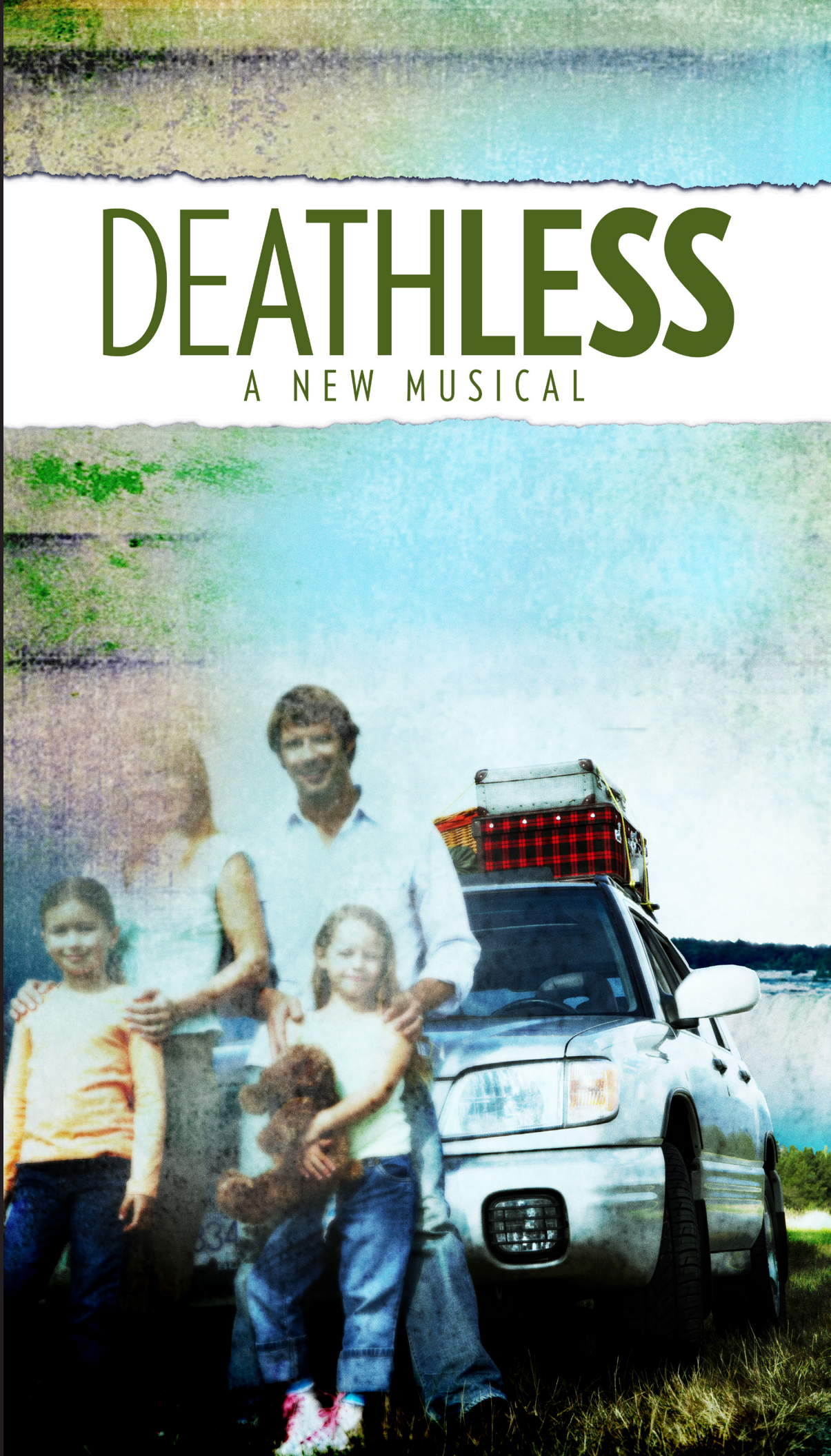


GOODSPEED MUSICALS

AUDIENCE INSIGHTS

# DEATHLESS

A NEW MUSICAL





**MICHAEL GENNARO**  
Executive Director

presents

# DEATHLESS

Book, Music and Lyrics by  
**ZACK ZADEK**

Scenic Design by  
**DANE LAFFREY**

Costume Design by  
**TILLY GRIMES**

Lighting Design by  
**SCOTT ZIELINSKI**

Projection Design by  
**LUCY MACKINNON**

Sound Design by  
**JAY HILTON**

Orchestrations by  
**JUSTIN GOLDNER and  
ZACK ZADEK**

Production Manager  
**R. GLEN GRUSMARK**

Production Stage Manager  
**DANIEL S. ROSOKOFF**

Casting by  
**PAUL HARDT  
STEWART/WHITLEY CASTING**

Associate Producer  
**BOB ALWINE**

Line Producer  
**DONNA LYNN COOPER HILTON**

General Manager  
**RACHEL J. TISCHLER**

Music Direction by  
**JULIE McBRIDE**

Directed by  
**TINA LANDAU**

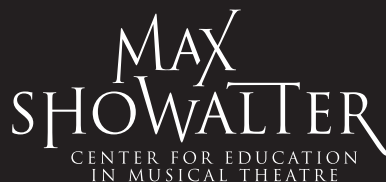
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**JUNE 2 - JULY 2, 2017**  
THE TERRIS THEATRE

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[www.goodspeed.org/guides](http://www.goodspeed.org/guides)

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Audience Insights updated 05.19.17

# CHARACTER & SHOW SYNOPSIS

## THE CHARACTERS

**HAYLEY SERLING:** A 19-year-old woman struggling to cope with her mother's passing in a country that has recently cured natural death.

**KEVIN SERLING:** Hayley and Samantha's father. Kevin struggles with alcoholism and grief over his late wife, Michelle.

**JUSTIN LARTNY:** The Serlings' neighbor and Hayley's best friend. He is a constant presence in the Serling household.

**MICHELLE SERLING:** Kevin's late wife and the mother of Hayley and Samantha. She died of cancer one month ago.

**SAMANTHA SERLING:** Hayley's older sister who lives in Ann Arbor, Michigan. She and Hayley have a strained relationship.

## SHOW SYNOPSIS

On the outskirts of Kansas City in the not-too-distant future, Hayley Serling sits in her living room, listening to music and flipping through channels on the television. Every station discusses the same topics: "The Cure" and the meaning of living and dying. One by one, each state in the US has voted to fund an "Everyone Gets One" initiative that issues to each citizen one cure-all pill that stops the aging process and cures natural death.

Kevin, Hayley's father, joins her in the living room with two blue pills, and tries to convince her to take one of the pills with him. Hayley changes the subject, evading Kevin for the moment, when Justin Lartny, the Serlings' neighbor and Hayley's friend, enters the house. Hayley welcomes the interruption, appreciating the distraction from taking The Cure with her father. Her mind is otherwise occupied; it is the one-month anniversary of her mother's death. As she looks at a family picture, she finds one of her mother's watercolor paintings of Niagara Falls. Inspired, Hayley makes a deal with Kevin: if they take one last family road trip to spread her mother's ashes at Niagara Falls, she will take The Cure with him there.

Kevin, Hayley, Justin, and a Starbucks cup full of Michelle's ashes pile into the family Subaru. As they drive, Hayley reminisces about Niagara Falls road trips of years past; taking the trip together used to be a family tradition, but the last time they made the drive was three years ago. Kevin pulls over to a familiar rest stop, and Hayley plunges into a memory from their last trip to the Falls.



In Hayley's memory, Michelle Serling steps out of the family Subaru while Hayley and Kevin bicker inside the car. She is the peacekeeper of the family, pointing out beautiful vistas and writing an ode to KFC fried chicken to distract her husband and daughter from arguing about the music on the radio and how long the drive is. Later that evening, Kevin stumbles into their motel room and drunkenly reveals not only that Michelle has cancer but also that her treatment is not going well. As she stares at the rest stop KFC, Hayley pulls herself back to the present with Kevin and Justin, who asks if she is finally going to take The Cure. Kevin firmly says they will take it as a family;

Hayley sees it as an option: "I can always die if I want to, right? At least this way I have the choice." Sensing conflict, Justin diverts attention and starts

Jessica Phillips, Kelli Barrett, Jennifer Damiano, Johnny Shea, and Sean Allan Krill in *Goodspeed's Deathless*.  
©Adrien Broom

another round of “The License Plate Game.”

Another memory of their last family road trip overcomes Hayley, and suddenly she is in a motel room with Kevin and Michelle. In the background, a news anchor announces that legislation has just been introduced for the “Everyone Gets One” initiative. Gently, Hayley asks Michelle about a phone call she overheard from the doctor earlier, but Michelle is preoccupied with keeping tabs on Kevin. After his drunken scene the night before, she does not trust him to stay sober. Frustrated, Hayley sinks to the couch and puts in her headphones, but as her parents argue she feels the familiar signs of a panic attack. She begins hyperventilating, coughing, shaking, and Michelle is the only person capable of calming her down. Kevin watches from the other side of the room.

Hayley and Justin sit in a motel room in the present, and he tries to understand how Michelle could have died of cancer. Hayley explains that even though The Cure existed before her mom died she was not able to take hers in time, and she died naturally. The Cure has dramatically changed the way society processes death, and Justin wonders if living forever will cause them to miss out on what happens after dying. Before long, however, he and Hayley revel in the excitement of living forever on Earth—a lifetime of pizza toppings, spending a decade on the beach, running for president in a hundred years!

In the car the next day, Kevin takes an unexpected detour to Ann Arbor that almost sends Hayley packing back to Kansas City; they are going to get her sister, Samantha. Seemingly defeated, Hayley puts in her headphones, blasts the music, and refuses to leave the car when they arrive at the house. Finally she concedes, and once inside, the conversation turns to Sam – her life, her roommates, her potential job in France. As Samantha talks, Hayley grows more and more frustrated; to Hayley, every one of Sam’s comments is a personal jab. Hayley storms out, and Sam leaves Kevin and Justin in the living room while she goes out for girls’ night.

Hayley sits in the Subaru cooling off after her argument with Sam when another memory floods her mind, and Michelle opens the door to sit down next to her. She attempts to get Hayley excited to move into her college dorm, but cheery anecdotes from Michelle’s college days do little to curb Hayley’s anxiety. Michelle promises Hayley two things: first, that if she hates college, she can come home and second, that Michelle will visit for Parents Weekend. Hayley is brought back to reality when Sam comes home later that night and sees her still sitting in the car.

They go inside the house, and Hayley, in an attempt to spend as little time with Sam as possible, tries to persuade Kevin and Justin to leave for Niagara Falls early, but Kevin is drunk

and passed out on the couch. Once they manage to shake him awake, Kevin obsesses over taking The Cure. He insists they take it in that moment, but Hayley gets overwhelmed. She runs away, but he stops her. She puts in her headphones to calm herself down, and Kevin tries to force her to take the pill. Hayley has another panic attack.

Later that night, Justin takes the wheel with Kevin, Hayley, and Samantha as passengers. Finally, Samantha discloses the truth about their mother’s death: she chose death over eternal life. On their last trip to Niagara Falls three years ago, the “Everyone Gets One” initiative passed, and Michelle learned she could get The Cure. She refused, even though Kevin begged her to take it. Hayley is furious that he lied to her.

The foursome arrives at Niagara Falls. Kevin surprises Justin with tickets for the Maid of the Mist, and Hayley and Sam are left alone to hike to the top of the Falls with Michelle’s ashes. After a long hike, they meet Kevin and Justin at the top. As Hayley pours the ashes into the water, each of them takes a turn eulogizing Michelle. Michelle – not Hayley’s memory of her – then appears through the mist, reassuring Hayley that she never really left. They all say goodbye, and Kevin pulls his pill from his pocket, finally ready to decide his own fate.



*Johnny Shea and Jennifer Damiano in Goodspeed's Deathless.*  
©Adrien Broom



Zack Zadek

## MEET THE WRITER

**ZACK ZADEK** (*Book, Music, & Lyrics*) grew up in Dix Hills, Long Island where he performed in community theatre and studied classical piano as a child. He took to songwriting early, making up his own tunes rather than practicing classical pieces for lessons and winning an award for the first song he ever wrote at 12 years old. Zadek is a graduate of New York University's Gallatin School of Individualized Study, Clive Davis Institute of Recorded Music, and Goldberg Department of Dramatic Writing. Additionally, he was mentored by such composers as Duncan Sheik, Maury Yeston, and Andrew Lipka. Zadek's work has been developed at The 5th Avenue Theatre, TheatreWorks Silicon Valley, Merry-Go-Round Playhouse, Legacy Theatre, New York Musical Festival, The London Theatre Workshop, Edinburgh Fringe Festival, and, of course, Goodspeed Musicals. He was also in residence at The Johnny Mercer Writer's Colony in 2016. A founding member of Musical Theatre Factory, Zadek was named by Playbill as "A Contemporary Musical Theatre Songwriter You Should Know" and in 2017 was named a Jonathan Larson Grant Finalist, a MacDowell Fellow, and the winner of the Weston New Musical Award for *Deathless*.

I have always been obsessed with death.

I don't mean that I was a teenager who wore all black and chains and listened to Metallica, but rather like so many of us, I've long had a preoccupation with what would happen once we approached the inevitable. Our main character Hayley articulates what triggered her similar feelings in the first lyrics of the opening number:

*I was four or five / When I learned  
That everything that lives would have to die  
And I cried / At the thought  
Of leaving the entire world behind  
Mom and Dad / Held me near  
And whispered it was too far off to fear  
Year after year / Time goes on  
Till mom, and dad and me would all be gone*

I can recall this memory vividly: of lying in my childhood bedroom, of first forming the question of what would happen past our eighties, our nineties—something that I had never fathomed before. Of my mother putting her hand on my shoulder and telling me that I would someday die, that she and my father would someday die, and that nobody really knew what happened afterwards. Of her trying to comfort me, saying it was so very far off that I didn't need to worry myself about it, that my parents and I would be around for as long as I could possibly imagine. Of crying as I realized what this all meant.

Because as a child of a secular family, I quickly drew the bone chilling conclusion as to what life probably was: an infinitesimally short period of existence between two infinities of nothingness. I didn't exist once already, and someday in the not-too-distant future, I wouldn't exist again.

Sounds like happy subject matter for a musical, eh? Bear with me for a moment...

From this realization came an existential crisis that would flare up during the benchmarks of which we measure our lives—first kisses, first driver's license, high school graduation, college graduation, etc. We might not always realize it consciously, but we measure our lives on a timeline—always aware of time's relentless march forward. Think about it for a moment, the decisions we make every day are aware of our progress along this path—the things we want in our twenties are different than those of our forties for the simple reason that we are measuring how much time we have left. Our language has this awareness built in: "Ugh, over my dead body," "I'll be dead before I finish *Curb Your Enthusiasm*," "That pasta took forever."

But what if forever wasn't just an expression. What if forever was real?

What began as a personal escape from my own fears quickly formed into the world of *Deathless*—a world where living forever, of not aging, of stopping time's relentless forward motion...was as simple as swallowing a pill.



## HAYLEY'S PLAYLIST

The playlist below is comprised of songs and artists that are mentioned in *Deathless* or songs that might be playing in Hayley's headphones. Click

the songs to listen to each individually, or click the link at the bottom to listen to the whole playlist.

**"LAST NITE"** by The Strokes

[LISTEN](#)

**"LISZTOMANIA"** by Phoenix

[LISTEN](#)

**"NEW SLANG"** by The Shins

[LISTEN](#)

**"AFTERLIFE"** by Arcade Fire

[LISTEN](#)

**"EVERYWHERE"** by Michelle Branch

[LISTEN](#)

**"WIDE EYES"** by Local Natives

[LISTEN](#)

**"THE REASON"** by Hoobastank

[LISTEN](#)

**"DO I WANNA KNOW"** by Arctic Monkeys

[LISTEN](#)

**"TAKE ME OUT"** by Franz Ferdinand

[LISTEN](#)

**"STOP THIS TRAIN"** by John Mayer

[LISTEN](#)

**"CHICAGO"** by Sufjan Stevens

[LISTEN](#)

**"FOREVER YOUNG"** by Alphaville

[LISTEN](#)

[LISTEN TO THE FULL PLAYLIST](#)

## ZACK'S READING LIST

The books listed below were all great influences on *Deathless*, and all offer a fascinating take on life and death. You can click the Amazon links to learn more.

**WHEN BREATH BECOMES AIR** | by Paul Kalanithi

This inspiring, exquisitely observed memoir finds hope and beauty in the face of insurmountable odds as an idealistic young neurosurgeon attempts to answer the question, "What makes a life worth living?".

[FIND ON AMAZON](#)

**THE DENIAL OF DEATH** | by Ernest Becker

Winner of the Pulitzer Prize, this is a brilliant and impassioned answer to the "why" of human existence. Becker tackles the problem of the vital lie—man's refusal to acknowledge his own mortality.

[FIND ON AMAZON](#)

**THE SACRED AND THE PROFANE** | by Mircea Eliade

This book traces manifestations of the sacred from primitive to modern times, in terms of space, time, nature and the cosmos, and life itself.

[FIND ON AMAZON](#)

**ON DEATH AND DYING** | by Elisabeth Kübler-Ross

This book introduces and explores the now-famous idea of the five stages of dealing with death.

[FIND ON AMAZON](#)

**BEING MORTAL** | by Atul Gawande

Full of eye-opening research and riveting storytelling, this book asserts that medicine can comfort and enhance our experience even to the end, providing not only a good life but also a good end.

[FIND ON AMAZON](#)

**SURVIVING DEATH** | by Mark Johnston

This book sets out a new understanding of personal identity and the self, thereby providing a purely naturalistic account of surviving death.

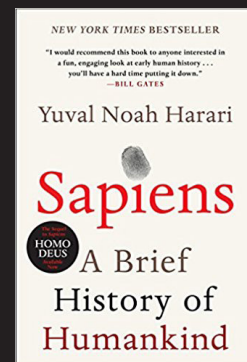
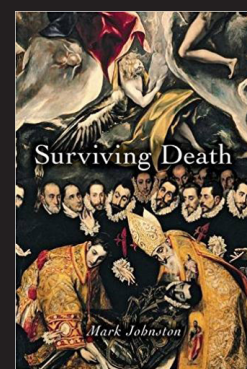
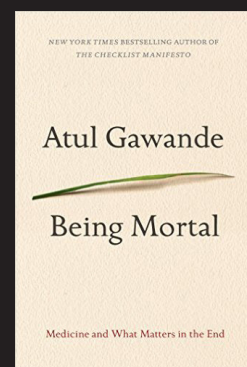
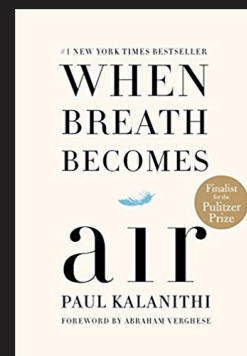
[FIND ON AMAZON](#)

**SAPIENS: A BRIEF HISTORY OF HUMANKIND**

by Yuval Noah Harari

This book integrates history and science to challenge everything we thought we knew about being human: our thoughts, our actions, our heritage and our future.

[FIND ON AMAZON](#)



# MEMORIES TELL THE STORY OF *DEATHLESS*

In *Deathless*, the concept of time is one that pervades the entire story and each of its characters. Michelle ran out of it, Kevin wants more of it, Samantha and Justin (and, presumably, most of the country) have an eternity of it, and Hayley must go back through it in order to move forward with her life. In essence, each living member of the Serling family represents a piece of the

time puzzle: Hayley, the past; Samantha, the present; and Kevin, the future.

This show, at its core, is a memory play. The story of the Serling family's final trip to Niagara Falls could not be told without Hayley's memories of the previous one. Because a lie has been perpetuated by her family about the nature of her mother's death, Hayley must replay memories of Michelle in order to make a decision

about her own mortality. These memories are triggered by each new location, and as Hayley, Kevin, and Justin travel cross-country to Niagara Falls, she relives the last moment she had with her mother in that place. Through these memories, we learn about Kevin's alcoholism, Michelle's innate ability to coach Hayley through a panic attack, and that she has cancer, none of which could be explored to the same extent in the action that takes place in the present. Hayley's memories also provide the answers to questions we have about The Cure as she recalls news reports on television and radio from the first days of The Cure's existence. As she relives memories of a specific time in her past, Hayley provides insight into her family dynamics and a world without death while simultaneously developing her own convictions about her role in the present and in the future.

Even though she does not appear in *Deathless* until about halfway through the show, Samantha's role as embodiment of the present is, indeed, quite significant.

Samantha is the only character that is able to tell Hayley the truth about Michelle's death, even though has not seen Hayley for years and the two sisters do not have a good relationship. Hayley moves through the show in the past while Kevin pines for the future, rendering him unable to be honest with his youngest daughter about such a painful memory. Samantha, however, is at peace with the past and hopeful for the future, but she does not dwell in either, which makes her uniquely capable of giving Hayley the final pieces to her puzzle. Through her honesty with Hayley, Samantha also provides a framework for reconciliation between the two sisters in the finale of the story.

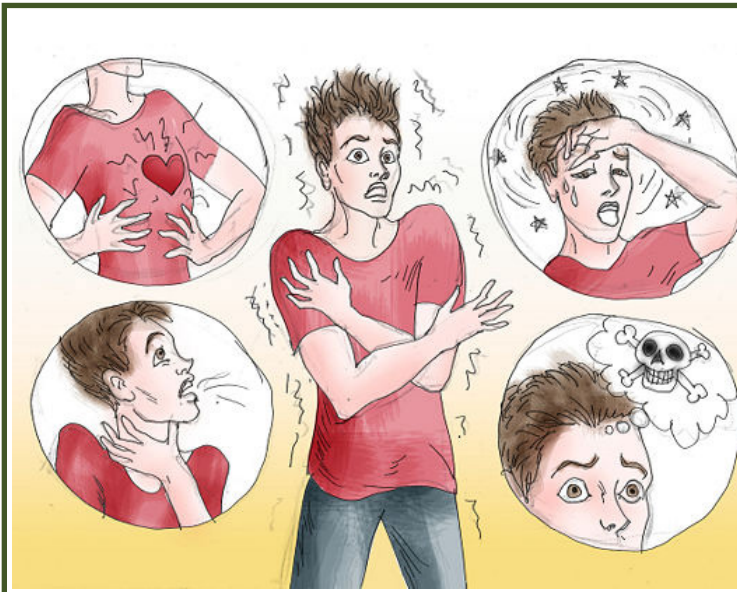
Throughout *Deathless*, Kevin repeatedly chastises Hayley for mentioning Michelle, and he is clearly eager to put the traumatic event behind him and his daughters. Kevin's comfort is The Cure, that there exists a way for him to stay with his remaining family members forever. At the very end of the show, Kevin allows us to finally see the past through a perspective other than Hayley's. Kevin's memories of Michelle are a whirlwind journey through decades of a relationship, marriage, and family with her that he has suppressed. His goal is to move farther into the future, farther removed from Michelle's death, and to leave memories of her and his shortcomings as a husband and father in the past. Once he finally acknowledges those memories of his life with Michelle, however, he is able to let go of both his grief for her and his need to keep his remaining family together forever.

In a world without death where eternal life has become the norm, time is no longer an urgent matter for most people. But the Serlings are managing a tragedy that most people they know will never have to face again. As the family copes with the loss of Michelle, they each cling to a period of time for consolation; Hayley reminisces in the past, Samantha focuses on the present, and Kevin longs for the future. As a memory play, *Deathless* demonstrates that each of these characters' perspectives must be explored in order for the family to cope with their grief.



Johnny Shea, Sean Allan Krill, Jessica Phillips, Jennifer Damiano, and Kelli Barrett in *Goodspeed's Deathless*.  
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## WHAT ARE THE SIGNS?

There are both physical and cognitive signs that one is experiencing a panic attack. A person may feel sensations of

- breathlessness
- dizziness
- palpitations
- trembling
- nausea
- sweating
- accelerated heart rate

They will likely also experience cognitive or emotional symptoms such as:

- sudden bursts of emotion
- fears of dying
- fears of going crazy
- fears of doing something uncontrolled



## WHAT CAUSES THEM?

Panic attacks often seem and feel spontaneous or without cause. However, this is rarely the case. Usually there is a subconscious reaction of fear that induces a panic attack, even if the person experiencing it is unaware of the source of the fear. For example, a person with panic disorder may subconsciously misinterpret an elevated heart rate after exercise as the somatic reaction to a fearful situation, thus inducing a seemingly spontaneous panic attack. Panic attacks can also result from known fears, such as a fear of heights or a fear of crowds.

## WHO GETS THEM?

Panic attacks are relatively common, and they do not always indicate a medical condition. In fact, research suggests that between approximately 9% and 15% of the population has experienced a spontaneous panic attack. They can happen to anyone, but especially to individuals with Panic Disorder, Anxiety Disorder, or Post Traumatic Stress.



## HOW CAN I HELP SOMEONE?

There are a few things you can do to help someone through a panic attack. First, remain calm and help the person relocate to a quiet place if necessary. If the individual normally takes anxiety medicine, offer to get it for them. You can begin a conversation about something simple or invite the person to take slow breaths with you to stop hyperventilation. Sometimes guiding a person through simple, low-stress movement, such as raising both arms overhead, can help the person calm down. Finally, if you or a loved one suffers from frequent panic attacks, there are mental health resources and support groups available through medical facilities.

# THE ALLEGORY OF THE FALLS IN *DEATHLESS*

Given that Niagara Falls has long been associated with death, it follows that a show called *Deathless* would take place there. It is a natural phenomenon that



An illustration of the legend of The Maid of the Mist.

has tempted stunt people, illusionists, and thrill-seekers to walk across it on tightropes or to go over the edge in barrels to see if they can survive the fall. For generations, people have visited Niagara Falls with the sole purpose of planning and executing death-defying stunts. Perhaps unsurprisingly, it is also a common site for suicides; in fact, the number of attempts each year is so high that the park employs patrol officers trained to recognize the signs of someone considering suicide and to deescalate the situation. It is fitting in this show, then, that Niagara Falls is the site where Kevin Serling determines how he will use his pill and whether or not he will live forever. In fact, the story of *Deathless* parallels much of the legend and history of Niagara Falls.

## THE MAID OF THE MIST

Thanks to the popular boat tour attraction, The Maid of the Mist is unequivocally the most popular Niagara Falls legend today. It is the story of a young woman of the Ongiaras Tribe who loses her husband and cannot overcome her grief, so she paddles herself in a canoe over the crest of the falls and succumbs to nature's power. Before her canoe strikes the rough waters below, however, Heno the god of thunder catches

her and carries her to his home beneath the waterfall. Though Heno and his sons heal the young woman's grief, she has a continual desire to see her people once more. When she and Heno see a great snake swimming down the river, poisoning the water of her people along the way, the god grants the young woman permission to return to the living world and warn them of the danger. She directs her tribe to safety, and Heno kills the serpent with a mighty thunderbolt. In *Deathless*, elements of this legend pervade Michelle Serling's story. Following a lengthy battle with ovarian cancer, Michelle decides to allow nature to determine her fate, and she dies. However, like the Maid of the Mist, she continues to protect her loved ones even after she is gone by appearing to Hayley in the mist of the Falls. In that final moment, Michelle reassures Hayley that she will continue to be with her, keeping her safe.

## CONQUERING THE FALLS

Perhaps the most prevalent connection between the history of Niagara Falls and *Deathless* is the theme of humans intervening in and conquering nature. As medical researchers of the future harness nature by creating a cure to natural death in *Deathless*, innovators of the past worked for generations to conquer the natural power of Niagara Falls. The giant cataract first became accessible to the average tourist in the early 1800s with the development of the rail system. By the late 1860s, however,



# THE ALLEGORY OF THE FALLS (CONTINUED)

the first of many notions to regulate human activity in the area surrounding the Falls was pioneered by a group of early environmentalists dedicated to preserving the natural phenomenon, including Frederick Law Olmsted, known best as the landscape architect who designed Central Park in New York City. The "Free Niagara!" movement, as it was called, was ultimately successful and resulted in the creation of the United States' first State Park in 1885, which is still protected by Olmsted's vision



of preserving natural vegetation and vistas as well as providing public access to the site. Protections for the Falls provided by the State Park, however, only applied to the land surrounding the cataract, and in the 1890s, developers endeavored to harness the hydroelectric power created by the water flowing over the Falls.

The first major attempt was by

the Niagara Falls Power Company, which constructed a power tunnel that diverted water from the Falls into shafts capped with turbines to generate electricity. Using this system, the first long-distance electrical transmission in the world was successfully completed at Niagara Falls. This success perpetuated the idea that if humanity could conquer Niagara Falls, one of nature's most formidable creations, then there was no limit to human innovation, progress, and control over the environment. Niagara Falls quickly became a symbol of humanity's triumph over stubborn, unpredictable Mother Nature, much like The Cure, referred to as the "end of medicine as we know it," in *Deathless*.

## INTERFERING WITH NATURE

Following the power company's success, several plans were proposed to build highly-efficient, pristinely-designed,

Niagara Falls-powered cities in the area surrounding the State Park. One such plan was called "Model City" and was proposed by a man named William T. Love. He purchased a huge tract of land intended for his Model City, but following the construction of a canal that would power the city, Love's company went bankrupt. In 1920, Love sold his land to Hooker Chemical Corporation, and it became a dumping site for the company's chemical waste and for the city of Niagara Falls' garbage. This activity continued for over 30 years until Hooker Chemical Corporation sold the land in 1955 to the Niagara Falls Board of Education for \$1.00, and the city built an elementary school on the site. Unsurprisingly, many children became extremely ill, and citizens fought for decades to learn the truth about the threats to their health and environment caused by toxic dumping. The clean-up process took 21 years and \$400 million. The incident, now referred to as "Love Canal," was the impetus for new federal environmental regulations and became a cautionary tale of what can happen when people interfere excessively in nature. While no land becomes the site of toxic dumping in *Deathless*, human interference in natural processes does fundamentally and permanently alter the way the world functions.

It is significant that the site of an historic environmental disaster caused by human activity is central to a show in which humans have interfered so drastically in nature that they have cured one of the most natural things that occurs in this world: death. We do not get to see how things turn out for the Serlings in a deathless world, but if Niagara Falls is to be taken as a symbol of where the Serlings' society is heading, the outcome could very well be a natural disaster. There is hope, however, that the Serlings' own "Matron of the Mist" will continue to guide and protect them.

- Zack Zadek's songs have been performed at The Kennedy Center, Lincoln Center, Joe's Pub, (le) Poisson Rouge, and 54 Below.
- In addition to writing musicals, Zack Zadek also scores films for emerging filmmakers and directors, as well as writing for mainstream music artists. He boasts co-writing credits with Kiesza, FLETCHER, Lauv, Boyce Avenue, Espionage, Nina Nesbitt, Mree, LOLO (DCD2), and more.
- Zack Zadek won the inaugural "Got Musical!" award given by Disney Imagineering.
- Nicola Tesla, who was consulted by Niagara Falls Power Company to complete the first long-distance electrical transmission in history, remarked that he believed Niagara Falls to be so powerful that it "would soon power the streetcars of London and the streetlights of Paris."
- Power plants on either side of Niagara Falls have a combined production capacity of 2.4 million kilowatts of electricity.
- At night, the flow of water to Niagara Falls is reduced for two reasons: a) the redirected water is used to generate electricity, and b) to help preserve the Falls by slowing erosion.
- While Father Louis Hennepin is credited with the first published image and description of Niagara Falls in 1697, he was not the first European to see it. Historians believe the first European to see the Falls was a young Frenchman named Etienne Brule, who was given to the Algonquin chief Iroquet by a French explorer and who lived for several years in his tribe.
- 3,160 tons of water flows over Niagara Falls per second.
- Four of the five Great Lakes drain into the Niagara River. The exception to this is Lake Ontario.
- Up until 1996, the Maid of the Mist boat tour played a recording telling an inaccurate version of the legend and passing it as historical fact, claiming that the woman in the story was sacrificed by her tribe. The false story was only dropped when retired schoolteacher Paul Gromosiak and a group of local Native American leaders threatened to picket at their docks during a live broadcast of "Regis and Kathie Lee" that was to highlight the attraction.

*The Robert Moses  
Niagara Power Plant  
in New York.*



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