, will embrace our mission as their own.

***“To nurture a peaceful, just, sustainable future for all humanity's children.”***

## READINESS [top](#)

**HUMANITY'S CHILD is ready to produce!**

We have an 80:00+ minute show with a complete book, script and score. We have pdf vocal scores and scripts; digitally-mastered accompaniment tracks; mp3 models of all vocals for learning; marketing and social media materials; and an established “fan-base.” ***All we need is YOU!***

## CHARACTERS [top](#)

**SARA** (a young woman, twenty-something.) Sara, aka Humanity's Child, represents all humanity's children, deeply feeling the stresses of contemporary life and genuinely afraid for the future as she faces a world of dissonance, division, and danger.

**VOX** (m or f, a young person, small in stature) Vox is Sara's childhood invisible friend who, in a time of Sara's dissonance, makes a brief re-appearance in Sara's dreams to give aid, comfort, and advice.

**HUMANITY'S CHILDREN** (3-6 Back-Up Vocalists in 3-part harmony – SSA or SAB) Humanity's Children represent the voices of the many who share Sara's anxieties.

## THE BAND [top](#)

Humanity's Child is scored for a contemporary “**PIANO POWER TRIO**” and optional expanded orchestration. We provide digitally mastered tracks for rehearsal and/or performance and note-for-note transcriptions for performances with live musicians

### THE ORCHESTRATION

#### **BASIC TRIO**

Acoustic Piano  
Electric Bass  
Drum Kit

#### **EXPANDED**

Keyboard (Strings et al.)  
Cello  
Trumpet/Flugel I & II  
Sax/Flute  
Trombone

## A BRIEF SYNOPSIS [top](#)

As the play opens we meet Vox who introduces Sara (aka, “Humanity's Child”). Vox is the “The Voice in Sara's Head,” a long-forgotten “invisible friend.” Sara is deeply feeling the stresses of contemporary life when Vox make a brief re-appearance in Sara's imagination to help her through these challenging times. With the support of a small chorus (3-6 back-up singers) known as “Humanity's Children,” Vox guides Sara through her fears, celebrates her joys, motivates her to action, articulates a vision, and, promising “I will never ever leave you,” engages Sara in a mission: to nurture, cultivate, encourage, and foster a peaceful, nonviolent, fruitful future; and a just, fair, unbiased future; and, as importantly, a sustainable, viable, and ecological future for all humanity's children! Be with Sara as she acknowledges her Fears (*I'm Afraid*); experiences her Joys (*Participate Joyfully*), springs into Action (*I'm Speakin' Up*), articulates a Vision (*Like the Phoenix*) and embraces a Mission (*I Will Never Ever Leave You*).

[Read the Full Synopsis here.](#)

## THEMES, VISION & MISSION [top](#)

HUMANITY'S CHILD, although set in the current time and context, is built on universal human themes as reflected in the "five acts": Fear, Joy, Action, Vision & Mission. The first two, Fear and Joy are deeply held universal human emotions. Action is behavior, what humans do in response to emotions. Sustained action helps clarify a personal Vision of what tomorrow might be and, with a vision, one may find kindred spirits who, may collaboratively define and pursue a shared Mission. And indeed, that is what we do today as we reach out to "kindred spirits" and potential collaborators...

*"To nurture, through the musical theater arts,  
a peaceful, just, sustainable future for all humanity's children."*

## RELEVANCE TO THE LIVES OF AUDIENCES [top](#)

The first two words sung in HUMANITY'S CHILD are "I'm afraid!" These words, we submit, are deeply relevant to the lives of most everyone in the time of COVID-19. *We are all afraid!* Still, even in this context of extreme fear and trepidation, we find joy. We find a way to celebrate birthdays, graduations, and weddings. We find a way to see and love our grandkids on Zoom and Facetime and in that love we know that joy is indeed "relevant" to our lives.

This is also a time of profound social unrest...people are marching "for their lives" because their "lives matter." *They are... "Speakin' Up Today."*

The desire for freedom and security is shared by virtually all human beings. Adolescents (and most adults) want complete freedom to "go where they want to go and do what they want to do," but they want to be completely safe doing it. *"There's just one thing I'll be needing...some assurance I'll be okay!"*

Also deeply relevant, in a time of lockdowns and social distancing, is the psychological factor. When the genuine facts are considered, it is understandable that folks would feel discouraged, depressed, even helpless. *"Still I feel my mission is not completed...so, I'll state, I will not be defeated!"*

Also deeply relevant is the ubiquitous experience of virtually all young people as they transition to adulthood; that is, the fear that they will not "be enough;" that they will not meet society and familial expectations. *"Be not afraid! You are strong, you are brave, You are a force resilient. Be not afraid, you are not alone!"*

And so, with all the above in mind, we would respectfully submit once again that Humanity's Child is, in fact, "deeply relevant" to the lives of every person in the country and, indeed, throughout the world today; and, because it is built on Human Nature and enduring universal themes, it will remain relevant even as the outer context changes as we hope it will and work to make it so.

## **PRODUCTION HISTORY** [top](#)

*Humanity's Child: More Than a Musical* is the third in a Trilogy by John McDonnell Tierney, all of which featured the principle character "Humanity's Child," but focus on different stages of her life. In the first, "*The Dream of Humanity's Child*" (premiered 2016, Hartford), HC is an emerging adolescent. The second musical in the Trilogy, "*Humanity's Child: A Musical for Today*" (premiered 2019, NYTF and Players Theatre Off-Broadway) presents HC as a young adult struggling to find her way in the world. And, now, in John's most recent work, "*Humanity's Child: More Than a Musical*," [*and on-line as "A Virtual Musical"*] HC is in her mid-twenties as she encounters a world of danger, discord, and dissonance. Each of the musicals in features a different book, different supporting characters, and different settings. Some songs have come forward, often with new lyrics and new arrangements, and new songs have been composed.

## **PRODUCTION REQUIREMENTS** [top](#)

Humanity's Child may be adapted to a variety of production situations: live, virtual and/or video-based. It may be performed by a minimum of five actors, with a preference for eight (two principles and six chorus). And, it may be performed in a basic black-box situation with a minimum of set or prop requirements, instead, lighting is used to define space and tone. Because our show is a musical, and because the message is in the lyrics and the emotion is in the music, it is important to have a high quality sound reinforcement system in place and the tech expertise to ensure that words can be heard and that the balance between singers and "The Band" (whether live or recorded) is maintained. We recommend individual wireless mics and in-ear monitors for at least the principles and better for all singers. Another "requirement," not of the show but of the pandemic, may be the need for physical distancing and even wearing masks for performers. Given a large enough space, Humanity's Child can easily be staged without any one actor coming within six feet of another. And, with a little imagination, masks can be incorporated into a basic costume design, especially for the chorus. In short, HUMANITY'S CHILD is adaptable to many situations with flexible requirements as described above.

## **COMPOSER/PLAYWRIGHT BIO** [top](#)

John McDonnell Tierney, aka "Jack" holds advanced degrees in Music (UMASS) and Psychology (UCONN) and has held full time college faculty positions in both fields. From 1996 until his retirement in 2012 Dr. Tierney had focused his teaching practice on Adolescent Development, the knowledge of which plays out in his libretti and lyrics. Over the course of his long and fruitful career, Jack has produced more than fifty musical productions with high school, college, community, and professional theater companies as well as commercial clients.

## ARTISTIC VISION [top](#)

*"I am Jack Tierney, more than a half-century now an 'artist;' a composer with more than fifty hours 'in the can;' a playwright with an off-Broadway track record. And now, at age 75, a mature "artistic vision," forged in fire, motivates me to strive for a seamless integration of elements- music, dialogue, lighting, choreography, settings, and technology – all contributing to a cogent whole. My artistic vision demands demanding production values – intonation and clarity, accessible to all audiences, with or without disabilities. My artistic vision reaches out to a wide range of listeners and audiences...something to like for everybody! And, most importantly, my vision leads to my mission, 'to nurture a peaceful, just, sustainable future for all humanity's children.'"*

*And that's the truth!  
Jack*

## LINKS [top](#)

[HUMANITY'S CHILD WEBSITE](#)

[PEACEFUL EDUCATOR WEBSITE](#)

(our 501C3 Non-Profit Sponsor)

[LISTEN TO THE SOUNDTRACK](#)

Dialogue & Music on SoundCloud

[READ "LINER NOTES" AND  
DOWNLOAD SONGS FROM THE SHOW](#)

[READ ABOUT OUR CURRENT](#)

["VIRTUAL" PRODUCTION](#)

[WATCH VIDEOS and PROMOS](#)

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[EMAIL JACK TIERNEY](#)

## CLOSURE [top](#)

I ask again, "Can a musical be both highly entertaining, and, at the same time, be 'socially-conscious' and contribute to a better world?" I respectfully suggest that Humanity's Child is just such a musical and I hope, after reading the above, that you agree and will consider my show for your next production.

Thank you and hope to hear from you in the near future.

Sincerely,

*Jack*

John McDonnell Tierney  
Composer/Playwright  
The Humanity's Child Musicals

