Music and Lyrics by Stephen Schwartz
Book by Roger O. Hirson
Originally produced for the Broadway Stage by Stuart Ostrow
Directed on the Broadway Stage by Bob Fosse

2013 Broadway Revival Directed by Diane Paulis

New Broadway Libretto and Stage Directions Transcribed by Jacob Barber
Act 1

Scene 1

THE OPENING

#1 – Magic To Do

A grey opaque curtain hangs covering the stage.

An orchestral vamp beings, accompanied by crooning wail.

Then, a light appears from behind the grey curtain, projecting the LEADING PLAYER’s shadow, larger than life, center stage on the curtain. The LEADING PLAYER skulks forward, until appearing through the curtain downstage center.

ALL

WOO...
WOO...
WOO...
WOO...

LEADING PLAYER

JOIN US, LEAVE YOUR FIELDS TO FLOWER
JOIN US, LEAVE YOUR CHEESE TO SOUR
JOIN US, COME AND WASTE AN HOUR OR TWO
DOO-DLE-EE-DO
JOURNEY, JOURNEY TO A SPOT EXCITING, MYSTIC AND EXOTIC
JOURNEY THROUGH OUR ANECDOTIC REVUE

WE’VE GOT MAGIC TO DO, JUST FOR YOU
WE’VE GOT MIRACLE PLAYS TO PLAY
WE’VE GOT PARTS TO PERFORM, HEARTS TO WARM
KINGS AND THINGS TO TAKE BY STORM
AS WE GO ALONG OUR WAY…..

FASTRADA

INTRIGUE, PLOTS TO BRING DISASTER

BERTHE

HUMOR, HANDLED BY A MASTER

TWO GIRLS AND ONE GUY

ROMANCE, SEX PRESENTED PASTORALLY

LEADING PLAYER

DEE-DLE-EE-DEE

LEWIS

ILLUSION, FANTASY TO STUDY
CHARLES
BATTLES, BARBAROUS AND BLOODY

BOTH (with LEADING PLAYER)

JOIN US

LEADING PLAYER

SIT WHERE EV’RYBODY CAN SEE

(The grey curtain drops revealing the magical circus that is the world of Pippin, they ALL sing)

ALL
WE’VE GOT MAGIC TO DO, JUST FOR YOU
WE’VE GOT MIRACLE PLAYS TO PLAY
WE’VE GOT PARTS TO PERFORM - HEARTS TO WARM
KINGS AND THINGS TO TAKE BY STORM
AS WE GO ALONG OUR WAY

(Dance break, the company performs a number of acrobatic spectacles as LEADING PLAYER mounts the trapeze center stage. LEADING PLAYER contorts and performs a number of poses above the company.)

LEADING PLAYER

Welcome to the show, ladies and gentleman!

ALL (except LEADING PLAYER)

Welcome to the show, ladies and gentleman!

LEADING PLAYER

Are you ready to have a good time tonight?

(ALL ad lib various greetings to the audience, welcoming them to the show and promising them a spectacular evening. LEADING PLAYER descends to the stage and joins them, the babble crescendos to...)

ALL

HUH!

WE’VE GOT MAGIC TO DO, JUST FOR YOU
WE’VE GOT MIRACLE PLAYS TO PLAY
WE’VE GOT PARTS TO PERFORM, HEARTS TO WARM
KINGS AND THINGS TO TAKE BY STORM
AS WE GO ALONG OUR WAY

WOMEN 1, MEN 1

WE’VE GOT MAGIC TO DO, JUST FOR YOU
WE’VE GOT MIRACLE PLAYS TO PLAY
WE’VE GOT PARTS TO PERFORM, HEARTS TO WARM
KINGS AND THINGS TO TAKE BY STORM
AS WE GO ALONG OUR WAY

MEN 2

OUR WAY
MAGIC TO DO
JUST FOR YOU
WE’VE GOT MAGIC TO DO
JUST FOR YOU
WE’VE GOT MAGIC TO DO
JUST FOR YOU
WE’VE GOT MAGIC TO DO

WOMEN 2

MAGIC TO DO
MAGIC TO DO
WE’VE GOT FOIBLES
AND FABLES
TO PORTRAY

ALL

AS WE GO ALONG
OUR WAY
HEY...

(After the song, the music continues under)
LEADING PLAYER

Ladies and gentleman, this evening, for your entertainment pleasure, we present our most mysterious and miraculous tale. A stunning example of…

A PLAYER

Magic!

A PLAYER

And merriment!

LEADING PLAYER

You will witness acts of…

A PLAYER

Lust!

A PLAYER

Murder!

A PLAYER

Holy War!

LEADING PLAYER

And a climax, ladies and gentlemen, a climax you will remember for the rest of your lives!

(A PLAYER leaps onstage holding a lighted torch, THEO and CATHERINE (as players) are close behind, with pails of water)

Not now! Later!

(The PLAYER with the torch goes, followed by THEO and CATHERINE. The LEADING PLAYER, claps, releasing the company as they spread out about the stage)

LEADING PLAYER

Our tale today concerns the first-born son of Charlemagne, and is entitled…

(Thea-da! Lights up on the PLAYERS, who have spelled out “Pippin” a la the logo of the Original Broadway Production, the ‘P’s being formed using hula-hoops. The hula hoop in the first ‘P’ contains a patterned paper)

Pippin: His Life and Times!

(PIPPIN enters from back and leaps through the hula-hoop in the first ‘P’, bursting through the paper. The LEADING PLAYER allows him a moment then ushers him offstage)

But, before we begin, let me assure you that what you are about to see is the true life story of Pippin. You see, there have been many misconceptions about Pippin. One: that he was…

(A PLAYER, carrying another on his back appears)

A PLAYER

A hunchback!
LEADING PLAYER

Or that he was…

(Another PLAYER, standing on the shoulders of a PLAYER standing on the shoulders of another PLAYER)

A PLAYER

Enormously tall!

LEADING PLAYER

That he was…

(Another PLAYER contorts himself to appear shorter)

A PLAYER

Extremely short!

LEADING PLAYER

That he was…

THEO (as player)

Completely bald at the age of fourteen.

(CATHERINE (as player) removes the wig from THEO, revealing a bald cap. The PLAYERS part as LEWIS, BERTHE, PIPPIN, CHARLES, and FASTRADA enter from upstage portal.)

LEADING PLAYER

But I beg you, cast all previous misconceptions aside. Our story begins as Pippin’s childhood ends…

CHARLES

His last day at the University of Padua, where his father had sent him…

FASTRADA

So that he might embark upon his life with the maximum of choices…

LEWIS

And possibilities!

BERTHE

Pippin so distinguished himself at university that the scholars bestowed upon him the title of…

ALL (except PIPPIN)

Scholar of the House!

LEADING PLAYER

And Pippin responded in his own deeply moving words.

(LEWIS, BERTHE, CHARLES, and FASTRADA move away from PIPPIN giving him focus. PIPPIN stands, grinning, dumbstruck; he looks to LEADING PLAYER for encouragement, still nothing.)

LEADING PLAYER

He may be a little nervous; this is his first time playing the role.

PIPPIN

Could I have some more lights, please?

LEADING PLAYER

Well, he’s not that nervous!
(The LEADING PLAYER claps her hands and a spotlight hits PIPPIN)

PIPPIN
Thank you. Gentle tutors, respected members of the faculty, I am very grateful for the knowledge that you have given me. But I'm afraid what I'm looking for can't be found in books.

LEADING PLAYER
And Pippin made a promise.

#2 – Corner of the Sky

PIPPIN
I promise not to waste my life in commonplace, ordinary pursuits. I am going to live a life that's extra-ordinary. You see I know there is something…

LEADING PLAYER
Fulfilling? Something completely fulfilling?

PIPPIN
Yes. That's it. Something completely fulfilling! And I'm going to find it. I'm not exactly sure what I'm gonna do… or where I'm gonna go…

BUT EV'RYTHING HAS ITS SEASON
EV'RYTHING HAS ITS TIME
SHOW ME A REASON AND I'LL SOON SHOW YOU A RHYME
CATS FIT ON THE WINDOW SILL
CHILDREN FIT IN THE SNOW
SO WHY DO I FEEL I DON'T FIT IN ANYWHERE I GO?

RIVERS BELONG WHERE THEY CAN RAMBLE
EAGLES BELONG WHERE THEY CAN FLY
I'VE GOT TO BE WHERE MY SPIRIT CAN RUN FREE
GOTTA FIND MY CORNER OF THE SKY

EV'RY MAN HAS HIS DAYDREAMS
EV'RY MAN HAS HIS GOAL
PEOPLE LIKE THE WAY DREAMS HAVE OF STICKING TO THE SOUL
THUNDERCLOUDS HAVE THEIR LIGHTNING
NIGHTINGALES HAVE THEIR SONG
AND DON'T YOU SEE I WANT MY LIFE TO BE
SOMETHING MORE THAN LONG…

RIVERS BELONG WHERE THEY CAN RAMBLE
EAGLES BELONG WHERE THEY CAN FLY
I'VE GOT TO BE WHERE MY SPIRIT CAN RUN FREE
GOTTA FIND MY CORNER OF THE SKY

SO MANY MEN SEEM DESTINED
TO SETTLE FOR SOMETHING SMALL
BUT I WON'T REST UNTIL I KNOW I'LL HAVE IT ALL
SO DON'T ASK WHERE I'M GOING
JUST LISTEN WHEN I'M GONE
AND FAR AWAY YOU'LL HEAR ME SINGING
(PIPPIN)

SOFTLY TO THE DAWN:

RIVERS BELONG WHERE THEY CAN RAMBLE
EAGLES BELONG WHERE THEY CAN FLY
I'VE GOT TO BE WHERE MY SPIRIT CAN RUN FREE
GOTTA FIND MY CORNER
OF THE SKY!

#3 – Magic – Scene Change

(After the song, ALL applaud, the LEADING PLAYER ad libs congratulations to PIPPIN, then turns to the audience and says)

LEADING PLAYER

We’ve got ourselves a live one!

DOO-DLE-EE-DOO
JOURNEY, JOURNEY TO A SPOT EXCITING, MYSTIC AND EXOTIC
JOURNEY, THROUGH OUR ANECDOTIC REVUE

The royal court of Charles the Great!

Act 1

Scene 2

HOME

#4 – Welcome Home

(Music changes as the throne enters from portal, bearing CHARLES and his TREASURER. A PLAYER crosses the stage holding up a sign bearing the word “HOME”, very follies-esque. PIPPIN stands in the path of the throne at center, so she pushes him out of the way to stage right)

LEADING PLAYER

Enter Charlemagne!

CHARLES

This part is to be portrayed by an actor of enormous POWER!

TREASURER

(Imitating an echo)

Power, power, power…

LEADING PLAYER

We join Charlemagne in the midst of his royal council. It’s been a looong day…

(PLAYERS enter to the left and right of the throne, half as noble members of the court, the other half as lowly peasants)
FIRST NOBLE
And that is why, sire, I humbly beseech you to reduce-

CHARLES
Denied! Next!

SECOND NOBLE
Oh great leader, blessed by God, sent from heaven to protect-

CHARLES
Oh, not this bullshit again! What is it?

SECOND NOBLE
Sire, due to famine our fields are barren-

CHARLES
Denied! Next!

THIRD NOBLE
Sire-

CHARLES
Denied! Next!

THIRD NOBLE
But I protest! This is unjust and tyrannical!

CHARLES
Take that man out and hang him!

(ALL cheer and ad lib excitedly, LEADING PLAYER produces a noose and wraps it around the neck of the THIRD NOBLE, leading him offstage as if it were a leash, the company begins to follow)

Out! Out! Out! Everybody out!

PIPPIN
No! Wait, sire!

CHARLES
I said everybody out!

PIPPIN
Father, it’s me!

CHARLES
What!?

PIPPIN
Pippin.

CHARLES
… Pippin? Pippin!

(CHARLES leaps into PIPPIN’s arms excitedly)

Ha ha ha! My boy!

(He leaps out of PIPPIN’s arms)
CHARLES
But wait! Why are you doing here?

PIPPIN
I’m home! I finished school!

CHARLES
Oh! Oh, really? Well how did it go?

PIPPIN
Very well, very well, my tutors are so impressed! I-

CHARLES
(Interrupting PIPPIN)
Oh! Good, good, good, ‘cause I'm a great believer in education.

PIPPIN
And yet you have become the most powerful man in the world without it!

CHARLES
Oh, p’shaw, Pippin. The most powerful man in the world? What about the Pope?

PIPPIN
Oh, sir. I rank you ahead of the Pope.

CHARLES
I happen to agree with you!

(He leaps up and embraces PIPPIN)

PIPPIN
It’s good to see you Pippin.

(He begins to exit)

PIPPIN
(Chasing after CHARLES)
Uh, wait father; I just have one more thing to-

CHARLES
(Interrupting PIPPIN)
Oh! Oh! Oh! You know, we have a library now. Perhaps you could find a book-

PIPPIN
Thank you, I-

CHARLES
-because, you know, tomorrow is for you!

PIPPIN
But it’s still today!

CHARLES
Yes, but for how long?

(He leads PIPPIN downstage)
Because you see Pip-
(CHARLES)

(He looks about, paranoid)

Because, you see Pippin, sunrise and sunset are similar, but they are not identical.

(He kisses PIPPIN on the cheek and exits, PIPPIN stands, confused)

PIPPIN

(Pursuing CHARLES)

Wait, father, what does that even mean-

LEADING PLAYER

Enter Lewis!

(LEWIS leaps onstage, waving a sword and accompanied by a PLAYER carrying a dumbbell, each weight labeled “100”)

Pippin's half-brother and, after Pippin, heir to the throne.

(LEWIS sets his sword down and moves to the dumbbell, which he begins to lift with considerable struggle.)

Addicted to the physical, Lewis loves weight lifting.

LEWIS

(To PLAYER, through gritted teeth)

Take it, take it!

LEADING PLAYER

Lewis loves wrestling.

(LEWIS and the PLAYER “wrestle” with tumbling; it ends with LEWIS triumphant and the PLAYER on his back, head towards the audience.)

But most of all, Lewis loves… Lewis.

(LEWIS winks at the audience and then takes his sword in hand, lifting it with a war cry, he plunges it into the PLAYER’s crotch, the PLAYER screams as LEWIS twists the blade)

PIPPIN

Well done, brother.

LEWIS

Of course it was! Did you know this arm slew twenty Frisians last year? And it's going to slay even more Visigoths!

PIPPIN

Wait, you're going to war against the Visigoths?

LEWIS

Uh huh. That's the next one. It's going to be a glorious campaign and- oh, those Visigoth women.

(He does a pelvic thrust to the percussion sting)

Oh, I don't mean to shock your bookish sensibilities.

PIPPIN

Oh, no, no! I'm just shocked that you're interested in women now.

(LEWIS lunges at PIPPIN, but the LEADING PLAYER intercedes)
Enter Fastrada, Pippin's step mother.

(FASTRADA enters, hidden behind massive feather fans held by PLAYERS, who spin away to reveal her, after each descriptor there is a percussion sting, to which she moves and poses, on the last she yowls like a cat.)


FASTRADA

But a warm and wonderful mother.

(She crosses to PIPPIN and begins doting upon him)

LEADING PLAYER

Dedicated to gaining the throne for her darling son… Lewis.

(FASTRADA pushes PIPPIN aside and crosses towards LEWIS)

FASTRADA

Lewis! Guess what Mommy has for you. Surprise!

(A PLAYER enters holding an ornate breastplate, which LEWIS puts on excitedly)

LEWIS

Oh, thank you, Mother! Think how I'll shine!

(to PIPPIN)

Hey! Look at this! Isn't it a beauty?

PIPPIN

Oh, yeah, yeah! It really is beautiful.

FASTRADA

Of course it’s beautiful! Lewis is a great warrior!

LEWIS

(Swinging his sword)

Hah! Hah! Hah! Visigoths!

(CHARLES enters and is almost hit by LEWIS’s sword, LEWIS reels away. FASTRADA crosses to CHARLES as LEWIS hands his sword off to a PLAYER who passes it along to PIPPIN)

FASTRADA

We’re so proud of Lewis, aren’t we dear?

CHARLES

Yeah, I don’t know about that.

FASTRADA

Oh, my darling, before I forget, the royal treasurer informs me I've somehow overdrawn my allowance account.

CHARLES

You're overdrawn again?
FASTRADA

(Very distraught)
Now, now, my lord. You know how confused I get about money.

CHARLES

I know.

FASTRADA

After all, I am just an ordinary housewife and mother.

CHARLES

I know.

FASTRADA

(To audience)
Just like all you housewives and mothers out there.

(Another percussion sting, she goes, taking a feathered fan from a PLAYER. A final percussive sting, and she exits slowly and seductively behind the fan)

CHARLES

You know, sometimes I wonder if the fornicating I'm getting is worth the fornicating I'm getting.

(He acknowledges the audience’s laughter, and then makes to exit after FASTRADA)

PIPPIN

Father, wait!

CHARLES

Yes?

PIPPIN

I know what I want to do!

CHARLES

Good. Oh! Good! Good! Good! What?

PIPPIN

I wanna be a soldier!

CHARLES

Ahahahaha! Denied!

PIPPIN

Father, I’m your only son.

CHARLES

Yes.

PIPPIN

Well, that means I’ll king one day.

CHARLES

Yes.
PIPPIN
And fighting wars is an important part of being king.

CHARLES
Fighting wars is the most important part of being king. After all, the Pope and I have dedicated ourselves to spreading Christianity throughout the entire world… even if we have to kill every non-Christian to do it.

PIPPIN
Exactly, so I want to join you in your campaign against the Visigoths!

CHARLES
Denied!

PIPPIN
That’s not fair! You’re taking Lewis!

CHARLES
Lewis is an ideal warrior! He’s fearless! …And stupid!
(taking the sword from PIPPIN’s hands)
But you, Pippin, you! You’re educated.

PIPPIN
Oh, and for what!? Look, father, you’re dedicated to something, and I just want to be dedicated to something too. Otherwise my life will have no meaning at all.

CHARLES
Oh, you want your life to have meaning. That’s very ambitious of you Pippin. Denied.

PIPPIN
But father, you-

CHARLES
Denied!

PIPPIN
Father-

CHARLES
Hmph.

PIPPIN
Father, you created this entire kingdom out of nothing, and now all I’m asking for is my chance. My chance to fight for my country, for my family, for my king.
(He kneels, then makes a grand bow)

CHARLES
(Finding this adorable)
Oh…
(He leaps up, causing PIPPIN to rise; he then gives PIPPIN the sword and starts off)
You get yourself a decent helmet and you come along!
(CHARLES exits)
PIPPIN

(Calling after him, excited)
I’m a soldier?

(The LEADING PLAYER enters carrying a helmet, accompanied by a PLAYER with a breastplate)

LEADING PLAYER

Yes! You are!

(She takes the sword from him as the PLAYER dresses him in the breastplate. Once the breastplate is on, the LEADING PLAYER returns PIPPIN’s sword to him and places the helmet on his head.)

PIPPIN

Me, a warrior. Finally, a chance to be part of something important. A chance to use my sword, my arm, and maybe… even my blood!

Act 1

Scene 3

WAR

(The drum roll which has been under all this becomes intense, as CHARLES enters from upstage)

CHARLES

Gentlemen, be seated. Map!

#5 – War is a Science

(Two PLAYERS step forward holding a large cloth map, another PLAYER crosses carrying a sign reading “GLORY”)

CHARLES

Now, the main factor in tomorrow’s battle against the Visigoths-

PIPPIN

(Jumping to his feet)

Hah, Visigoths!

CHARLES

(Flinching)

Oh- Jesus Christ!

(CHARLES turns and sees it's only PIPPIN, he shoots his son a menacing glare, PIPPIN sits)

…is the terrain. So look at this…

(The two PLAYERS holding the map have turned and draped it across their rear ends, which they are now shaking to the beat of the music, CHARLES sees and approaches)

…look at this map. You study it; you remember it.

PIPPIN

Father.
CHARLES

Pippin?

PIPPIN

Well, since we're braver and stronger and have god on our side, why don't we just go out there and slaughter them?

CHARLES

Pippin…

WAR IS A SCIENCE
WHICH A GENERAL MUST USE
WITH STRATAGEMS AND STRATEGIES
STATISTICAL ANALYSES
TO KNOW HOW MANY SOLDIERS
HE’S PREPARED TO
LOSE!

(Spoken)

Now, gentlemen, this is the plan for tomorrow's skirmish.

THE ARMY OF THE ENEMY IS STATIONED ON THE HILL
SO WE'VE GOT TO GET THEM DOWN HERE WHERE THEY’RE EASIER TO KILL
SO YOU IN THE Ravine (that's the area in green)
WILL MOVE ACROSS THE PLAIN WHERE YOU Plainly CAN BE SEEN
AND THE ENEMY (in blue) WILL UNDOUBTEDLY PURSUE
AND WE’LL HOPE TO KEEP YOUR LOSSES TO COMPARATIVELY FEW.

AND THEN

ALL

AND THEN

CHARLES

AND GENTLEMEN, AND THEN-

PIPPIN

AND THEN THE MEN GO MARCHING OUT INTO THE FRAY
CONQUERING THE ENEMY AND CARRYING THE DAY
HARK! THE BLOOD IS POUNDING IN OUR EARS
JUBILATIONS! WE CAN HEAR A GRATEFUL NATION'S CHEERS!

CHARLES

(Cutting him off)

Pippin! Sit down immediately.

PIPPIN

OK.

(PIPPIN sits)

CHARLES

(Long, disapproving look at PIPPIN)

Now, where was I? Ah, yes…

A GENERAL ACCEPTS THAT WAR IS HELL OR EVEN WORSE
HE MUST NEVER BE TOO CAUTIOUS, OR CASUALTY AVERSE
I’M CERTAIN THE MAJORITY OF BLOOD THAT YOU WILL SPATTER
(CHARLES)
WILL BE THEIRS WITH JUST A MINIMUM OF DAMAGE THAT’S COLLATERAL
BUT WE KNOW FOR SUCCESS, WE MUST ALWAYS PAY A PRICE:
THAT’S WHY FOR MY SUCCESS
YOU MUST SACRIFICE!
AND THEN

ALL

AND THEN

CHARLES

AND GENTLEMEN, AND THEN-

PIPPIN

AND THEN THE MEN GO MARCHING OUT INTO THE FRAY-

(PIPPIN charges across stage, and is tripped by CHARLES, rather dramatically. After a slow recovery he sulks back to his seat, only when he passes behind his father does he say…)

PIPPIN

I'm sorry, Father.

CHARLES

(Curtly)
I don’t wanna hear it. Because now time is short, and now I’ve got to speed the whole damn thing up!

LISTEN TO ME MEN AS I ENDEAVOR TO EXPLAIN
WHAT SEPARATES A CHARLATAN FROM A CHARLEMAGNE
A RULE KNOWN TO GENERALS ILLUSTRIOS AND VARIOUS
THOUGH POMPOUS AS A POMPEY OR DARING AS A DARIUS
A LITTLE RULE THAT EVERY LEADER KNOWS BY HEART
IT'S SMARTER TO BE LUCKY THAN IT'S LUCKY TO BE SMART.

AND THEN

ALL

AND THEN

CHARLES

AND GENTLEMEN, AND THEN-

(Ad lib the cue to Pippin with various “Now”s, actual cue line is…)

Now, Pippin! Now!

(The SOLDIERS rise from the benches with swords in hand, and the music changes to a soft-shoe which the SOLDIERS proceed to do as THEY sing)

ALL

AND THEN THE MEN GO MARCHING OUT INTO THE FRAY
CONQUERING THE ENEMY AND CARRYING THE DAY
HARK! THE BLOOD IS POUNDING IN OUR EARS
JUBILATIONS! WE CAN HEAR A GRATEFUL NATION'S

CHEERS!

(THEY exit, taking the benches. CHARLES, PIPPIN, and LEWIS are alone on stage)
CHARLES

Lewis, Pippin, it's time.

LEWIS

You're going to be very proud of me, once again, Father.

PIPPIN

I will try not to disgrace you, sir.

CHARLES

Follow me.

(CHARLES, LEWIS and PIPPIN march off. The LEADING PLAYER appears. The music begins and she sings)

LEADING PLAYER

BATTLES, BARBAROUS AND BLOODY

(She's thrown a hat and a cane from offstage which she puts on)

GLORY! GLORY!
GLORY! GLORY!
PRAISE BE TO CHARLES OUR LORD
TRIUMPHANT IS HIS SWORD
ALLEGIANCE IS HIS WORD
GLORY! GLORY!
GLORY! GLORY!

BLOOD! BLOOD!

BLOOD IS RED AS SUNSET
BLOOD IS WARMER THAN WINE
WARMER THAN WINE
THE TASTE OF SALTY SUMMER BRINE

(The SOLDIERS enter in a battle formation behind the LEADING PLAYER)

STEEL!

SOLDIERS

STEEL! UNGH!

LEADING PLAYER         SOLDIERS

STEEL IS COLD AS MOONLIGHT
STEEL IS SHARPER THAN SIGHT
SHARPER THAN SIGHT
THE TOUCH OF BITTER WINTER WHITE

(ALL let out a battle cry, scrambling about and then reforming)

SOLDIERS

SHOUT IT OUT FROM THE HIGHEST TOWER
SHOUT IT OUT IN THE DARKEST HOUR
CHARLEMAGNE, YOU LEAD US ON TO

ALL

POWER!
LEADING PLAYER

WAR!

ALL

WAR!

LEADING PLAYER

WAR!

ALL

WAR!

LEADING PLAYER

WAR IS STRICT AS JESUS

WAR IS FINER THAN SPRING

ALL

SERVICE TO CHRIST AND TO OUR KING.

SHOUT IT OUT FROM THE HIGHEST TOWER

SHOUT IT OUT IN THE DARKEST HOUR

CHARLEMAGNE, YOU LEAD US ON TO POWER:

#6a – Glory – Part 2

(The LEADING PLAYER and two SOLDIERS do a dance behind which killings are taking place in limbo. At one point, PIPPIN crosses the stage with blood on his hand, and a SOLDIER crosses with a head on a pike-staff)

ALL THREE

(When the dance is at an end)

Ta-da!

#6b – Glory – Part 3

(The LEADING PLAYER exits, and the battle truly erupts, a chaotic choreography of acrobatic stunts pantomiming slaughter, PIPPIN finds himself caught in between a number of skirmishes and is woefully outmatched by every soldier. Once he does succeed in killing an enemy, more by luck than actual prowess. A soldier is beheaded, and his head ends up downstage. The battle ends with an “explosion”-esque musical sting, and all onstage drop to the ground, wounded or dead. The LEADING PLAYER then enters, as do CHARLES, LEWIS and some SOLDIERS. PIPPIN stirs at center, and begins to stand. CHARLES’ SOLDIERS are examining the damage, picking through the battlefield as the LEADING PLAYER moves to the severed head, and acts as though she is going to take a golf swing with her cane. She prepares to swing, then halts mid-swing and laughs...)

LEADING PLAYER

You ain’t seen nothing yet folks!

ALL (except PIPPIN)

THE GATES OF HEAVEN AWAIT

THROWN OPEN WIDE BY CHARLES THE GREAT

GLORY! GLORY!

GLORY! GLORY!
(ALL)

(All the CORPSES bestir themselves for the final...)
GLORY!

#7 – Victory Underscore

(CHARLES enters from upstage and shakes hands with the LEADING PLAYER, the SOLDIERS begin to walk among the bodies, looting and dragging corpses off-stage.)

CHARLES

We've won!

LEWIS

I killed at least forty of them myself, Father!

CHARLES

(Uninterested)
Yeah, yeah Lewis.

(now excited)
Both you and Pippin did very well! Well, now we rape and sack.

(PIPPIN looks dubious at the prospect)
Yes, it's required. And singing is essential to victory!

(Music starts and CHARLES and the SOLDIERS dance into formation and dance off during the following)

CHARLES

AND THEN THE MEN GO MARCHING
OUT INTO THE FRAY
Pippin, you’re not joining in!
Fall to men!
We must give thanks to God for this glorious…
victory!

(SOLDIERS)

AND THEN THE MEN GO MARCHING
OUT INTO THE FRAY
CONQUERING THE ENEMY AND
CARRYING THE DAY
HARK THE BLOOD IS POUNDING
IN OUR EARS

(PIPPIN is alone on stage save for the headless corpse (THEO), the head, and CATHERINE (as player), who is dragging on a chest, which she places over the trapdoor. She picks up the head and carries it to the chest, PIPPIN sees her)

PIPPIN

(Indicating the body)
I suppose it's a little late to wonder who this man was.

(CATHERINE drops the head into the chest and slams it shut)

HEAD

(From within the chest)
It is a little late. But as long as you're interested…

(PIPPIN and CATHERINE look around, a little confused, the corpse (THEO) points at the chest; they both look dubiously at it. PIPPIN crosses to the chest as CATHERINE opens it. She reaches down, and picks up the head)

I'm just a common man- OW!
(CATHERINE drops the head back into the chest in fright, she then reaches into the chest and pulls the HEAD out—an actor standing partway through the trapdoor. She lifts him and gingerly sets his chin on the edge of the chest)

(HEAD)

I'm just a common man; a Visigoth, but a good man. A very good man.

PIPPIN

Yeah, you're also a very lucky man. You've had the privilege of dying for your king.

HEAD

Words fail me.

PIPPIN

Well, you know, dying in battle like this, you'll be going straight to Valhalla… or wherever you Infidels go.

HEAD

Oh, absolutely. The King has assured us personally. But all this waiting around's got me bit edgy.

(The corpse (THEO) taps his fingers impatiently to demonstrate)

PIPPIN

This wasn't your first battle, was it?

HEAD

No, My third.

PIPPIN

Well then maybe you could tell me, how did this battle compare with your other two?

HEAD

Well, unless you get killed, one battle's pretty much like another.

PIPPIN

I was afraid you'd say that.

CHARLES (off-stage)

Pippin!

(CATHERINE lets go of HEAD and looks off towards CHARLES' voice, the head begins to teeter backwards)

HEAD

Falling. Falling!

(PIPPIN grabs HEAD and places him back on the edge of the chest)

CHARLES (off-stage)

Where are you?

PIPPIN

(To the HEAD)

I hope you get to Valhalla soon.

HEAD

Hope you get to Heaven.
PIPPIN

Thank you, I will.

(PIPPIN eases the head back into the chest as CHARLES enters)

CHARLES

Pippin, this is embarrassing. A victory celebration and my own son not joining in.

PIPPIN

(Closing the chest)

Sorry, Father. You'll have to get used to victory celebrations without me.

(After a moment)

You know, I thought there'd be more... plumes.

#8 – Corner of the Sky (Reprise)

(CHARLES exits, as PIPPIN sings, CATHERINE takes the chest and begins to drag it off, the corpse (THEO) stands up and, after a moment, helps her carry it off)

EAGLES BELONG WHERE THEY CAN FLY
I'VE GOT TO BE WHERE MY SPIRIT CAN RUN FREE
GOT TO FIND MY CORNER OF THE SKY

Act 1

Scene 4

THE FLESH

#9 – Simple Joys

(PIPPIN sits at the edge of the stage as the LEADING PLAYER enters)

LEADING PLAYER

WELL, I'LL SING YOU THE STORY OF A SORROWFUL LAD
HE HAD EVERYTHING HE WANTED, DIDN'T WANT WHAT HE HAD
HE HAD WEALTH AND PELF AND FAME AND NAME
    AND ALL OF THAT NOISE
BUT HE DIDN'T HAVE NONE OF THOSE SIMPLE JOYS
HIS LIFE SEEMED PURPOSELESS AND FLAT
AREN'T YOU GALD YOU DON'T FEEL LIKE THAT?

(PIPPIN runs offstage)

SO HE RAN FROM ALL THE DEEDS HE'D DONE
    HE RAN FROM THE THINGS HE'D JUST BEGUN
HE RAN FROM HIMSELF, WHICH WAS MIGHTY FAR TO RUN
OUT INTO THE COUNTRY WHERE HE PLAYED AS A BOY
HE KNEW HE HAD TO FIND HIM SOME SIMPLE JOYS
HE WANTED SOME PLACE WARM AND GREEN
WE ALL COULD USE A CHANGE OF SCENE
(The PLAYERS enter on exercise balls of varying sizes, as the lights and scene shift to suggest a more pastoral setting)

(LEADING PLAYER)

SWEET SUMMER EVENINGS, HOT WINE AND BREAD
SHARING YOUR SUPPER, SHARING YOUR BED
SIMPLE JOYS HAVE A SIMPLE VOICE:
IT SAYS WHY NOT GO AHEAD?
AND WOULDN'T YOU RATHER BE A LEFT-HANDED FLEA
OR A CRAB ON A SLAB AT THE BOTTOM OF THE SEA
THAN A MAN WHO NEVER LEARNS HOW TO BE FREE
NOT 'TILL HE'S COLD AND DEAD.

(Dance break, the PLAYERS perform acrobatic stunts using the balls, one hands the LEADING PLAYER a hula-hoop which she spins as she sings the chorus)

AND WOULDN'T YOU RATHER BE A LEFT-HANDED FLEA
A CRAB ON A SLAB AT THE BOTTOM OF THE SEA
ON A NEWT ON THE ROOT OF A BANYAN TREE
THAN A MAN WHO NEVER LEARNS HOW TO BE FREE
NOT 'TILL HE'S UNDERGROUND

SWEET SUMMER EVENINGS, SAPPHIRE SKIES
FEASTING YOUR BELLY
FEASTING YOUR EYES
SIMPLE JOYS HAVE A SIMPLE VOICE
IT SAYS TIME IS LIVING'S PRIZE

AND WOULDN'T YOU
RATHER BE A LEFT-HANDED FLEA
A CRAB ON A SLAB AT THE BOTTOM OF THE SEA
A NEWT ON A ROOT OF A BANYAN TREE
OR A FIG ON A TWIG IN GALILEE
THAN A MAN WHO NEVER LEARNS HOW TO BE FREE
NOT TILL THE DAY
NOT TILL THE DAY
NOT TILL THE DAY
NOT TILL THE DAY HE DIES!

(The PLAYERS strike the safety mat and roll the balls back onstage)

LEADING PLAYER

Enter Berthe, Pippin’s grandmother!

(BERTHE enters from upstage, accompanied by male ATTENDANTS)

Quietly living in the country…

(One of the ATTENDANTS accompanying BERTHE attempts to help her walk, but she rebuffs him)

BERTHE

I can walk by myself.

LEADING PLAYER

Warm… strong…

ATTENDANTS

Still attractive!
BERTHE
Very attractive.

LEADING PLAYER
Charlemagne’s mother, exiled from court...

BERTHE
Due to a personality conflict with her daughter-in-law, Fastrada.

(Percussion stings, same as FASTRADA’s from before. BERTHE imitates FASTRADA and ends with a mocking cat-like hiss. She then is assisted to a ball by her by her ATTENDANTS, PIPPIN enters)

PIPPIN
Grandma!

(One of the ATTENDANTS tries to give BERTHE her needlework, but she rejects it)

BERTHE
I hate needlepoint!

PIPPIN
But you’re so good at it.

BERTHE
Pippin? Pippin? I can't believe it! How good it is to see you…

(She holds out her arms. PIPPIN embraces her)

…and to hold you.

PIPPIN
Grandma, you look great

BERTHE
No I don’t, I look terrible.

PIPPIN
No! You look great.

BERTHE
No, I look terrible.

PIPPIN
Alright, fine, you look terrible.

BERTHE
Is that any way to talk to your grandmother? Actually, you look terrible. You need some good food, and some fresh air, and some hanky-panky.

PIPPIN
Grandma, I don’t know what I need.

BERTHE
Well, I know what I need: I need some good, juicy gossip. Here, pull up a ball.

(One of the PLAYERS passes PIPPIN a ball, he takes it and sits)

You’ve got to tell me what’s been going on at court. Is that good looking priest still holding “confessions”?
PIPPIN

(laughing)
You haven't changed a bit.

BERTHE
But you have Pippin. What have you been doing with yourself?

PIPPIN
Well, I went to war.

BERTHE
Well, that explains it.

PIPPIN
I tried to own my own manhood, you know? Give my blood back. Yeah, I wanted to do something important, something meaningful, and that wasn’t it. I just- I feel… empty and vacant. So, I think I need a plan. Yeah, that’s it, a goal and a plan. Well—no, no, I have a goal, I want to be fulfilled—but, a good plan, that’s what I’ve been thinking about. I mean, you can’t just go rushing into whatever comes along and hope for the best. And, on the other hand, you can’t wait around wasting time and expect something to fall into your lap. So…

BERTHE
You lost me in the middle there. You think too much, Pippin. That’s your problem. You have to stop thinking. You have to learn to live in the moment. Look at this day. Look at it! The sun is shining, the air is warm, maybe tonight at the tavern there’ll be that lovely young girl you can hook up with and do those things you kids do, and come back and tell me everything in graphic detail…

PIPPIN
(Grabbing BERTHE’s hands to stop her inappropriate gesturing)
Grandma, would you stop, stop, stop. I don’t have any time for that.

BERTHE
Time? You listen to me Pippin. I’m an expert on time.

#10 – No Time At All

WHEN YOU ARE AS OLD AS I, MY DEAR
AND I HOPE THAT YOU NEVER ARE
YOU WILL WOefully WONDER WY, MY DEAR
THROUGH YOUR CATARACTS AND CATARRh
YOU COULD SQUANDER AWAY OR SEQUESTER
A DROP OF A PRECIOUS YEAR
FOR WHEN YOUR BEST DAYS ARE YESTER
THE REST 'ER TWICE AS DEAR:

WHAT GOOD IS A FIELD ON A FINE SUMMER NIGHT
IF YOU SIT ALL ALONE WITH THE WEEDS?
OR A SUCculent PEAR IF WITH EACH JUICY BITE
YOU SPIT OUT YOUR TEETH WITH THE SEEDS?
BEFORE IT'S TOO LATE STOP TRYING TO WAIT
FOR FORTUNE AND FATE YOU'RE SECURE OF
FOR THERE'S ONE THING TO BE SURE OF, MATE:
THERE'S NOTHING TO BE SURE OF.
(BERTHE)

OH, IT'S TIME TO START LIVIN'
TIME TO TAKE A LITTLE FROM THIS WORLD WE'RE GIVEN
TIME TO TAKE TIME, CAUSE SPRING WILL TURN TO FALL
IN JUST NO TIME AT ALL...

(PIPPIN jumps to his feet, grabbing his ball and making to exit)

PIPPIN

But Grandma, it' time that I'm worried about…

BERTHE

Now you sit down. I don’t want to hear another word from you until I'm finished. Sit down. Sit down. I have three more choruses to do, but you can join in with me if you want.

(To audience)

And that goes for all of you out there, too. All of you just sitting there, staring at me, looking dumbfounded. But just the choruses, the verses are mine.

(Sings)

I'VE NEVER WONDERED IF I WAS AFRAID
WHEN THERE WAS A CHALLENGE TO TAKE
I NEVER THOUGHT ABOUT HOW MUCH I WEIGHED
WHEN THERE WAS STILL ONE PIECE OF CAKE
MAYBE IT'S MEANT THE HOURS I'VE SPENT
FEELING BROKEN AND BENT AND UNWELL
BUT THERE'S STILL NO CURE SO HEAVEN-SENT
AS THE CHANCE TO RAISE SOME HELL.

Everybody!

(The PLAYERS join her; the lyrics are projected on the back of the tent, with a bouncing ball of light delineating the words)

ALL

OH, IT'S TIME TO START LIVIN'
TIME TO TAKE A LITTLE FROM THIS WORLD WE'RE GIVEN
TIME TO TAKE TIME, CAUSE SPRING WILL TURN TO FALL
IN JUST NO TIME AT ALL

BERTHE

Verse!

SAGES TWEET THAT AGE IS SWEET
GOOD DEEDS AND GOOD WORK EARN YOU LAURELS
BUT WHAT COULD MAKE YOU FEEL MORE OBsolete
THAN BEING NOTED FOR YOUR MORALS?

GIVE ME A MAN WHO IS HANDSOME AND STRONG
SOMEONE WHO'S STALWART AND STEADY
GIVE ME A NIGHT THAT'S ROMANTIC AND LONG
THEN GIVE ME A MONTH TO GET READY
NOW I COULD WAYLAY SOME AGING ROUE
AND PERSUADE HIM TO PLAY IN SOME CRANNY
BUT IT'S HARD TO BELIVE I'M BEING LED ASTRAY
BY A MAN WHO CALLS ME GRANNY
Alright, this time let's hear it from everybody! One! Two! Three! Four!

ALL

OH, IT'S TIME TO START LIVIN'
TIME TO TAKE A LITTLE FROM THIS WORLD WE'RE GIVEN
TIME TO TAKE TIME, CAUSE SPRING WILL TURN TO FALL
IN JUST NO TIME AT ALL.

BERTHE

NOW WHEN THE DREARIES DO ATTACK
AND A SIEGE OF THE SADS BEGINS
I THROW THESE REGAL SHOULDERS BACK
AND LIFT THESE NOBLE CHINS

(BERTHE throws off her shawl and cloak revealing a tight-fitting leotard. SHE moves to the trapeze and joins a PLAYER there. SHE sits and sings as it spins)

HERE IS A SECRET I NEVER HAVE TOLD
MAYBE YOU'LL UNDERSTAND WHY
I BELIEVE IF I REFUSE TO GROW OLD
I CAN STAY YOUNG TILL I DIE

(Dance break, BERTHE begins a series of poses, aided by the PLAYER on the trapeze, ending with her hanging from the arms of the PLAYER)

NOW, I'VE KNOWN THE FEARS OF SIXTY-SIX YEARS
I'VE HAD TROUBLES AND TEARS BY THE SCORE
BUT THE ONLY THING I'D TRADE THEM FOR
IS SIXTY-SEVEN MORE

(BERTHE dismounts the trapeze and her ATTENDANTS help redress her as the company sings the next chorus)

ALL

OH, IT'S TIME TO START LIVIN'
TIME TO TAKE A LITTLE FROM THE WORLD WE'RE GIVEN
TIME TO TAKE TIME, CAUSE SPRING WILL TURN TO FALL
IN JUST NO TIME AT ALL.

OH, IT'S TIME TO START LIVIN'…

BERTHE

(Stopping the music)

Thank you, thank you. You're a wonderful audience, thank you. But I'd like to sing this one…

(indicating PIPPIN)

…to him.

OH, IT'S TIME TO KEEP LIVIN'
TIME TO KEEP TAKIN' FROM THE WORLD I'M GIVEN
YOU ARE MY TIME, SO I'LL THROW OFF MY SHAWL
AND WATCHING YOUR FLINGS BE FLUNG ALL OVER
MAKES ME FEEL YOUNG ALL OVER

ALL

IN JUST NO TIME AT ALL!
BERTHE’s ATTENDANTS carry her off stage right as the song ends. She returns to accept applause, flashing her leotard again before she leaves.

PIPPIN

(awestruck)

… OK!

(gesturing towards where BERTHE exited)

That’s my grandma! She's absolutely right.

#11 – With You – Part 1

It's time for me to start living. Maybe that's the secret. Just live in the moment. Enjoy the simple things. The fresh air. The cool, clean water.

(The LEADING PLAYER appears with a tray of fruit, she offers a bundle of grapes to PIPPIN)

The… fresh fruit… off of the -

(He reaches for the fruit and the LEADING PLAYER steps aside, causing PIPPIN to run towards a scantily clad girl)

Oh yeah, and women.

LEADING PLAYER

SEX

(PIPPIN looks back to her; she reacts as if she’s said something incredibly taboo)

PRESENTED PASTORALLY

(She turns the tray up, showing the bottom, a sign that reads “THE FLESH”, PIPPIN moves behind her and looks over her shoulder to read the sign)

PIPPIN

Of course… women…

(He sings to the GIRL)

MY DAYS ARE BRIGHTER THAN MORNING AIR
EVERGREEN PINE AND AUTUMN BLUE
BUT ALL MY DAYS WERE TWICE AS FAIR
IF I COULD SHARE
MY DAYS WITH YOU-

(Her hands are all over him, rubbing his chest, she then twists his nipple)

OUCH! EXCUSE ME…

(Moving away from her, he spies another GIRL and begins singing to her)

MY NIGHTS ARE WARMER THAN FIRECOALS
INCENSE AND STARS AND SMOKE BAMBOO
BUT NIGHTS WERE WARM BEYOND COMPARE
IF I COULD SHARE
MY NIGHTS WITH YOU

(He sees another girl, this one on the trapeze, floating above him)

TO DANCE IN MY DREAMS
TO SHINE WHEN I NEED THE SUN
WITH YOU
TO HOLD ME WHEN DREAMS ARE DONE
(He mounts the trapeze, the girl drops rather heavily onto his lap)

(PIPPIN)

AND OH
MY DEAREST LOVE
IF YOU WILL TAKE MY LOVE
THEN ALL MY DREAMS ARE TRULY BEGUN

AND TIME WEAVES RIBBONS OF MEMORY
TO SWEETEN LIFE WHEN YOUTH IS THROUGH
BUT I WOULD NEED NO MEMORIES THERE
IF I COULD SHARE
MY LIFE WITH YOU.

#11a – With You – Part 2

(The two GIRLS begin to caress and soothe PIPPIN on a platform with posts, while two MEN perform acrobatic handstands above them. When the MEN finish their routine, they invite PIPPIN to try, he attempts to handstand with little success)

PIPPIN

(rocking between the posts)

Nope!

(The BOYS enter a final handstand pose as PIPPIN lies on his back surrounded by the girls; he tilts his head back towards the audience, smiling)

I found it.

(The BOYS begin to chant as one of the GIRLS pulls PIPPIN upright, removing his shirt as the posts are removed. The dance becomes increasingly exotic as the BOYS and GIRLS showcase every possible form of sexual experience. PIPPIN goes through the motions as best he can, but he is woefully inexperienced and is thoroughly tossed about by the group.

As the activity crescendos, a large cage is rolled out, with the LEADING PLAYER dressed in dominatrix attire, bearing whip. PIPPIN leaps into the cage with two women as the dance grows more and more heated and chaotic with women and men entering and leaving the cage, thoroughly using PIPPIN. At one point, he escapes, and after a moment of consideration, returns to the fervor. By the end of the dance, they have all piled on top of PIPPIN for the final pose.

PIPPIN climbs out from under the pile, THEY ALL clamor towards him, enticing him, grabbing at him, saying, "Come on, Pippin", "There's more, Pippin", etc.)

(PIPPIN)

(Trying to get away from them)

Enough. That's enough. Leave me alone.

(He shakes himself out as THEY ALL leave. One BOY gooses PIPPIN, which causes him to jump. CATHERINE (as player) enters with PIPPIN’s shirt, which she gives to him after a judgmental look. The LEADING PLAYER enters with a newspaper)

LEADING PLAYER

Boy, when you frolic, you really frolic, don't you. How do you feel now?
PIPPIN
Empty and vacant.

LEADING PLAYER
Oh, I don’t know. That looked like fun to me, what you were doing.

PIPPIN
But it wasn’t fulfilling. When am I gonna try something completely fulfilling?

LEADING PLAYER
Look, you just started. There’s a whole lotta things you can try!

PIPPIN
Like what?

LEADING PLAYER
Like taking a look at this:
(SHE hands PIPPIN a newspaper)

#12 – Bad News Cues

PIPPIN
(Reading the paper)
“Peasants revolt. King slays thousands.” Wait… “Peasants protesting a rise in taxes were slaughtered yesterday by Charlemagne's soldiers.”
(To LEADING PLAYER)
No, this can’t be true.

LEADING PLAYER
Now would a newspaper print anything that wasn't true?

PIPPIN
But my father would never slaughter people just for protesting.

LEADING PLAYER
Why not? He's the king?
(She takes the newspaper from him, opens to another headline)
Now let’s see… Ah. “Charlemagne, today, has given orders that non-believers be given the choice between baptism and beheading.”

PIPPIN
(Taking the newspaper)
What? Wait a minute… forcing people to believe? Telling them what to think? Something’s got to be done about this.

LEADING PLAYER
You are absolutely right.

PIPPIN
We're surrounded by injustice and tyranny:
LEADING PLAYER

And prejudice. Don't forget about prejudice!

PIPPIN

You know, I'm finally beginning to see what my father really is. He forces people to fight and die over land that doesn't even belong to them.

LEADING PLAYER

That's right.

PIPPIN

Well I think this has got to stop.

LEADING PLAYER

It has gotta stop!

PIPPIN

Yeah, I think it's time for a change!

LEADING PLAYER

Pippin, it is time for a change.

PIPPIN

You know, it doesn’t matter that he’s my father. We can’t just sit around and wait for someone else to take action. Otherwise one day we will look around and ask what happened, and what happened is we failed to act!

#13 – Pippin the Politico

(PEASANTS rush on, chanting “Down with Charles!”, one grabs a drum for PIPPIN to stand on, and sets it in front of him, he and the LEADING PLAYER step onto it. Another hands the LEADING PLAYER a bullhorn)

LEADING PLAYER

(Testing the bullhorn)

Testing, testing.

(She hands the bullhorn to PIPPIN)

PIPPIN

(Speaking into the bullhorn)

It is time to make a better world for all people, not just the rich and the powerful! This tyrant must be overthrown.

(The crowd cheers)

Terror and bloodshed must be ended. We need a leader with the you and the courage to seep out the old order!

(More cheers)

Down with Charles! Up with… ME!

(The LEADING PLAYER grabs the bullhorn and raises PIPPIN’s fist into the air)
LEADING PLAYER

(Into the bullhorn)
Revolutiooooooon!

PEASENTS

Revolution!

(Two PEASENTS, one of whom is FASTRADA in a cloak unfurl a banner reading “PIPPIN RULES”, the banner is then wrapped around FASTRADA as the PEASENTS exit, cheering. As the other banner holder exits, he unfurls the banner, spinning FASTRADA. FASTRADA’s cloak is taken with the banner and the scene transitions immediately.)

Act 1

Scene 5

REVOLUTION

#14 – Spread a Little Sunshine

FASTRADA

Terrible. A son speaking against his very own father that way.

(CHARLES, carrying throwing knives, enters through portal accompanied by his TREASURER and PLAYERS pushing a magic box, one side with a door, the opposite a foam wall with a soldier painted on it)

In fear for my beloved husband’s life, I brought Pippin’s activities to his attention.

(to CHARLES)

Pippin is disloyal to you my lord!

CHARLES

Every son is disloyal to his father at one time or another, my lady.

(He throws a knife into the foam wall)

FASTRADA

But Lewis loves you, my lord!

CHARLES

Lewis is an asshole, my lady.

(He throws another knife, and then goes to the foam wall to retrieve his knives. As FASTRADA speaks and sings he moves to his TREASURER to get more knives)

FASTRADA

(To audience)

Despite this rejection, I took upon my tiny shoulders the task of affecting a rapprochement between two men for whom I felt… deeply.

(Sings)

BACK IN MY YOUNGER DAYS, IF THINGS WERE GOING WRONG
(FASTRADA)

I MIGHT SULK, I MIGHT POUT
NOW I'VE LEARNED IF I JUST PITCH IN AND DO WHAT'S RIGHT
THINGS WILL ALWAYS WORK OUT

(SHE crosses to stand in front of the foam wall so CHARLES may throw knives at her)

AND IF WE ALL COULD

(HE throws a knife under her left arm)

SPREAD A LITTLE SUNSHINE, ALL COULD

(HE throws a knife under her right arm)

LIGHT A LITTLE FIRE, WE ALL WOULD

(HE throws a knife between her legs)

BE A LITTLE CLOSER
TO OUR HEART'S DESIRE

(Seductively)

My lord?

CHARLES

My lady?

FASTRADA

Will you be praying at Arles next month?

CHARLES

No, I don't think so, my lady.

FASTRADA

Oh, but my lord, you always feel so much better after your yearly prayer.

CHARLES

I do!

FASTRADA

Yes, you do!

(Two PLAYERS bring the magic box, and FASTRADA opens the door, CHARLES climbs in excitedly)

CHARLES

Oh well, good-bye!

FASTRADA

Good-bye!

(The two PLAYERS rotate the magic box as FASTRADA shows there are no other doors)

I sought out Pippin.

(She opens the door again and PIPPIN emerges, somewhat baffled, and carrying knives and a portrait of CHARLES)

You father loves you, Pippin.

PIPPIN

Freedom and dignity for all men is more important than the love between one father and one son.
(HE tacks the portrait of CHARLES to the foam wall as the PLAYERS spin it. HE takes aim and throws a knife)

FASTRADA

Still, your name will be on his lips when he prays at Arles-

(HE throws a knife)

-next month-

(Another knife)

-alone.

PIPPIN

Alone?

FASTRADA

And unguarded!

PIPPIN

What date?

FASTRADA

The fifteenth.

(PIPPIN contemplates, staring at his remaining knife, he then makes to exit)

Pippin, I beg you to bring this estrangement to an end.

PIPPIN

I intend to.

FASTRADA

May I tell your father of this resolve?

PIPPIN

No, no, no, no. Let it be a surprise.

(HE exits)

FASTRADA

A surprise.

(To audience)

I love surprises!

(LEWIS emerges from the magic box, he has been listening)

LEWIS

Mama, if Pippin kills Father…

FASTRADA

You'll be next in line for the throne, darling.

LEWIS

But if Father discovers Pippin's plot and executes him…

FASTRADA

You'll be next in line for the throne, darling!
LEWIS
Mama, no matter what happens, I'll move up!

FASTRADA
Yes, darling!

(Sings)
I KNOW THE PARABLES TOLD IN THE HOLY BOOK
I KEEP CLOSE ON MY SHELF
GOD'S WISDOM TEACHES ME WHEN I HELP OTHERS, I'M
REALLY HELPING MYSELF
AND IF WE ALL COULD SPREAD A LITTLE SUNSHINE
ALL COULD LEND A HELPING HAND
WE ALL WOULD BE A LITTLE CLOSER
TO THE PROMISED LAND.

(After a brief dance break, CHARLES emerges from the magic box on a unicycle)

CHARLES
Well, I'm off to Arles to pray.

LEWIS
Safe travels, father.

CHARLES
Good-bye!

FASTRADA
Good-bye, my lord!

(CHARLES and LEWIS exit on opposite sides of the stage, FASTRADA steps behind the magic box and performs a miraculous quick change, stepping out from behind it in a dress before the magic box is rolled off-stage)

Oh my, events move so swiftly it's hard for a simple woman like me to keep up. But something tells me that one day, soon, I will be able to say what every mother wants to say, "My son, the King".

(Dance break, another miraculous quick change. FASTRADA is soon joined by LEWIS and two other BOYS who all dance with her.)

ALL
AND IF WE ALL COULD

FASTRADA
SPREAD A LITTLE SUNSHINE

ALL

ALL COULD

BOYS
LEND A HELPING HAND

ALL

WE ALL WOULD

FASTRADA
BE A LITTLE CLOSER
ALL

TO THE PROMISED LAND

FASTRADA
DOO DOO DOO DOO DOO DOO DOO DOO
DOO DOO DOO DOO DOO DOO DOO DOO

(Spoken)
After all, I'm just an ordinary housewife and mother, just like all you housewives and mothers out there!

(SHE dances off, waving good-bye to the audience. As the lights fade on her and the set goes out, the set for the chapel comes in and a light comes on the LEADING PLAYER)

#15 – Chapel Underscore

LEADING PLAYER

INTRIGUE - PLOTS TO BRING DISASTER

The Royal Chapel at Arles.

(She goes. Lights up on CHARLES, MONKS, and PIPPIN who is dressed as a monk)

CHARLES

(Sensing his presence)
It's all right, Father. You may come in.

PIPPIN

(With the voice of an old man)
I'm sorry to disturb you, my son. I know you like to pray alone.

CHARLES

You know who I am, Father?

PIPPIN

Yes. Yes, of course, my son.

CHARLES

You want something father? Perhaps a favor or an advancement?

PIPPIN

No. I'm here just to be with you for one moment. Yes, to look in your eyes.

CHARLES

Oh, well. And what do you see?

PIPPIN

I see two eyes, a little cloudy with age, a sunset.

CHARLES

Anything else?

PIPPIN

I see death of thousands, the slavery of more… terror and bloodshed.

CHARLES

You see all that in my eyes?
PIPPIN

Do you deny it?

CHARLES

Deny it? I'm proud of it. I brought order out of chaos. If slavery, bloodshed and terror are part of that order, so be it.

PIPPIN

(Losing the voice)

But those are words from the past! Time has passed you by!

(A pause, then the old man voice again)

...My son.

CHARLES

And your time has come... my son?

PIPPIN

(Taking down the hood on his robe)

Yes, Father.

CHARLES

It's easy from where you stand to judge the things that I have done. Eagles, ospreys, even vultures had a better view. From the heights all things are very clear. But when I marched, the dust of the road was in my nose, and when I fought, the blood of the enemy was in my eyes. But, by God, I blew my breath across a continent and shaped an empire with it.

PIPPIN

Father, maybe you did the best you could, but things have to change!

CHARLES

Oh, and you're the one to change them!?

PIPPIN

Yes! I am.

CHARLES

(Holding out a knife)

Well, if you truly believe that, there is only one thing you can do.

PIPPIN

(Producing his own knife)

Thank you, I brought my own.

CHARLES

Use it, or go and leave me to my prayers.

PIPPIN

What do you pray for, Father?

CHARLES

Strength. And may God give you the same.

(PIPPIN strikes, sinking the knife into his chest, CHARLES stumbles, and PIPPIN catches him, easing him to the ground, he kneels over his father's body)
PIPPIN

(Sings)

WHY WON'T MY HAND STOP SHAKING
WHEN ALL THE EARTH IS STILL
WHEN ANCIENT GHOSTS ARE WAKING

(He removes his robe)

SO MANY STEPS NEED TAKING
SO MANY PLANS NEED MAKING
I THINK I WILL
I THINK I WILL

(The LEADING PLAYER enters. Followed by FASTRADA and LEWIS)

LEADING PLAYER

Your majesty.

FASTRADA

King Pippin.

LEWIS

Your majesty.

LEADING PLAYER

Your Highness.

ALL (except PIPPIN)

King Pippin.

(Over the course of the first verse, the company converges to cover CHARLES in his funeral shroud)

PIPPIN

MORNING GLOW, MORNING GLOW
STARTS TO GLIMMER WHEN YOU KNOW
WINDS OF CHANGE ARE SET TO BLOW
AND SWEEP THIS WHOLE LAND THROUGH
MORNING GLOW IS LONG PAST DUE

(The LEADING PLAYER places her hands on the corpse and begins to levitate it under the shroud, then tossing it up and over her shoulder, as if CHARLES body has disappeared, exiting at the end of the verse)

PIPPIN

ALL

MORNING GLOW FILL THE EARTH
COME AND SHINE FOR ALL YOUR WORTH
WE’LL BE PRESENT AT THE BIRTH
OF OLD FAITH LOOKING NEW
MORNING GLOW IS LONG PAST DUE

ALL

OH, MORNING GLOW, I'D LIKE TO HELP YOU GROW

PIPPIN

ALL

WE SHOULD HAVE STARTED LONG AGO

AHH AHH AHH AHH
PIPPIN AND ALL
SO, MORNING GLOW ALL DAY LONG
WHILE WE SING TOMORROW'S SONG
NEVER KNEW WE COULD BE SO STRONG

PIPPIN
BUT NOW IT’S VERY CLEAR

ALL
AHH AHH AHH AHH

PIPPIN
MORNING GLOW IS ALMOST HERE...

PIPPIN AND ALL
MORNING GLOW BY YOUR LIGHT
WE CAN MAKE THE NEW DAY BRIGHT
AND THE PHANTOMS OF THE NIGHT
WILL FADE INTO THE PAST

PIPPIN
MORNING GLOW IS HERE...

PIPPIN AND ALL
AT LAST
(A PLAYER runs on with a lighted torch)

PLAYER
Now?

ALL (except PIPPIN)
No! Not now!

PLAYER
But it seems like the end of the show!

LEADING PLAYER
I told you, Act Two!

(CATHERINE and THEO (as players) rush on with a fire hose, only to be stopped by the LEADING PLAYER, false alarm, the LEADING PLAYER dismisses the company from their formation)

We’re gonna take a short break here. After all, attention spans are shorter than they used to be. But don’t you worry, we’ll be back. And we’ll bring you the finale we promised. A climax you will remember for the rest of your lives!

PIPPIN AND ALL
MORNING GLOW BY YOUR LIGHT
WE CAN MAKE THE NEW DAY BRIGHT
AND THE PHANTOMS OF THE NIGHT
WILL FADE INTO THE PAST

PIPPIN
MORNING GLOW IS HERE...

PIPPIN AND ALL
AT LAST

LEADING PLAYER
WE’VE GOT MAGIC TO DO
JUST FOR...
YOU.
(She places the crown on PIPPIN’s head)

PIPPIN AND ALL

AT LAST!

END ACT ONE
At the opening of the act, the curtain rises once again on the spectacular circus setting, only now it is far more lively and energetic. The PLAYERS run up and down the aisle performing acrobatic feats, and tricks and wonder happen onstage, including a PLAYER who uses her entire body to spin upwards of fifteen hula-hoops.

The LEADING PLAYER spins on the trapeze, and welcomes back the audience.

LEADING PLAYER

Ladies and gentlemen, welcome back to the show!

(PLAYERS ad lib welcomes to the audience, as the entr’acte crescendos, the activity reaches a completion. The PLAYERS bring a platform to the stage as one PLAYER prepares for a daring balance act. Another PLAYER brings metal cylinders and a plank, and the first PLAYER calls to her and begins to stack them, staggering them horizontally and vertically so that each cylinder is rolling and balanced. The PLAYER than mounts the board at the top and climbs, slowly standing.)

Ladies and gentlemen, feast your eyes on the most difficult and intricate balancing act. Only they can perform such feats as this.

(When the balancing act is completed, the company segues right into Glory (Reprise), they dance and sing)

ALL

THE GATES, THE GATES
THE GATES OF HEAVEN
THE GATES OF HEAVEN AWAIT
THE GATES, THE GATES
THE GATES OF HEAVEN
THE GATES OF HEAVEN AWAIT

THE GATES OF HEAVEN AWAIT
THROWN WIDE BY PIPPIN THE GREAT

(PIPPIN enters, crowned and jubilant)

WE FOLLOW HIM THROUGH BY SERVING HIS STATE
DOO DOO DOO DOO, DOO DOO DOO DOO
DOO DOO DOO DOO, DOO DOO DOO DOO

THE GATES, THE GATES
THE GATES OF HEAVEN
THE GATES OF HEAVEN AWAIT
THE GATES, THE GATES
THE GATES OF HEAVEN
THE GATES OF HEAVEN AWAIT
THROWN WIDE BY
PIPPIN AND ALL

PIPPIN THE GREAT!
(As the song ends, the throne enters from upstage, accompanied by a TREASURER and a SOLDIER, the PLAYERS clear the way for the throne.)

LEADING PLAYER

Long live the King!

ALL

Long live the King!

(PIPPIN steps onto the throne platform, he is handed the orb and scepter, but has no idea what to do with them)

LEADING PLAYER

King Pippin, Emperor of the Holy Roman Empire is prepared to hear petitions.

(A PLAYER bearing a sign that reads “POLITICS” steps onto a drum, shows off her sign, and then exits, as she does this, a crowd of PEASANTS and of NOBLES, one group on each side of the throne, enter, talking in a cacophony of pleas)

PIPPIN

Come ahead. You will all be dealt with fairly. My invitation extends to high and low alike.

(A PEASANT kneels in the light, it is the same actor who played the THIRD NOBLE in Act I)

PEASANT

Sire, I am a poor man-

PIPPIN

You may stand. You may all stand.

(THEY all stand, PIPPIN sits)

PEASANT

Thank you, sire. I am a poor man, a peasant, and I own not one millimeter of land on which I have worked so hard all my life. Is that fair?

PIPPIN

No. That's completely unfair, and I shall do something about it. I hereby decree that, from now on, all peasants will own the land that they cultivate.

(The PEASANTS all applaud, the NOBLES react with displeasure)

LEADING PLAYER

King Pippin, the Just.

FIRST NOBLE

Sire, now that you've given all of our land to the peasants, we loyal nobles have no source of income. Therefore, we can no longer pay taxes.

PIPPIN

Well then, I hereby abolish taxes.

(THEY ALL celebrate)

LEADING PLAYER

King Pippin, the Generous.
SOLDIER

(With an obnoxious accent)
You realize, sire, without taxes you'll have no money to support an army.

PIPPIN

(Imitating the SOLDIER’s accent)
Well, that's all right! I don't need an army.

(His normal voice)
That's it. No more taxes, no more army!

(THEY ALL applaud)

LEADING PLAYER

King Pippin, the Peaceful.

(LEWIS enters)

LEWIS

Hey, Pippin! Pip-er-sire, it is my duty to inform you that the Infidel Hun has attacked in the East. He has destroyed three villages and murdered thousands of your loyal subjects.

PLAYERS

(horrified)
No!

PIPPIN

Can he do that?

LEWIS

But he will withdraw on one condition…

PIPPIN

Well, that's very reasonable. I'm certainly willing to make any small concession. What's the condition?

LEWIS

He demands your reproductive organs on a pike staff.

(PIPPIN crosses his legs hastily)

PIPPIN

Oh. Well, then you should go and destroy the infidel.

SOLDIER

But sire, we have no army.

PIPPIN

Oh, right, uh… Excuse me a moment, noble? You remember that decree I made a little while ago about land and taxes?

NOBLE

Yes, sire.

PIPPIN

That's off.
NOBLE
But sire, without land, we have neither money nor power over the peasants.

PIPPIN
Oh! Uh, peasants!

PEASANT
Yes, sire?

PIPPIN
I hereby suspend land reform.

PEASANT
Suspend land reform? You mean give it back?!

PIPPIN
Yeah, give it back.

PEASANT
Up thine, sire!

PIPPIN
Take that man away and hang him!

PEASANT
Oh, not again!

(The crowd erupts into a hubbub as the LEADING PLAYER produces a noose and wraps it around the PEASANT's neck, starting to lead him offstage)

No. Stop! Wait! Could you just give me a moment to think, please?

FASTRADA
(Coming to PIPPIN)
Darling, you're a born ruler. You're doing a wonderful job. Nothing has changed since your father died. Now about my royal allowance.

(ALL the PLAYERS close in on PIPPIN now with their demands: "Sire, I am a poor man", "Sire, I am a peasant", "Sire, I am a," until they've surrounded the throne adlibbing their demands. PIPPIN is becoming more and more confused)

PIPPIN
 Denied!

LEADING PLAYER
King Pippin, the Unpopular.

PIPPIN
(Handing off the scepter and stepping from the throne)
I need to pray.

LEADING PLAYER
Pray? You're the King. What in the world would you pray for?

PIPPIN
Strength?
LEADING PLAYER

Is there anything else you’d like?

PIPPIN

Yeah… I’d like my knife back.

LEADING PLAYER

You want it? You got it!

#18 – Charles Resurrection

(Šhe sings)

ILLUSION, FANTASY TO STUDY

(The PLAYERS drape a large cloth over the throne. When the LEADING PLAYER pulls it away, CHARLES’ body is revealed, sitting on the throne. With a wave of her hand, the LEADING PLAYER causes CHARLES’ body to rise and step forward. PIPPIN steps behind CHARLES and forces his hand through the hole in his father’s body, we see it come out through the front, wrap around the knife, and tug it back out. CHARLES jolts to life with a gasp. PIPPIN immediately removes the crown from his own head and places it on his fathers)

PIPPIN

Sorry, Father.

CHARLES

That's all right, Son. Only don't let it happen again.

(The crowd converges on CHARLES with their petitions, immediately he begins shouting “Denied!” in response. The throne is removed through the upstage portal and the crowd goes with it)

Denied! Denied! Take that man there and hang him again!

(PIPPIN and the LEADING PLAYER are alone onstage)

PIPPIN

Well, that the way I thought it would. And I still haven't done anything fulfilling with my life.

LEADING PLAYER

But you will, Pippin. Hey! You will.

Act 2

Scene 2

ENCOURAGEMENT

#19 – On the Right Track

(A PLAYER appears with a sign reading “ENCOURAGEMENT”)

LEADING PLAYER

Now, you may not believe this, but everything is going exactly according to plan.
PIPPIN

They are?

LEADING PLAYER

YOU LOOK FRENZIED, YOU LOOK FRAZZLED
PIQUED AS ANY ALP
FLUSHED AND RUSHED AND RAZZLE-DAZZLED
DRY YOUR LIPS, DAMP YOUR SCALP
NOW I CAN SEE YOU’RE IN A RUT IN
DISARRAY
AND I’M NOT ONE TO BUTT IN
BUT IN FACT I MUST SAY
IF YOU’D TAKE IT EASY, TRUST AWHILE
DON’T LOOK BLUE, DON’T LOOK BACK
YOU’LL PULL THROUGH IN JUST AWHILE
’CAUSE YOU’RE ON THE RIGHT TRACK

PIPPIN

LEADING PLAYER

ON THE RIGHT TRACK
ON THE RIGHT TRACK
ON THE RIGHT TRACK
ON THE RIGHT TRACK

LEADING PLAYER

WHY BE FLURRIED

PIPPIN

FLUSTERED

LEADING PLAYER

KEEP THOSE

PIPPIN

HOPES ALOFT

LEADING PLAYER

KEEP COOL AS CUSTARD

PIPPIN

TRYING HARD

LEADING PLAYER

STEPPING SOFT

BOTH

THERE’S NO TRICK TO STAYING SENSIBLE
DESPITE EACH CUL-DE-SAC
’CAUSE EACH STEP’S INDESPENSIBLE
WHEN YOU’RE ON THE RIGHT TRACK

PIPPIN

LEADING PLAYER

ON THE RIGHT TRACK
ON THE RIGHT TRACK
ON THE RIGHT TRACK
ON THE RIGHT TRACK

(The song develops into a dance between the LEADING PLAYER and PIPPIN)
**LEADING PLAYER**

*(Spoken)*
Pippin jumped back into life with his usual zest. He tried art, the creative life.

*(PIPPIN sits and pantomimes drumming with two drumsticks, echoing the drum beat of the underscoring)*

Ooh! And you know something, he wasn't too bad!

*(PIPPIN pantomimes a drum solo)*

But what he discovered was…

**PIPPIN**

When the king makes budget cuts, the arts are the first to go!

*(The LEADING PLAYER pulls the sticks from his hands and tosses them offstage, PIPPIN then pulls out a bible)*

**LEADING PLAYER**

He dedicated himself to the church, the religious life. He longed to be touched by an angel. But what he found out was…

**PIPPIN**

It wasn’t an angel who touched me!

*(PIPPIN tosses the bible away and begins throwing a tantrum across the set, kicking over scenery and stomping about)*

**LEADING PLAYER**

MANY, WHEN THINGS GET DANK, WILL FEEL THEIR GRIP GO
WE STAY TRANQUIL, SPIRITS HIGH, PULSES LOW

**PIPPIN**

BUT! WHAT I’VE LEFT BEHIND LOOKS TRIFLING
WHAT’S AHEAD LOOKS BLACK
AM I DOOMED TO SPEND MY LIFE A-LINGERING ON?

**LEADING PLAYER**

LINGERING ON

**PIPPIN**

JUST LINGERING ON

**BOTH**

MALINGERING ON-

**PIPPIN**

Gah! I'll never find it! Never, never, never, never! Shit!

**LEADING PLAYER**

Easy… baby…

YOU’RE ON THE RIGHT TRACK

*(PIPPIN gives up, collapsing and lying flat on his back, the LEADING PLAYER crosses upstage to present the next entrance)*
Act 2

Scene 3

THE HEARTH

LEADING PLAYER

Enter Catherine.

(The lights shine on the portal, but no one appears. After a moment of awkward silence, the LEADING PLAYER tries again)

Enter Catherine!

(Again nothing. After a beat we hear CATHERINE stumbling about backstage, causing wreckage and destruction, crying “Sorry!” we see her struggle to find the opening in the curtain. When she finally finds it, she steps out sheepishly)

CATHERINE

(To the LEADING PLAYER)

I couldn't get my eyelash on…

LEADING PLAYER

How many years have you been playing this role?

CATHERINE

I’m sorry, sorry.

LEADING PLAYER

It's okay.

(To the audience)

We'll just do it again.

(The LEADING PLAYER nods her head back to the portal, CATHERINE, all smiles, mimics her, thinking that’s what’s wanted of her. Another nod, another imitation, the LEADING PLAYER turns to her)

Get out of here!

CATHERINE

Oh! Sorry, sorry!

(CATHERINE disappears behind the portal curtains)

LEADING PLAYER

Enter Catherine!

#20 – There He Was

(CATHERINE enters, properly this time)

A lovely, young widow.

(She looks at CATHERINE)

A lovely widow.
CATHERINE

(After an awkward moment, CATHERINE begins to speak to the audience as SHE goes to PIPPIN who is still lying on the stage. Soon PEASANTS join her by him, one holding a sign reading “ORDINARY LIFE”)

When I first saw Pippin he was lying by the side of the road. He didn’t know where he was, and he looked so exhausted… and lost…ed. Well the man had obviously lost the will to live. So the first thing that I had to do was to get him interested in something… something that would restore his faith in life… something like… me.

(She sings, as the PEASANTS roll out the bed, pick PIPPIN up, and set him on it)

SO I SAID:

PICK HIM UP, PUT HIM TO BED
SEE THAT HE’S BATHED AND CLOTHED AND FED
YOU MAY ASK HOW COULD I FORETELL
HE’D CLEAN UP, OH, SO VERY WELL
BUT IT WAS NO SURPRISE
WHEN I RAISED MY EYES
AND THERE HE WAS

(Crossing to PIPPIN)

Well, I'm sure there are many things you'd like to know about me, aren't there?

PIPPIN

No.

CATHERINE

Good.

#21 – Kind of Woman

(Music under)

My name is Catherine. I'm a widow. I have a son. I own this estate.

(Sings)

I'M YOUR AVERAGE ORDINARY KIND OF WOMAN
COMPETENT AND NEAT
MAKING LIFE A TREAT
OTHERS AS NICE
YOU MEET OFTEN I KNOW
AT LEAST ONCE OR TWICE
EVERY DECADE OR SO

I'M YOUR EVERYDAY, CUSTOMARY KIND OF WOMAN
PRACTICAL AS SALT
MODEST TO A FAULT
CONSERVATIVE WITH A BUDGET
LIBERAL WITH A MEAL
JUST YOUR AVERAGE DEAL

MY TELLING YOU THIS
MAY SEEM SUDDEN AND STRANGE
IT MAY NOT INTEREST YOU MUCH AT ALL RIGHT NOW
(CATHERINE)

BUT THINGS CHANGE

THINGS CHANGE

STILL I'LL UNDERSTAND IF I'M NOT YOUR KIND OF WOMAN
ANYONE CAN MAKE
ONE TERRIBLE MISTAKE
BUT I'VE NO SPECIAL GLAMOUR
NO BAIT I CAN TWIRL

CATHERINE                              THREE WOMEN
FOR I'M JUST A PLAIN, EVERY DAY          AHH, AHH
COMMON PLACE, COME-WHAT MAY             AHH, AHH
AVERAGE, ORDINARY,                      AHH, AHH

CATHERINE

WONDERFUL GIRL!

THREE WOMEN

WHAT A WONDERFUL GIRL!

CATHERINE

(Sheepishly)
I love that part.

(Looking to PIPPIN, then to the audience)
God! What a challenge! I was determined to somehow pierce that dedicated apathy. Now, I've always found that no man—no matter what his condition—can resist the charm of a growing boy. So, I sent my son, Theo, to him.

#22 – Theo’s Cue

LEADING PLAYER

Enter Theo.

(THEO, a young and excitable by, enters, running on stage and landing with a jump, carrying his duck)
A lovable boy and his lovable duck.

THEO

(Trying to wake PIPPIN up)
Pippin! Pippin! Say hello to my duck.

(HE pushes the duck into PIPPIN's face)

PIPPIN

…How do you do?

THEO

Guess his name.

PIPPIN

Augustus?
THEO
Wrong. His name's Otto. You're not very smart.

PIPPIN
I’m smart enough to know that a duck belongs in a pond and not in my bed!

THEO
(Getting right in PIPPIN’s face)
Bite me.
(HE runs offstage)

CATHERINE
(Going to PIPPIN)
Pippin, you have been lying in the bed for seven days now, what is the matter with you?

PIPPIN
Look, it is nothing you could possible understand.

CATHERINE
Well, try me. Come on! Give me a chance.
(She punches him “playfully”, but it’s a pretty solid hit)

PIPPIN
Come on!
(She punches him again)
Come on!
(She moves to punch him a third time, but PIPPIN stops her)

PIPPIN
All right, all right! Fine, I’ll give you a chance.
(CATHERINE climbs into bed next to him)

CATHERINE
(whispering)
Scoot over.
(HE does, SHE then whispers)
Okay, let’s talk.

PIPPIN
I have been searching and searching for something important and fulfilling to do with my life, and I have tried everything I can think of and I haven’t even come close! So I am in utter, abject, complete despair.

CATHERINE
And that's it?

PIPPIN
Yeah. That's it.

CATHERINE
Pippin, let me tell you something about despair.

(A PLAYER appears behind the bed carrying an accordion, and he plays a tune that sounds as if it’s right out of a soap opera.)
PIPPIN is incredibly confused by the PLAYER’s sudden appearance.

CATHERINE sits on the end of the bed and begins speaking with incredible melodrama, optionally with an affected French accent)

(CATHERINE)

I loved my husband very much. The years we spent together were the happiest years of my life. And then one day he was struck by fever! And when his hand went cold in mine…!

(SHE breaks for a moment, giggling at her own melodramatic lines, then resumes, speaking normally)

I felt my life, too, was over. It’s true; I was overcome by the deepest despair. I took to my bed for five days. On the sixth day I got up. There were things to be done, an estate to be run, a boy to raise…

(PIPPIN reaches out and touches CATHERINE’s hand. SHE looks at the hand for a long moment, caught off guard. Then tenderly, to PIPPIN)

Pippin, this is such a large estate. I'm all alone here and I can't do all this work by myself. Couldn't you please help me?

LEADING PLAYER

(Interjecting)

No! No! No! You’re supposed to read the line “naggingly”!

CATHERINE

I know, but he put his hand on my face, they don’t usually do that.

LEADING PLAYER

I don’t care where he puts his hand, read it naggingly.

CATHERINE

Okay…

LEADING PLAYER

Listen, you’re almost too old for this role, so you better watch it. I’ve got my eye on you.

(SHE steps back, watching CATHERINE intently. CATHERINE, now incredibly aware of the LEADING PLAYER’s presence, steps off the bed awkwardly, and prepares herself)

CATHERINE

(To PIPPIN, naggingly, very shrewish)

Pippin, this is such a large estate! I'm all alone here and I can't do all this work by myself. Couldn't you please just help me!?

PIPPIN

All right! All right! Anything to shut you up!

#23 – Extraordinary

(PIPPIN gets out of the bed as the scene changes to the estate. PLAYERS enter dressed as PEASANTS and FARM ANIMALS)

CATHERINE

(To audience)

Well, Pippin was finally out of bed and working, and slowly he became part of everything… part of our everyday lives!
(The stage is now crawling with PEASANTS and FARM ANIMALS, all going about their daily lives. Downstage center are three PIGS at a trough. PIPPIN crosses behind them and there the LEADING PLAYER hands him a bucket, gesturing towards the PIGS)

PIPPIN

How often do we do this?

LEADING PLAYER

Every day!

PIPPIN

Every day!? 

ALL

Uh huh.

PIPPIN

(Dripping with sarcasm)

Ah, well every day. That's exciting!

(He crosses to two MEN, who are tilling a field, he begins to help, but it soon devolves to him hitting the field with the hoe angrily)

CATHERINE

At first, Pippin didn't show much enthusiasm for the work. But, as time went on…

(The music dies out and everyone stares at him, he tosses the hoe to the ground)

…he showed no enthusiasm at all.

PIPPIN

(Crossing away from the two MEN)

Keep up the good work, men.

(Seeing CATHERINE watching him)

What are you looking at?

CATHERINE

Nothing… nothing.

(PIPPIN starts to go. SHE crosses to the CHICKENS, then, naggingly)

Oh, Pippin, there is something. The roof on the chicken house has sprung a leak, if you could get to it tomorrow?

PIPPIN

Okay, wait a minute-

CATHERINE

(Interrupting him, still naggingly)

And the field needs plowing, and the chimney needs bricks, and the pigsty is… well…

(Gesturing to the PIGS dramatically, they look at PIPPIN innocently, CATHERINE finishes, non-naggingly)

It’s uh… it’s a sty…
(Catherine)

(Exiting)
Thank you… thank you… thanks… thanks… thanks, thanks a lot… thank you…

Pippin

(To the peasants and farm animals)
I know that look. That’s the look of a widow, with a son, and a large estate, and no one to sit at the head of the table! But that’s not me!

Chicken

(Incredulously)
Bwok?

Pippin

(Crossing to the chickens, irritable)
Hey!

Chicken

(Shying away)
Bwok, bwok!

Pippin

(To all)
You hear me!? I said it’s not me!

(Sings)

Patching the roof and pitching the hay
Is not my idea of a perfect day
When you're extraordinary
You gotta do extraordinary things

I'm not the type who loses sleep
Over the size of the compost heap
When you're extraordinary
You think about extraordinary things

Oh, I once knew a man who lived day the same
Safe and sane and swell
And when they told me he died, I didn't cry
All I could say was
"How could they tell!?"

Oh, looking at life from deep in a rut
May give you a view of the sunshine but
It's so secondary
To someone who is very extraordinary like me

If the floorboards are squeaking
And the doorboards are leaking
And the chimney is in need of repair
If the garden has brambles
AND THE YARD IS IN SHAMBLES
WELL I’M TERRIBLY SORRY
BUT I DON’T CARE!

I’VE GOT TO BE SOMEONE WHO LIVES
ALL OF HIS LIFE IN SUPERLATIVES
I’M EXTRAORDINARY
I GOTTA DO EXTRAORDINARY THINGS

THE FACT THAT I’M SPECIAL IS EASY TO SEE
SO WHY DOESN’T ANYBODY KNOW IT BUT ME?
I’M EXTRAORDINARY
I NEED TO DO EXTRAORDINARY THINGS

OH GIVE ME MY CHANCE, AND GIVE ME MY WINGS
AND DON’T MAKE ME THINK ABOUT EVERYDAY THINGS
THEY'RE UNNECESSARY
TO SOMEONE WHO IS VERY
EXTRAORDINARY
LIKE ME!

(Spoken)
That's it! I'm leaving. I am out of here!

(PIPPIN begins to exit down the aisle. CATHERINE enters with THEO, who is carrying a crate holding Otto the duck)

CATHERINE
(To audience)
And then Theo's duck got sick.

THEO
Pippin! Pippin, Otto is sick.

PIPPIN
That's too bad, Theo. I'm sorry.

CATHERINE
(Coaxing)
Pippin, it's the first time he's come to you for help.

THEO
Could you look at him? Please?

PIPPIN
Theo, I don't know anything about ducks.

CATHERINE
Please, Pippin, try.

PIPPIN
All right, fine, I’ll take a look at him.

(HE looks into the crate, and then to CATHERINE)
CATHERINE

Now say something hopeful.

PIPPIN

(After a moment)

Theo, this is a very sick duck. Yeah… I’m afraid there's nothing I can do for him.

(THEO starts to go away with the duck. HE is very sad. PIPPIN looks after him)

Oh wait, Theo, wait. Come here. Uh, kneel down here next to me. Right over here.

(PIPPIN and THEO kneel next to one another, PIPPIN reaches into the crate and gently withdraws Otto the duck. The duck is in a very bad way. He give the duck to THEO, and after a look to CATHERINE, they pray)

#23 – Prayer For a Duck

CATHERINE

It was like a painting. Man and boy… and duck… at prayer.

PIPPIN

HIS BREATH HAS EBBED, HIS PULSE IS LOW
HIS FEET ARE WEBBED, BUT EVEN SO
YOU MUST KNOW
THAT ALTHOUGH OUR TEARS ARE POISED TO BURST
WE'VE KEPT OUR FAITH WARM THROUGH THE WORST
WE HAVEN'T CURSED OUR LUCK OR… RUN AMUCK
TO PRAYER WE'VE… STUCK
PLEASE REWARD OUR…

(Can’t think of another rhyme)

THEO

Pluck?

PIPPIN

PLUCK…

BOTH

AND SAVE THIS DUCK

PLAYERS

OOH…

CATHERINE

(To audience)

They prayed all day. And then, just after sunset, the duck died.

(PIPPIN looks to CATHERINE incredulously, then back to THEO. THEO obviously heartbroken, hands the duck to PIPPIN and goes, running to CATHERINE and hugging her)

PIPPIN

(Crossing towards THEM)

Theo I’m so sorry, Theo, wait! Wait, Theo. Look, why don’t we just go down to the pond, and we can get you another duck.
(THEO moodily pulls away from CATHERINE and PIPPIN and sulks, away from them. PIPPIN turns to CATHERINE)

(PIPPIN)

Why did the goddamn duck have to die?

(THEO throws himself on the ground, echoing PIPPIN at the end of “On the Right Track”)

#24 – Cheer Up Sequence

CATHERINE

(To audience)

Then, an interesting thing happened. Theo plunged himself into monumental despair, while Pippin, that Prince of Despair, dedicated himself to raising the boy's spirits.

(Two PLAYERS carry THEO to the bed, PIPPIN takes a hoe and follows, a little too cheerfully)

PIPPIN

Theo! Hey, Theo, look, we're going out to thresh some grain right now and we could use another good man.

(THEO covers his face with a pillow as if to smother himself)

Another time, maybe.

(HE goes)

CATHERINE

But Pippin showed remarkable persistence. When one thing failed he tried another.

PIPPIN

(Rushing onstage)

Theo! Hey Theo, look what I’ve made for you.

(THEO sits up, PIPPIN shows him a recorder that he made)

Listen! Listen to this!

(He sits next to THEO at the foot of the bed, plays a little of “Corner of the Sky”, then looks to THEO)

If you want, I can teach you how to-

(THEO grabs the recorder and snaps it in two, then flops back down on the bed)

CATHERINE

(To audience)

Well, most men would have given up. But Pippin, with amazing perseverance tried yet another way.

(PIPPIN goes off, then comes back on with a drum, which he sets center stage)

PIPPIN

Hey, Theo! Theo! You are not gonna believe what I got for you.

(HE goes to THEO)

Turn around, when I count to three you can look, OK? One! Two! Three! Look!

(PIPPIN calls offstage, and a small, adorable dog runs to the drum, leaps up onto it, and begins to lick PIPPIN’s face, he gives it a treat and then picks it up presenting it to THEO)
THEO

That's not a duck, dumbass!

(HE storms offstage, PIPPIN begins to leave, but then he turns back to CATHERINE, who is giggling at the whole situation)

PIPPIN

Did I say it was a duck?

(To the dog)

Aw, you were a flop.

#25 – Bed Music

(HE crosses back and sets the dog down and runs offstage, CATHERINE crosses to him, SHE stops him and pulls him close to her. SHE takes his face in her hands and kisses him tenderly.

A soaring melody begins, then changes to a triumphant march as PIPPIN sweeps CATHERINE off her feet and they leap into the bed, which is being moved by female PLAYERS, two of whom cover the pair with the sheets as the bed spins.

Then TWO ACROBATS, a MAN and a WOMAN appear at opposite sides of the stage. THEY are scantily dressed and THEY execute seductive, erotic acrobatics with each other.

Finally, as the music reaches a climax, the MAN tosses the woman up for a grand catch, but HE misjudges the angle of the fall and bungles the catch. THEY BOTH fall to the ground in an ungainly sprawl, then crawl quickly behind the bed. Lights come up on the bed. PIPPIN and CATHERINE are sitting up. THEY both come out from under the sheets, embarrassed)

PIPPIN

Sorry.

CATHERINE

Sorry.

PIPPIN

No, that was my fault.

CATHERINE

No, no, no, no, no. It was my fault. It's been a long time for me.

PIPPIN

I think… It'll be better…

CATHERINE

(After a long pause)

Next time?

PIPPIN

Next time.
(After a beat, they disappear under the sheets once more.

The TWO DANCERS return and execute a similar routine. Again the music reaches a climax and the THEY prepare for the toss once more. This time the woman contorts herself into a ring and the MAN tosses her into the air, she lands around his body, hanging about his waist.

PIPPIN comes out from under the sheets triumphantly, fist in the air, a jubilant expression on his face. The LEADING PLAYER then enters, carrying a guitar, as CATHERINE emerges from the sheets and embraces PIPPIN)

#26 – Love Song

**LEADING PLAYER**

I think we're gonna skip part of this. Nothing much really happens. A little bit of this, a little bit of that:

(Looking to the bed, where CATHERINE and PIPPIN are engaged in a passionate kiss)

A whole lot of that.

(PIPPIN and CATHERINE come around the bed now, and start to move downstage, the LEADING PLAYER gives PIPPIN guitar when he reaches her, and he then continues downstage with CATHERINE)

But, the season changed as it always does, and the days were filled with those everyday things: seeds to be sown, fences to be mended, and finally a love song to be sung.

(CATHERINE and PIPPIN are seated on the floor center stage. The LEADING PLAYER sits on the bed as it is pulled offstage through the portal, PIPPIN plays the first chords of “Love Song”)

**PIPPIN**

(Sings)

SITTING ON THE FLOOR AND TALKING 'TIL DAWN

CATHERINE

CANDLES AND CONFIDENCES

PIPPIN

TRADING OLD BELIEFS AND HUMMING OLD SONGS

CATHERINE

AND LOWERING OLD DEFENSES

PIPPIN

SINGING A

BOTH

LOVE SONG - LA LA LA LA LA LA LA LA LA LA LA LA

LOVE SONG - LA LA LA LA

PIPPIN

PRIVATE LITTLE JOKES AND SILLY PET NAMES

CATHERINE

LAVENDER SOAP AND LOTIONS

PIPPIN

ALL OF THE CLICHÉS AND ALL OF THE GAMES
CATHERINE
AND ALL OF THE STRANGE EMOTIONS

PIPPIN
SINGING A

BOTH
LOVE SONG - LA LA LA LA LA LA LA LA
LOVE SONG - LA LA LA LA LA

PIPPIN
THEY SAY THE WHOLE IS GREATER

BOTH
THAN THE SUM OF THE PARTS IT'S MADE OF

PIPPIN
WELL, IF IT'S TRUE OF ANYTHING

BOTH
IT'S TRUE OF LOVE

PIPPIN
CAUSE HOW CAN YOU DEFINE A LOOK OR A TOUCH?

CATHERINE
HOW CAN YOU WEIGH A FEELING?

PIPPIN
TAKEN BY THEMSELVES NOW THEY DON'T MEAN MUCH

BOTH
TOGETHER THEY SEND YOU REELING

(THEY stand, and embrace, almost kissing, singing into each other’s mouths)

PIPPIN
INTO A

BOTH
LOVE SONG - LA LA LA LA LA LA LA LA
LOVE SONG - LA LA LA LA LA

(THEY kiss, coming out only so slightly to sing the last words of the song)

LA LA LA LA LA LA LA LA
LA LA LA LA LA LA LA

(THEY sit back on the floor and PIPPIN plays the last chords of the song, the scene changes as the
PLAYERS set a table and chairs and THEO brings in the Quince Pudding Flambé)

CATHERINE

(Spoken)
Close your eyes.

PIPPIN
Why?

CATHERINE
Because we've got a surprise for you.
THEO

(Excitedly)
We've got a surprise!

CATHERINE AND THEO

We've got a surprise!

(A PLAYER who has been crouching behind the table lights the sparkler on the Flambé and runs
offstage, taking the guitar which PIPPIN has set aside, CATHERINE crosses to the table, followed by
THEO)

PIPPIN

I usually don't like surprises.

CATHERINE

Well, you'll like this one.

(PIPPIN stands, eyes closed)

CATHERINE

You can look now!

(PIPPIN opens his eyes and turns, CATHERINE announces the dish very
theatrically)

Quince Pudding Flambé! Oh, I haven't made it for years, but I thought, you know, for this special
occasion…

PIPPIN

Oh, uh… what special occasion?

CATHERINE

Well… one year ago today… you arrived here! So Theo and I thought that we would celebrate with a
little party. So I made this… and Theo made you a new flute…

(THEO crosses to PIPPIN and hands the flute to him)

PIPPIN

Oh, Theo, thank you. It’s beautiful… I don't know what to say.

CATHERINE

Well, let me say something then.

(Pause)

In the year months that you've been with us, a lot of water has flowed under the dam-

LEADING PLAYER

(Appearing suddenly)

Over the dam. Water flows over the dam.

CATHERINE

(Bashful and embarrassed)

I know, I’m sorry! I seem to be a little bit confused…

LEADING PLAYER

Oh, I can see that. Try sticking to the part, huh?

(There is a tense moment between CATHERINE and the LEADING PLAYER, then)
CATHERINE

I will.

(She turns to PIPPIN)

In the year that you’ve been with us, a lot of water has flowed over the dam. You've come to mean a great deal to me… to us…

(SHE looks menacingly at the LEADING PLAYER, then coldly)

…to our very ordinary lives.

(Back to PIPPIN, the LEADING PLAYER skulks offstage)

So, I just want to say for me… and for Theo… we're glad you're here. And now we have so many good years ahead of us.

(SHE and THEO move PIPPIN to the head of the table. PIPPIN sits very reluctantly)

Sit here. Sit right here… right at the head of the table.

(THEO and CATHERINE sit, there is an uncomfortable pause)

Well, isn't anybody going to eat my pudding?

THEO  PIPPIN

(Grabbing the pudding)  (Rising suddenly)

I am.  I can’t stay here.

CATHERINE

Pippin-

PIPPIN

I’m sorry, I have to go.

CATHERINE

Why?

PIPPIN

Because this isn't enough! Life has got to be more than ducks that die, and leaking roofs, and flaming quince pudding!

CATHERINE

Are you sure?

PIPPIN

I am not going to be stuck doing the same damn thing every day.

CATHERINE

And night?

PIPPIN

Don't you see, there has to be something more than this! There has to be.

#27 – Corner of the Sky (Last Reprise)

CATHERINE

Maybe there isn't any more.
PIPPIN

I know there is…

PIPPIN

(Sings)
RIVERS BELONG WHERE THEY CAN RAMBLE
EAGLES BELONG WHERE THEY CAN FLY
I’VE GOT TO BE WHERE MY SPIRIT CAN RUN FREE
GOTTA FIND MY CORNER…

(PIPPIN goes, exiting through the aisle)

CATHERINE

(To audience, as if a litany, learned by rote)

I loved my husband very much. The years we spent together were the happiest of my life. And then one day he was struck by fever. When his hand went cold in mine, I felt my life, too, was over. I was overcome by the deepest despair. I took to my bed for five days. On the sixth day I got up. There were things to be done. An estate to run. A boy to raise.

(As soon as PIPPIN is gone, the lights begin to go out on CATHERINE)

CATHERINE

(As soon as the lights dim, cutting off monologue)

Shit! Could you hold the light for a minute!?

(Meekly)

Come on… could you hold the light for a minute, please?

#28 – I Guess I’ll Miss the Man

(The light comes back on)

Thanks…

(SHE sings)

I GUESS I’LL MISS THE MAN
EXPLAIN IT IF YOU CAN
HIS FACE WAS FAR FROM FINE…

(The LEADING PLAYER appears in the darkness)

LEADING PLAYER

What are you doing?

CATHERINE

BUT STILL I’LL MISS HIS FACE
AND WONDER IF HE’S MISSING MINE…

LEADING PLAYER

You don’t have a song here.

CATHERINE

I do now.

(SHE continues to sing as the orchestra sneaks in)

SOME DAYS HE WOULDN’T SAY
A PLEASANT WORD ALL DAY
SOME DAYS HE’D SCOWL AND CURSE
BUT THERE WERE OTHER DAYS
WHEN HE WAS REALLY… EVEN WORSE…
LEADING PLAYER

I really don’t think you should sing anymore.

(But when CATHERINE persist, she makes an exasperated gesture and exits, defeated)

CATHERINE

SOME MEN ARE HEROES
SOME MEN OUTSHINE THE SUN
SOME MEN ARE SIMPLE, GOOD MEN
THIS MAN WASN'T ONE
AND I WON'T MISS HIS MOODS
HIS GLOOMY SOLITUDES
HIS BLUNT ABRASIVE STYLE
BUT PLEASE DON'T GET ME WRONG
HE WAS THE BEST TO COME ALONG
IN A LONG, LONG WHILE…

(THEO crosses to her, she takes his hand and comforts him, THEY go)

Act 2

Scene 4

THE FINALE

#29 – Magic Underscore – Finale

(Lights come up slowly and dim as PIPPIN enters through the portal, alone)

PIPPIN

Alright, what’s next? What do I try now?

(Looking around)

Hello? Where are you!? Come on! You promised me there would be something! Something completely fulfilling! Well… isn’t there? I still have to believe. I mean, there has to be something.

(The portal curtains open revealing the PLAYERS, reprising their crooning wail from the top of the show, but there is something far more haunting about it this time around)

LEADING PLAYER

There is something. And we’ve got it! The only completely perfect act in our repertoire: The Finale!

ALL

(Screaming, cheering, clapping)

The finale!

#30 – Cake Walk

(All the PLAYERS begin their finale routine, a theatrical but purposefully underwhelming dance sequence featuring the “Manson Trio” from earlier, as the other members of the company occupy themselves with simple acrobatics)

ALL
(When finished)
Ta-da!

PIPPIN

… That’s it?

(After applause)
That’s the finale?

(Various ad lib “No” “Oh, no” “Of course not” from the PLAYERS)

LEADING PLAYER

Oh, no, Pippin! That’s just the big build-up.

(A beat, then with a mischievous smile)
You’re the finale.

PIPPIN

(Confused)
Me?

(The PLAYER enters once more with the torch, but this time, alone)

PLAYER

Now?

LEADING PLAYER

Now.

(The PLAYER crosses center, another PLAYER follows with unlighted torches, the stand on either side of the LEADING PLAYER and PIPPIN. The PLAYER with the lighted torches lights the OTHER’s and they begin to juggle the torches between the two of them)

Then, to PIPPIN)
You will leap from the highest height… into the hottest fire.

CHARLES

Become part of the fire, Pippin…

FASTRADA

Be engulfed by the fire…

LEWIS

Become fire itself…

(The PLAYERS finish juggling the torches, two more PLAYERSs approach, one on each side of PIPPIN and the LEADING PLAYER, they each take a torch and the FOUR PLAYERSs pose, framing PIPPIN with the torches)

CHARLES

And in that flame you will become the glorious synthesis of life and death…

BERTHE

…and life again…

PIPPIN

Whoa- wait a minute…
(Music out)

(PIPPIN)
You mean you want me to… jump and burn in fire?

#31 – Finale

LEADING PLAYER
Pippin, you're an extraordinary human being, with extraordinary aspirations and dreams.

(Music begins)
You deserve and extraordinary climax:

PLAYERS
Like the sun blazing in the sky!

LEADING PLAYER
The sun at its zenith!

(PIPPIN looks longingly into the distance, SHE sing)
THINK ABOUT THE SUN, PIPPIN
THINK ABOUT HER GOLDEN GLANCE
HOW SHE LIGHTS THE WORLD UP
WELL, NOW IT'S YOUR CHANCE
WITH THE GUARDIAN OF SPLENDOR
INVITING YOU TO DANCE
PIPPIN
THINK ABOUT THE SUN...

(ALL ad lib, whispering, encouraging PIPPIN. The PLAYERS converge slowly on PIPPIN)

LEADING PLAYER
It is time, Pippin, for you to do something completely extraordinary.

LEWIS
Think how you’ll shine…

FASTRADA
Like the glow of morning…

CHARLES
You will burn in our memories forever…

ALL
Forever!

LEADING PLAYER
(Sings)
THINK ABOUT YOUR LIFE, PIPPIN

LEWIS
DAYS ARE TAME AND NIGHTS ARE SAME

LEADING PLAYER
NOW THINK ABOUT THE BEAUTY
LEADING PLAYER AND LEWIS

IN ONE PERFECT FLAME
AND THE ANGELS OF THE MORNING
ARE CALLING OUR YOUR NAME

ALL

PIPPIN
THINK ABOUT THE SUN!

CHARLES

(Spoken, embracing PIPPIN)

More light, perhaps?

LEADING PLAYER

You want more light, you got 'em! Let's give this angel some light!

(The lights become bright and colorful, as the music takes on a more insistent tone. The PLAYERS take hold of PIPPIN and shepherd him about the stage, encouraging him, but he is incredibly reluctant)

ALL

(Singing again)

THINK ABOUT THE SUN, PIPPIN
THING ABOUT HER GOLDEN GLANCE
HOW SHE LIGHT THE WORLD UP
WELL, NOW IT'S YOUR CHANCE
WITH THE GUARDIANS OF SPLENDOR
INVITING YOU TO DANCE
PIPPIN
THINK ABOUT THE SUN

(A fire-pit is rolled center stage, the PLAYERS take PIPPIN and lead him to it, one removes his shirt and another puts him in a jacket with the show's logo on the back. PIPPIN is slowly beginning to embrace the idea)

THINK ABOUT YOUR LIFE, PIPPIN
THINK ABOUT THE DREAMS YOU PLANNED
THINK ABOUT THE MOMENT
THAT'S SO CLOSE AT HAND
WHEN THE POWER AND THE GLORY
ARE THERE AT YOUR COMMAND

THE POWER AND THE GLORY
ARE THERE AT YOUR COMMAND

THE POWER AND THE GLORY
ARE THERE AT YOUR COMMAND

PIPPIN, THINK ABOUT YOUR LIFE

(PIPPIN is lead to the trapeze as a PLAYER removes the cover from the fire-pit. The LEADING PLAYER is given a torch and uses it to ignite the flames. Two PLAYERS raise pippin to a great height on the trapeze.)
LEADING PLAYER

(Spoken)
Ladies and gentlemen! Presenting the Great Pippin in our grand finale! A climax you will remember for the rest of your lives!

ALL
RIVERS BELONG WHERE THEY CAN RAMBLE
PIPPI
slowly leans out over the fire-pit, as if in a trance)
(ALL)
EAGLES BELONG WHERE THEY CAN
(Spoken)
Fly!
PIPPI

(PIPPI tenses and then makes to leap, but he cannot bring himself to let go of the trapeze. The PLAYERS shout ad-libbed encouragement, goading him to the flame)

PIPPIN
No, stop!
(Meekly)
Please don't do that to me…
I'M NOT A RIVER OR A GIANT BIRD
THAT SOARS TO THE SEA
(CATHERINE and THEO enter)
AND IF I'M NEVER TIED TO ANYTHING
I'LL NEVER BE FREE
LEADING PLAYER
(To CATHERINE)
What the hell are you doing out here?
(To PIPPIN, a hint of desperation in her voice)
Stop this nonsense and get on with the finale, Pippin.
ALL
(Ad lib)
The finale, Pippin! The finale! Come on, Pippin!
(PIPPI ignores them, descending from the trapeze)
A PLAYER
Coward!
A PLAYER
Compromiser!
ALL
Compromiser!
PIPPIN
(Sings)
I WANTED MAGIC SHOWS AND MIRACLES
(PIPPIN)

MIRAGES TO TOUCH
I WANTED SUCH A LITTLE THING FROM LIFE
I WANTED SO MUCH

(Crossing to CATHARINE)

I NEVER CAME CLOSE, MY LOVE
WE NEARLY CAME NEAR
IT NEVER WAS THERE,
I THINK IT WAS HERE...

LEADING PLAYER

All right… you'll see what it's like without us! Take down the tent. I mean it! Take down the tent, now!

(The PLAYERS are reluctant, they do not want to go)

Let’s go! Strike the rig! Take out the rain curtains! Pull down the canvas! I want of it out of here!

(The set begins to move out as PLAYERS pull down the canvas sides of the tent and the roof of the tent slowly flies out)

Let’s go! Colored lights, out! Pinks and reds, out!

(The lighting becomes harsh)

Well, that's not too flattering, now is it, Pippin?

(PIPPIN does not answer)

Hey, costumes, get their costumes!

(The PLAYERS strip CATHARINE, PIPPIN, and THEO, leaving them in their underclothes)

And the make-up! Get it off… get it off! And the wig.

(PLAYERS remove make up and wigs from PIPPIN, CATHARINE and THEO)

Well, Pippin. How do things look to you now?

PIPPIN

YOU SHOWED ME CRIMSON, GOLD AND LAVENDER
A SHINING PARADE...

LEADING PLAYER

A mole, Pippin. Look at the mole on her face. You're going to spend the rest of your life with a woman with a mole?

PIPPIN

BUT THERE'S NO COLOR I CAN HAVE ON EARTH
THAT WON'T FINALLY FADE...

LEADING PLAYER

Oh! And the kid! Do you know how much he is going to cost you!?

PIPPIN

WHEN I WANTED WORLDS TO PAINT...

LEADING PLAYER

This is the way you want to live? This is what you want?

PIPPIN

AND COSTUMES TO WEAR…
LEADING PLAYER

No costumes! No make-up!

PIPPIN

I THINK IT WAS HERE…

LEADING PLAYER

No colored lights!

PIPPIN

CAUSE IT NEVER WAS THERE…

LEADING PLAYER

And no magic!

(To audience, trying to save face)

Ladies and Gentlemen, we apologize for our inability to bring you the finale that we promised. It seems our extraordinary young man has elected to compromise his aspirations. But… I know there are many of you out there, extraordinary people, exceptional people, who would gladly trade your ordinary lives for the opportunity to do one perfect act—our grand finale. And we will always be there for you, anytime you want us. Why we are right inside your heads, and we promise you sets, costumes, lights, and magic!

ALL

Magic!

(THEY ALL look out to the audience, singling out people and asking them to come with them)

LEADING PLAYER

(To HERSELF)

It’s over…

(To the PLAYERS)

Show’s over, everybody out. Let’s go… everybody out.

(The PLAYERS go slowly, many lingering, hoping for something to change)

The show’s over! Everybody out!

(To one PLAYER taking their time)

Get out of here!

(Realizing there are still some lights)

Take out the rest of the lights. Orchestra, pack up your instruments, let's go.

(LEADING PLAYER begins to exit, but the pianist still plays. Angrily she turns and approaches the pit)

Take your damn hands off that keyboard!

(Piano stops. It is silent. Then, to PIPPIN)

You try singing without music, sweetheart.

(The LEADING PLAYER snaps her fingers and the lights dim, she goes, PIPPIN steps forward and sings without music)

PIPPIN

I WANTED MAGIC SHOWS AND MIRACLES
MIRAGES TO TOUCH
I WANTED SUCH A LITTLE THING FROM LIFE
(PIPPIN)

I WANTED SO MUCH

(CATHERINE approaches and takes his hand)

I NEVER CAME CLOSE, MY LOVE
WE NEARLY CAME NEAR
IT NEVER WAS THERE,

(PIPPIN and CATHERINE kiss, and hand in hand they begin to leave the stage. THEO trails after them, but remains behind. He runs to and fro, playing with what little remains of the set. Finally he comes center and sings)

#32a – Theo’s Corner

THEO

RIVERS BELONG WHERE THEY CAN RAMBLE
EAGLES BELONG WHERE THEY CAN FLY…
I’VE GOT TO BE WHERE MY SPIRIT CAN RUN FREE
GOTTA FIND MY CORNER OF THE SKY

(Suddenly, the PLAYERS appear at the fringes of the stage, moving towards THEO as the music creeps back in. The LEADING PLAYER comes up behind THEO and places a hat on his head. As the trapeze descends, the PLAYERS sing the seductive opening to “Magic to Do”)

ALL

WOO…
WOO…
WOO…
WOO…

(THEO mounts the trapeze and the PLAYERS present him as the orchestra swells.

Blackout)

#33 – Bows

#34 – Exit Music