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

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CHARACTERS

LEADING PLAYER

PIPPIN

CHARLES, his father

LEWIS, his half-brother

FASTRADA, Lewis' mother

BERTHE, Pippin's grandmother

CATHERINE, a widow

THEO, her son

And a BAND OF PLAYERS who play all other roles

TIME: 780 A.D. and thereabouts

PLACE: The Holy Roman Empire and thereabouts.
Musical Numbers

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Act 1

Scene 1

THE OPENING

#1 – Magic To Do

At rise, the stage is filled with smoke and in total darkness except for moving hands. The hands are illuminated by a light curtain consisting of ungelled flashlights focused directly upwards mounted on the stage floor which keeps the stage in virtual darkness, so that the writhing hands exist in a strange macabre limbo.

An orchestral vamp is accompanied by a low, crooning vocal wail.

Then, from the center of the rotating hands, the face of the LEADING PLAYER appears and is hit by a spotlight. HE crosses the light curtain and moves downstage to the audience and sings.

As the song progresses, we can see a bare stage populated by a GROUP of ACTORS. Their costumes are of an undetermined period. But THEY are definitely PLAYERS ... a troupe... a theatrical caravan of some kind.

One by one, THEY come through the light curtain, and are hit by spotlights; until finally, THEY all come forward and join in the song.

ALL

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

LEADING PLAYER

JOIN US, LEAVE YOUR FIELD TO FLOWER
JOIN US, LEAVE YOUR CHEESE TO SOUR
JOIN US, COME AND WASTE AN HOUR OR TWO
DOO-DLE-EE-DOO
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
(LEADING PLAYER)
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
ROMANCE, SEX PRESENTED PASTORALLY

LEADING PLAYER
DEE-DLE-EE-DEE

LEWIS
ILLUSION, FANTASY TO STUDY

CHARLES
BATTLES, BARBAROUS AND BLOODY

LEADING PLAYER
JOIN US, SIT WHERE EV'RYBODY CAN SEE
(The remaining PLAYERS step through the light curtain and 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....
(The song develops into a dance of sorts. It involves all kinds of magic tricks, etc., all the things that PLAYERS have ever done to attract and hold an audience)

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

WOMEN 1, MEN 1
WE'VE GOT
MAGIC TO DO
JUST FOR YOU

MEN 2
OUR WAY
WE'VE GOT
MAGIC TO DO

WOMEN 2
MAGIC TO DO
MAGIC TO DO
MAGIC TO PLAY
(WOMEN 1, MEN 1)
WE’VE GOT MAGIC TO DO
JUST FOR YOU
WE’VE GOT MAGIC TO DO
JUST FOR YOU

(MEN 2)
JUST FOR YOU
WE’VE GOT MAGIC TO DO
JUST FOR YOU
WE’VE GOT MAGIC TO DO

(WOMEN 2)
WE’VE GOT FOIBLES
AND FABLES
TO PORTRAY

ALL

AS WE GO ALONG OUR WAY...
HEY...

(After the song, the music continues under)

#1a – Magic Underscore #1

LEADING PLAYER
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 gentleman, a climax justly famous throughout the civilized world!

(A PLAYER jumps onstage from a hidden platform on the side of the stage. HE has a lighted torch in his hand)

Not now...later...

#1b – Magic Underscore #2

(The PLAYER with the torch goes. The LEADING PLAYER continues)
(LEADING PLAYER)

Our tale today concerns the firstborn son of Charlemagne...and is entitled...

(The PLAYERS pull out a large cloth, which has been concealed in one of their costumes. It reads: PIPPIN: HIS LIFE AND TIMES)

PLAYERS

Pippin!

OTHER PLAYERS

...His Life and Times!

LEADING PLAYER

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

A hunchback...

LEADING PLAYER

Or that he was...

A PLAYER

Enormously tall...

LEADING PLAYER

Or that he was...

A PLAYER

Left-handed, except for bowling...

LEADING PLAYER

But I beg you, cast all previous misconceptions aside, and accept what we enact for you today.

(Pause)

The life of Pippin begins...

(There is a slap and a cry. A WOMAN PLAYER is raised above the sign with a bundle in her arms)

Pippin, as a child, showed tremendous thirst for knowledge...

(The WOMAN PLAYER is lowered, and the SMALLEST MALE PLAYER is held up reading a small book)

Immersed in these pursuits, the years went by quickly.

(The PLAYER is lowered and PIPPIN is raised above the sign. HE is reading a large book. HE looks out at the audience and smiles as HE is lowered behind the sign)
(LEADING PLAYER)

Charlemagne sent Pippin to the University of Padua...

CHARLEMAGNE

...and the faculty of the university granted him the special title of scholar of the house.

LEADING PLAYER

Pippin replied to this offer in his own deeply moving words...

(The LEADING PLAYER pulls the cloth away. PIPPIN is revealed. The TROUPE applauds, but it is a silent applause, and only ONE of the PLAYERS actually claps.)

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

PIPPIN

Could I have some more lights, please?

LEADING PLAYER

Well, he's not that nervous.

(The LEADING PLAYER claps his hands and a spot light hits PIPPIN)

PIPPIN

Thank you. Gentle tutors ... respected members of the faculty ... I'm 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...

(Underscoring begins)

#2 – Corner of the Sky

PIPPIN

I promise not to waste my life on commonplace, ordinary pursuits. You see I know there is something...

LEADING PLAYER

Something fulfilling? Completely fulfilling...

PIPPIN

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

EV'RYTHING HAS ITS SEASON
EV'RYTHING HAS ITS TIME
SHOW ME A REASON AND I'LL SOON SHOW YOU A RHYME
(PIPPIN)
CATS FIT ON THE WINDOW SILL
CHILDREN FIT IN THE SNOW
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 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...
(After the song, EVERYONE applauds. THEY go to PIPPIN and slap him on the back and congratulate him, ad libbing 'Well said' ... 'Bravo' ... 'Good luck', etc.)

LEADING PLAYER

(to PIPPIN)

Not bad for your first time! Not bad at all!

(Music begins, and the PLAYERS move off, taking PIPPIN with them)

JOURNEY — JOURNEY TO A SPOT EXCITING, MYSTIC AND EXOTIC
JOURNEY — THROUGH OUR ANECDOTIC REVUE

(The music continues. As it does the LEADING PLAYER performs a trick where HE makes a red scarf disappear in his hand. HE then points to down to the center of the stage; as HE does, a spot light hits the center of the stage, and the LEADING PLAYER crosses to the light and begins to pull what seems to be the same red scarf out of the floor. As it gets larger and larger one sees it is attached to the palace portal, which now rises entirely out of the floor, magically and majestically.)

The royal court of Charles the Great...

(HE bows to the audience and squeezes out his own spotlight.)

Act 1

Scene 2

HOME

(PIPPIN addresses the audience)

PIPPIN

The first day I was home from Padua my father sent me a horse. The second day he sent me a falcon. The third day I went hunting. And on the fourth day, my father finally came himself.

(There is a flash of fire, and CHARLEMAGNE appears)

LEADING PLAYER

Enter... Charlemagne.

CHARLES

This part is to be portrayed by an actor of enormous power.
LEADING PLAYER

A giant on the battlefield and in the bedroom.

CHARLES

Oh, thank you so much.

(LEADING PLAYER goes.

Moving to PIPPIN)

Good morning.

PIPPIN

Good morning, sir.

(PIPPIN goes to embrace his father, but CHARLES sticks out his hand. PIPPIN stops and they shake hands.)

#4 - Welcome Home

CHARLES

Well, welcome home, son...well...

(Father and son look at each other, unsure what to say or do next. Then CHARLES sings)

HELLO, SON.

PIPPIN

HELLO.

CHARLES

YOU LOOK THINNER.

PIPPIN

I KNOW.

CHARLES

SO, SON

PIPPIN

SO...

CHARLES

Uh...

LAST NIGHT DIDN'T YOU MISS DINNER?

PIPPIN

NO.
CHARLES
Oh. Well, how did things go in Padua?

PIPPIN
Very well, sir, some of my tutors...

CHARLES

(Interrupting PIPPIN)
Good...good. I’m a great believer in education.

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

CHARLES
The most powerful man in the world? Oh, Pippin, don’t exaggerate. What about the Pope?

PIPPIN
I rank you ahead of the Pope, sir.

CHARLES
I happen to agree with you. But the world I grew up in was simpler. The sword solved every problem. Tomorrow is for you.

PIPPIN
But it’s still today.

CHARLES
But for how long? Pippin, sunrise and sunset are similar, but not identical.

(Action freezes on CHARLES and PIPPIN. The LEADING PLAYER appears)

LEADING PLAYER

Enter Lewis...

(LEWIS jumps up from the side. As the LEADING PLAYER introduces him, HE strikes a series of characteristically masculine poses to show off his muscles)
Pippin’s halfbrother... and after Pippin, heir to the throne. Addicted to the physical, Lewis loves weight lifting...Lewis loves wrestling...but most of all...Lewis loves Lewis.

(LEWIS crosses the stage swinging his sword, as if HE were attacking something.)

LEWIS
Hah! Hah! Hah! Hah!

PIPPIN
Well done, brother.
LEWIS
Well done? That was magnificent! Did you know this arm slew twenty Frisians last year? And it’s going to slay even more Visigoths.

PIPPIN
You mean, 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. I don’t mean to shock your bookish sensibilities.

PIPPIN
I’m only shocked that you’re interested in women now.

(The action freezes and once more the LEADING PLAYER appears)

#5 – Fastrada Cue

LEADING PLAYER
Enter ... Fastrada.

(FASTRADA is revealed)

Pippin’s stepmother. Devious...crafty, cunning, untrustworthy...but a warm and wonderful mother. Dedicated to gaining the throne for her darling son, Lewis.

(Action begins. FASTRADA comes downstage to LEWIS)

FASTRADA
Lewis! Lewis! Guess what Mommy has for you...surprise!

(SHE gives LEWIS a breastplate)

LEWIS
Oh! Thank you, Mother. Look at this! Isn’t it a beauty?

PIPPIN
It really is beautiful.

FASTRADA
Welcome home, Pippin.

(Blowing a kiss to CHARLES)

My darling.

LEWIS
Can you imagine how I’ll shine in the sun?

(FASTRADA lovingly helps LEWIS put on the breastplate)
FASTRADA
Darling, you look beautiful. Doesn’t he, Charles?

(LEWIS begins to strut around, showing off his new armor)

Oh, Pippin, stand up straight. Didn’t they teach you posture at Padua?

PIPPIN

I failed posture.

(HE slumps deliberately)

FASTRADA

Notice how straight Lewis stands...

PIPPIN

Oh, yes, he’s a real straightstander... no question about that.

LEWIS

Look how I shine.

(Crosses with swordplay)

Hah, Visigoths!

(Exits)

FASTRADA

We’re so proud of Lewis, aren’t we, dear? Oh, my darling, before I forget, the royal treasurer informs me I’ve overdrawn my allowance account.

CHARLES

You’re overdrawn again?

FASTRADA

Now, now, my Lord, don’t be angry with me. You know how confused I get about money. After all, I’m just an ordinary housewife and mother...

(To audience)

...just like all you housewives and mothers out there.

(SHE goes)

CHARLES

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

#5a – Welcome Home – Part 2

(Turns to PIPPIN)

Well, son, now we can have our talk. How’ve things been going with you?
PIPPIN
Well, not very well. Father, there are a lot of...

CHARLES

(Interrupting him. HE sings)

WELCOME HOME, SON, WELCOME HOME
I'M SO GLAD TO HEAR THERE'S NOTHING WRONG
WELCOME HOME, SON, GLAD YOU'RE HOME
WILL YOU BE STAYING LONG?

PIPPIN
Well, that's what I wanted to talk to you about, Father. I wanted to ask you...

CHARLES

(Going on).

WELCOME HOME, SON, GLAD YOU'RE HOME
WELL, I'VE GOT TO GO, IT'S ALMOST NOON

PIPPIN

(Trying to break through)
But Father...

CHARLES

WELCOME HOME, SON, GLAD YOU'RE HOME
WE'LL TALK AGAIN SOON...

(Speaks)
Keep busy while you're here. Why don't you take that falcon and horse I gave you and go hunting?

PIPPIN
Good idea. Thank you, sir.

CHARLES

(Starts off, then turns)
Oh, Pippin...

PIPPIN
Yes, sir?

CHARLES
ONE MORE THOUGHT I WOULD IMPART IS...
I MAY BLUSH BUT I'LL BE FRANK...
PIPPIN

DO, SIR...

CHARLES

(A pause, then nothing but a cliché)

HOME IS WHERE THE HEART IS.

PIPPIN

THANK YOU, SIR.

(CHARLES goes. Music begins)

#6 – Council Cue

The preparations for the Visigoth campaign were reaching a peak. Marksmen tested themselves against the butts.

(Arrows fly across the stage)

Swordsmen tested themselves against each other.

(LEWIS and A SWORDSman cross dueling. LEWIS cuts off the THE SWORDSman’s arm.)

LEWIS

Oops! My bad!

(Exits)

PIPPIN

The panoply of war was being assembled. The sights and sounds of glory were in the air.

SOLDIERS

(Scream)

Glory!

(Exit)

PIPPIN

And what am I doing? Nothing.

(LEADING PLAYER enters, wearing a helmet and carrying weapons)

LEADING PLAYER

Your sword, sir.

(Looks more closely)

Oh, excuse me. I thought you were a warrior.
PIPPIN

No, no, no wait. I'll keep it.

LEADING PLAYER

But you're not one of us...

PIPPIN

I'm Prince Pippin

LEADING PLAYER

Who?

PIPPIN

Prince Pippin. One day I will be King.

(Rises on tiptoes)

LEADING PLAYER

You don't say!

(PIPPIN reaches for the sword, but the LEADING PLAYER exits, taking the sword with him.)

PIPPIN

(To audience)

I think I'm going to go talk to my father.

(The set changes to Charles' court. Lights up on CHARLES as HE enters)

FEMALE COURTIER

The royal court of Charles the Great, emperor of the Holy Roman empire...

CHARLES

And a giant in the bedroom...

COURTIER

And a giant in the bedroom...

(Indicating with a "so so" gesture of her hand that CHARLES isn't much of a giant)

...is prepared to hear petitions.

(Lights up on BARON)

BARON

Oh, great leader, blessed by God, sent to us from Heaven to protect us from the Infidel...

CHARLES

(Impatient)

Oh, what is it?
BARON

I beseech you to reduce my levy of footsoldiers, cattle and wheat. Due to a famine...

CHARLES

(Interrupting)

Denied. Next.

BARON

But, sire, my cattle are dying and my fields are barren.

CHARLES

Denied. Next.

BARON

But, sire, that is unjust and tyrannical. I object!

CHARLES

Take that man away and hang him!

(The LEADING PLAYER steps from behind the staircase and places a noose around the BARON'S neck)

CHARLES

Next!

PETITIONER

(Stepping forward)

Oh, great leader, blessed by God, sent to us from Heaven...

CHARLES

Oh, no. Not all that bullshit again. Out! Out! Everybody out! Council is dismissed.

PIPPIN

Wait! Father...

CHARLES

Yes?

PIPPIN

I know what I want to do now.

CHARLES

Good. Good.

PIPPIN

I want to be a soldier.

CHARLES

What!
PIPPIN

Yes, I want to join you in your campaign against the Visigoths.

CHARLES

Denied.

PIPPIN

But that’s not fair! You’re taking Lewis.

CHARLES

Yes, well, your brother Lewis is an ideal soldier. He is strong and stupid. You, on the other hand, are educated.

PIPPIN

But, I’m your oldest son. That means I’ll be king one day. Fighting wars is an important part of being king, isn’t it?

CHARLES

Fighting wars is the most important part of being king. I mean after all, the Pope and I have dedicated ourselves to bringing Christianity to the entire world, even if we have to kill every non-believer to do it.

PIPPIN

Well, that’s what I’m talking about. You’re dedicated to something, and I just want to be dedicated to something, too... with all my heart and soul... and whatever it is, I want to do it as well as I possibly can. Otherwise, my life won’t have any meaning at all.

CHARLES

Oh, you want your life to have meaning, do you?

PIPPIN

Yes, I do.

CHARLES

Well, that’s very ambitious of you, Pippin.

(a beat)

Denied!

PIPPIN

(Looks at his father a moment, then starts off)

Goodbye, Father.

CHARLES

Where are you going?

PIPPIN

I’ll find myself another war ...
CHARLES

Pippin, stop ...

(PIPPIN does.)

You’re determined to do this, aren’t you?

PIPPIN

Absolutely.

CHARLES

(sighs)

Very well. Get yourself a decent sword and come along.

#6a – Cake Walk

(CHARLES goes.

The LEADING PLAYER enters from the wings and hands the sword to PIPPIN. PIPPIN looks at the LEADING PLAYER)

PIPPIN

I’m a soldier.

LEADING PLAYER

Don’t cut yourself.

(HE goes)

(PIPPIN turns to audience)

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...

(The drum roll which has been under all this becomes intense)

A SOLDIER

Glory!

ANOTHER SOLDIER

Glory!

(The stage begins to fill with MEN in full battle regalia. There is a short dance as the set changes from court to the tent of CHARLEMANGE.)
Act 1

Scene 3

WAR

CHARLES

Gentlemen, be seated. Map!

#7 – War Is A Science

(A map is lowered from the flies)
Well, gentlemen, it’s been a long, hard march. This is where we are...

(Indicating on the map)
Here. Tomorrow morning at sunrise we go against the Visigoths.

PIPPIN

(Jumping to his feet)
Hah, Visigoths!

CHARLES

Pippin, sit down.

(PIPPIN sits)
Now the main factor in tomorrow’s battle is the terrain. So look at this map. Study it. Remember it.

PIPPIN

Father, why can’t we just go out there and slaughter them?

CHARLES

You spoke, Pippin?

PIPPIN

Since we’re braver and stronger and have God on our side, can’t we just go out there and kill at will?

CHARLES

War is a science, Pippin.

PIPPIN

Well, that takes half the fun out of it right there.

CHARLES

There’s plenty of fun when you win.
(CHARLES)

WAR IS A SCIENCE
WITH RULES TO BE APPLIED
WHICH GOOD SOLDIERS APPRECIATE
RECALL AND RECAPITULATE
BEFORE THEY GO TO DECIMATE
THE OTHER SIDE

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, AND THIS IS HOW WE WILL
OUR MEN IN THE RAVINE (THAT'S THIS AREA IN GREEN)
WILL MOVE ACROSS THE VALLEY WHERE THEY PLAINLY CAN BE SEEN
AND THE ENEMY (IN BLUE) WILL UNDOUBTEDLY PURSUE
FOR THAT'S WHAT YOU DEPEND UPON AN ENEMY TO DO.

AND THEN, AND THEN,
AND GENTLEMEN, AND THEN...

PIPPIN

(Unable to contain his enthusiasm, marches around with his sword)

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

Pippin! Don't interrupt.

PIPPIN

I'm sorry, Father. I just got carried away.

(PIPPIN sits)

CHARLES

(Long, disapproving look at PIPPIN)

Now, where was I? Ah, yes...

WAR IS A SCIENCE
A BREEDING GROUND FOR BRAINS
FOR THOUGH I CANNOT WRITE MY NAME
THE MEN WHOSE PENS HAVE BROUGHT THEM FAME
WRITE ENDLESS PARAGRAPHS EXPLAINING
MY CAMPAIGNS.
(CHARLES)
NOW WHEN THE FOE SEE OUR SOLDIERS MARCHING.
THROUGH THE LEA
THEY WILL MOUNT A CHARGE AND MEET US AT THE POINT
I'VE LABELLED "B"
AND THEIR BOWMEN ON THE HILL (IN YELLOW ON THE MAP)
WILL LEAVE THEIR POSTS TO JOIN THE REST AND FALL
INTO OUR TRAP
THEN WE'LL CUT OFF REINFORCEMENTS AND RETREAT OF
ANY KIND
BEARING PRINCIPLES OF ENFILADE AND DEFILADE IN MIND.

AND THEN, AND THEN
AND GENTLEMEN, AND THEN...

PIPPIN

(Leaping up and marching around again)
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...

CHARLES

Pippin...!

PIPPIN

I'm sorry, Father. It won't happen again.

CHARLES

(Looks at PIPPIN and shakes his head)
In conclusion, gentlemen...

NOW LISTEN TO ME CLOSELY, I'LL ENDEAVOR TO EXPLAIN
WHAT SEPARATES A CHARLATAN FROM A CHARLEMAGNE
A RULE CONFESSIONED BY GENERALS ILLUSTRIOUS AND VARIOUS
THOUGH POMPOUS AS A POMPEY OR DARING AS A DARIUS
A SIMPLE RULE THAT EVERY GREAT MAN LEARNS BY HEART:
IT'S SMARTER TO BE LUCKY THAN IT'S LUCKY TO BE SMART.

AND IF THE FATES FEEL FRIVOLOUS
AND ALL OUR PLANS THEY SMOOTHER
WELL, SUPPOSE THIS WAR DOES SHRIVEL US
THERE'LL ALWAYS BE ANOTHER!
(CHARLES)
AND THEN...

ALL

AND THEN...

CHARLES
AND GENTLEMEN, AND THEN...

(Spoken)

Now...Pippin...now!

(The SOLDIERS rise with swords in hand, and the music changes to a soft-shoe, which the SOLDIERS proceed to do as THEY sing. PIPPIN attempts to follow the steps.)

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!
JUBILATIONS! WE CAN HEAR A GRATEFUL NATION’S CHEERS!

(THEY exit. CHARLES, PIPPPIN, and LEWIS are alone on stage.)

CHARLES

(Confronting Pippin)
Pippin, I find your attitude disturbing.

PIPPIN

I’m sorry, father. It was just all that talk about enfilade and defilade...

CHARLES

Pippin, the Visigoth king across the valley is talking about enfilade and defilade, too. That’s the way it’s done. Now, I always like to spend the night before battle praying. I would like my two sons to join me.

#8 – Before Battle Prayer

(CHARLES kneels. LEWIS and PIPPIN kneel on either side of him)

Oh God, we who fight in your name and in the name of your Son, ask for victory in combat tomorrow. Give us the power to butcher the Infidel, that the righteous may flourish upon the face of the earth.

PIPPIN

Father, is the Visigoth king praying for victory, too?
CHARLES
Oh yes. Old King Aleric is one of the best prayers in the business.

(LEADING PLAYER enters as a drum roll is heard)

#9 – Glory – Part 1

Lewis...Pippin...It’s time.

LEWIS
You’re going to be very proud of me, Father.

(CHARLES looks at PIPPIN)

PIPPIN
I will try not to disgrace you, sir.

CHARLES
Very well, follow me.

(CHARLES, LEWIS and PIPPIN march off. The LEADING PLAYER is alone on stage. HE sings)

LEADING PLAYER
BATTLES, BARBAROUS AND BLOODY...

(HE’s thrown a hat and cane from offstage which he puts on)

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

ALL

STEEL!
LEADING PLAYER

STEEL!

ALL

STEEL!

LEADING PLAYER

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

SOLDIERS

UNGH!

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

LEADING PLAYER

WAR!

SOLDIERS

WAR

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

(There is a battle between PIPPIN and an ENEMY SOLDIER. PIPPIN kills the SOLDIER and in some theatrical way is covered with blood.)

#9a – Glory – Part 2

(The LEADING PLAYER and TWO FEMALE SOLDIERS do a dance behind which killings are taking place in limbo. At one point PIPPIN crosses the stage with blood on his hand)
LEADING PLAYER

(When the dance is at an end)
Ta dum.

#9b – Glory – Part 3

(The stage is littered with limbs and bodies and heads, etc.)
Ahh, you ain’t seen nothin’ yet!

ALL
THE GATES OF HEAVEN AWAIT
THROWN WIDE BY CHARLES THE GREAT
WE FOLLOW HIM THROUGH BY SERVING HIS STATE
(The shadow of CHARLES is projected on a drop behind them, larger than life)
GLORY! GLORY!
GLORY! GLORY!
GLORY!

CHARLES
We’ve won!

(Soldiers like)
We’ve won!

CHARLES
Another victory for God and me!

#10 – Victory Underscore

(The SOLDIERS begin to walk among the bodies)

LEWIS
I killed at least twenty-five of them myself, Father.

CHARLES
Yes, you and Pippin both did very well. Well, now we rape and sack.

PIPPIN
What?

CHARLES
Oh yes, it’s required. We also have to sing. That’s absolutely essential...

(Music starts and the SOLDIERS dance into formation and dance off during the following)
CHARLES
Fall to, men. Eat. Drink. Rape.
Give thanks to God who granted this... 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
JUBILATIONS! WE CAN HEAR A
GRATEFUL NATION’S CHEERS!

(PIPPIN is alone on stage. HE moves among dismembered body parts)

PIPPIN

(Seeing a severed head)
I suppose it’s a little late to wonder who this man was.

HEAD
It is a little late...but as long as you’re interested. I’m just a common man, a Visigoth, but a good man...a very good man.

PIPPIN
You’re also a very lucky man. You’ve had the privilege of dying for your king.

HEAD
Words fail me.

PIPPIN
You know of course, dying in battle like this, you’ll be going straight to Valhalla...or wherever you Infidels go, won’t you?

HEAD
Absolutely. The King has assured us personally. But this waiting around’s got me edgy.

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

(From offstage)
Pippin! Where are you? We're celebrating.

PIPPIN

(To the HEAD)
I hope you get to Valhalla soon...

HEAD

Hope you get to heaven...

PIPPIN

Oh, I will.

CHARLES

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

PIPPIN

(To himself)
Sorry, Father. You'll have to get used to victory celebrations without me.

(After a moment, to the audience)
I thought there'd be more plumes...

#11 - Corner Of The Sky - Reprise

(Then, softly, sings)

RIVERS BELONG WHERE THEY CAN RAMBLE
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

(The LEADING PLAYER and a PLAYER with a guitar enter from upstage)
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 GLAD YOU DON'T FEEL LIKE THAT?

(PIPPIN runs offstage)

SO HE RAN FROM ALL THE DEEDS HE'D DONE,
    HE RAN FROM THINGS HE'D JUST BEGUN
HE RAN FROM HIMSELF, WHICH IS MIGHTY FAR TO RUN
OUT INTO THE COUNTRY WHERE HE PLAYED AS A BOY
FOR HE KNEW HE HAD TO FIND HIM SOME SIMPLE JOY
HE WANTED SOME PLACE WARM AND GREEN
WE ALL COULD USE A CHANGE OF SCENE

(The set changes into a country setting, grass, trees and sun)

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?
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 'TIL HE'S COLD AND DEAD?

SWEET SUMMER EVENINGS, SO FULL OF SOUND
GAINING A LOVER, GAINING A POUND
SIMPLE JOYS HAVE A SIMPLE VOICE
IT SAYS TAKE A LOOK AROUND
AND WOULDN'T YOU RATHER BE A LEFT-HANDED FLEA
OR A CRAB ON A SLAB AT THE BOTTOM OF THE SEA
OR A NEWT ON THE ROOT OF A BANYAN TREE
THAN A MAN WHO NEVER LEARNS HOW TO BE FREE
NOT 'TILL HE'S UNDERGROUND?
(LEADING PLAYER)

(Spoken)
Enter ... Berthe.

(A chair turns around and reveals BERTHE)
Pippin’s grandmother, warm...strong...

BERTHE

Still attractive...

LEADING PLAYER

Still attractive. Charlemagne’s mother ... exiled from court due to a personality conflict with her daughter-in-law Fastrada. Now living in the country where she enjoys those...

SWEET SUMMER EVENINGS, SAPPHIRE SKIES
FEASTING HER BELLY
FEASTING HER EYES
SIMPLE JOYS HAVE A SIMPLE VOICE
IT SAYS TIME IS LIVING’S PRIZE
AND WOULDN’T YOU
RATHER BE A LEFT-HANDED FLEA
OR A CRAB ON A SLAB AT THE BOTTOM OF THE SEA
A NEWT ON THE 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 HE
NOT TILL THE DAY HE
NOT TILL THE DAY
NOT TILL THE DAY HE DIES!
NA NA NA NA NA NA NA NA NA NA NA

(HE exits, and as HE does PIPPIN enters)

PIPPIN

Berthe...

BERTHE

(Having trouble with her crocheting)

Merde! I dropped a stitch!

PIPPIN

Berthe...

BERTHE

Yes...? Who is it...?
PIPPIN

It's me. Pippin.

BERTHE

Pippin...? Pippin...? Pippin! Oh, Pippin, I can't believe it.

(She holds out her arms. PIPPIN embraces her)

Oh, how good it is to hold you...to hold you like I used to when you were a little boy. Remember, Pippin?

PIPPIN

Well of course I remember. That's why I came here.

BERTHE

Oh Pippin, you look terrible. You need some fresh air...some good food...

(Then with a twinkle)

...some frolicking...

PIPPIN

Grandma, you haven't changed a bit.

BERTHE

But you have, Pippin. Now something is the matter...What have you been doing with yourself?

PIPPIN

I went to war, Grandma.

BERTHE

No wonder you look so terrible. Men and their wars. Sometimes I think men raise flags when they can't get anything else up.

(Looks at him closely)

But Pippin, what's wrong?

PIPPIN

Well, Grandma ... My life is going by. I have to start doing something meaningful, but I don't know what it is. So I feel empty and vacant ...

BERTHE

Empty ... and vacant? Now Pippin, listen to me. You're going to hear something very...

(indicates quotes)

... "wise". Don't take life so seriously. Just take things as they come along. Don't do too much planning, and don't do too much thinking. How's that for wisdom so far?
PIPPIN

Well, frankly, Grandma, I expected a little more from you than that.

BERTHE

It'll sound better with music.

(To the conductor)

Hit it! ...

#13 - No Time At All

WHEN YOU ARE AS OLD AS I, MY DEAR
AND I HOPE THAT YOU NEVER ARE
YOU WILL WOEFULLY WONDER WHY, 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 'RE 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.

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)

PIPPIN

But Grandma, it's time that I'm worried about...

BERTHE

Now, sit down. And don't say anything until I'm finished. I've got three more choruses to do. But you can join in with me if you wish...
(BERTHE)

(To audience)
And that goes for all of you out there, too. But just the choruses, the verses are all mine.

(Sings)

I'VE NEVER WONDERED IF I WAS AFRAID
WHEN THERE WAS A CHALLENGE TO TAKE
AND I'VE 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 HEAVENSEN'T
AS THE CHANCE TO RAISE SOME HELL.

(The BOYS join her. A song sheet is lowered behind her, and the words of the song are delineated by a bouncing ball of light)

Everybody...

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

BERTHE

Verse!

SAGES TWEET THAT AGE IS SWEET
GOOD DEEDS AND GOOD WORKS 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 BELIEVE YOU'RE BEING LED ASTRAY
BY A MAN WHO CALLS YOU GRANNY

(spoken)

Come on boys! One more time! And this time let's hear it from everybody!
(BERTHE)
One! Two! Three! Four!

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

BERTHE
Come on! You ought to know it by now!

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

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

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
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...

ALL
OH, IT'S TIME TO START LIVIN'...

BERTHE

(Stopping the BOYS and audience from singing)
Stop!!! Let me take this one all by myself, all right?
(sings to PIPPIN)

OH, THERE'S TIME TO KEEP LIVIN'
TIME TO KEEP TAKIN' FROM THE WORLD I'M GIVEN
BERTHE

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

BERTHE AND BOYS

IN JUST NO TIME AT ALL...

(The BOYS carry BERTHE offstage and SHE shouts to PIPPIN)

BERTHE

Remember that, Pippin!

(The screen goes out and PIPPIN turns to the audience)

PIPPIN

She’s absolutely right.

#14 – With You – Part 1

It’s time for me to start living...and stop worrying. Maybe that’s the secret. Just to enjoy all of the simple things in life. The fresh air.

(HE takes off his shirt)

The cool, clean water. The fresh fruit off of the...

(HE reaches for a fruit and the spot reveals a GIRL with grapes in her hands and hanging from her breasts.)

Oh, yes...

(PIPPIN looks to the audience)

...and women.

(The LEADING PLAYER enters)

LEADING PLAYER

(Sings, to the audience, indicating the GIRL)

SEX PRESENTED PASTORALLY...

(HE goes)

PIPPIN

Of course... women...

(HE sings to the girl)

MY DAYS ARE BRIGHTER THAN MORNING AIR
EVERGREEN PINE AND AUTUMN BLUE
(PIPPIN)

BUT ALL MY DAYS WERE TWICE AS FAIR
IF I COULD SHARE
MY DAYS WITH YOU

(A light now reveals another GIRL. PIPPIN pulls away from the first GIRL)

Excuse me.

(To the next GIRL)

MY NIGHTS ARE WARMER THAN FIRECOALS
INCENSE AND STARS AND SMOKE BAMBOO
BUT NIGHTS WERE WARM BEYOND COMPARE

(His attention is drawn from one GIRL to another by the LATTER’s stimulating caress, and HE addresses this GIRL now)

IF I COULD SHARE
MY NIGHTS WITH YOU

(Two more GIRLS come to PIPPIN, and soon HE is singing to ALL of them as THEY gather around him)

TO DANCE IN MY DREAMS
TO SHINE WHEN I NEED THE SUN
WITH YOU
TO HOLD ME WHEN DREAMS ARE DONE

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

(To another GIRL — perhaps it is the actress who plays CATHERINE)

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.

(If the last girl is CATHERINE, PIPPIN seems more serious about her. But then he is distracted by a dance by TWO GIRLS. It is simple and soft, and when this section of the dance is over the GIRLS gently rock PIPPIN, and one of them takes his hand and gently places it on her breast. PIPPIN, smiling, turns to the audience)

I found it.
#14a – With You – Part 2

(Now the BOYS enter.

The dance becomes increasingly more exotic. ALL the BOYS and the GIRLS become involved, and THEY begin to show PIPPIN every possible form of sexual activity. PIPPIN's enthusiasm slowly begins to flag, and by the end of the dance HE is exhausted and repelled)

#14b – With You – Part 3

A GIRL

Pippin, come on, Pippin, we've got more for you.

(THEY ALL come toward him, enticing 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. The LEADING PLAYER appears)

LEADING PLAYER

Boy, when you frolic, you really frolic, don't you? Well, how do you feel now?

PIPPIN

I feel empty and vacant. There's got to be something worthwhile that I can do with my life.

LEADING PLAYER

Hey, you just started. There are so many things you can try...

PIPPIN

Like what?

LEADING PLAYER

(Pause)

Like taking a look at this...

(HE hands PIPPIN a newspaper)

#15 – Bad News Cues
A NEWSCASTER

(Excessively cheery, as are all Newscasters in scene)
Good Morning. Peasants revolt. King slays thousands.

PIPPIN
Hey, look at this.

ANOTHER NEWSCASTER
This just in: Peasants protesting a rise in taxes were slaughtered yesterday by Charlemagne's soldiers. The king warned that any further dissent would be treated in the same manner.

PIPPIN
Oh, I can't believe that. My father would never slaughter people just for protesting. That can't be true.

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

(PIPPIN turns page)

THIRD NEWSCASTER
Now more on this developing story. Third massacre to bring new laws from crown. All political activities henceforth to be rigidly controlled.

PIPPIN
But my father can't just tell people what to think...

LEADING PLAYER
Why not? He's the king?

PIPPIN
I don't care. People have the right to speak out freely.

LEADING PLAYER
There's no doubt about that.

PIPPIN
Well, something's got to be done about it...

#16 - Pippin The Politico

LEADING PLAYER
You're absolutely right.

(The LEADING PLAYER motions for some PLAYERS to come on. During the next speech HE helps them hurriedly set up a campaign platform)
PIPPIN

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

(Back to PIPPIN now)

That’s right...

PIPPIN

I think it’s time for a change.

LEADING PLAYER

(Mounting the platform)

It is time for a change.

PIPPIN

We’ve got to dedicate ourselves to a better world for all people.

LEADING PLAYER

(Test ing the microphones)

Testing ... testing...

PIPPIN

(Mounting the platform)

Peace and justice must be restored to this...

(Into the microphone)

...great land...

(Suddenly, there are cheers over the speaker, as if PIPPIN were the keynote speaker in a convention hall. HE acknowledges the applause)

The tyrant must be overthrown...

(A PLAYER puts a politician’s straw hat on PIPPIN’s hand)

...terror and bloodshed must be ended...

We need a leader with the wisdom and the courage to sweep out the old order and create a better world...

(More cheers)

Down with Charles! Up with...

...ME!

(The platform is taken off, cheering, music and PIPPIN’s ‘campaign promises’ fade out. The lights come up on FASTRADA and LEWIS who have been watching. FASTRADA speaks to the audience)
Act 1
Scene 5

REVOLUTION

#17 – Spread A Little Sunshine

FASTRADA

Terrible. A son speaking against his very own father that way. I'd rather be drawn and quartered than think I was in any way responsible for what happened next! Word had come to me that Pippin was holding secret meetings ... of a treasonous nature. In fear of my beloved husband's life, I brought Pippin's activities to his attention.

(Lights up on CHARLES, who is standing on a high platform above them.)

Pippin is disloyal to you, my lord ...

CHARLES

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

FASTRADA

But Lewis loves you, my lord ...

CHARLES

Lewis is an asshole, my lady.

FASTRADA

(To audience)

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

(sings:)

BACK IN MY YOUNGER DAYS, IF THINGS WERE GOING WRONG
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
AND IF WE ALL COULD SPREAD A LITTLE SUNSHINE
ALL COULD LIGHT A LITTLE FIRE
WE ALL WOULD BE A LITTLE CLOSER
TO OUR HEART'S DESIRE ...

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

(It slowly dawns on him)

Mama, no matter what happens ... I'll move up!

FASTRADA

Yes, darling.

(sings:)

LORD KNOWS WE'VE SEEN ENOUGH TROUBLES ALREADY
WE'VE HAD OUR FILL OF GRAY SKIES
SO PUT DOWN THE VINEGAR, PICK UP THE HONEY JAR
YOU'LL CATCH MANY MORE FLIES
AND IF WE ALL COULD SPREAD A LITTLE SUNSHINE
ALL WOULD THINK BEFORE WE STRIKE
WE ALL WOULD BE A LITTLE CLOSER
TO THE WORLD WE'D LIKE ...

(Lights up on CHARLES again)

My lord?

CHARLES

Yes, my lady?

FASTRADA

Will you be praying at Arles next month?

CHARLES

No, I don't think so.

FASTRADA

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

Yes I do, don't I?

(Lights down on CHARLES)

FASTRADA

I sought out Pippin.

(Lights up on PIPPIN, who is atop a platform on the other side of the stage)
(FASTRADA)

Your father loves you, Pippin.

PIPPIN

Freedom and dignity for all men is more important than the love between one father and one son.

FASTRADA

Still, your name will be on his lips when he prays...

(Pause)

...at Arles... next month...alone...

PIPPIN

He prays at Arles next month? Alone?

FASTRADA

Alone and unguarded.

PIPPIN

Alone and unguarded. What date?

FASTRADA

The fifteenth.

PIPPIN

What time?

FASTRADA

When the cock crows.

(LEWIS leaps up proudly. SHE pushes him back down)

Pippin, 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.

FASTRADA

A surprise.

(To audience)

I love surprises.

(To PIPPIN)

Your intentions make me very happy, Pippin...
PIPPIN

You’ve been a great help to me, Fastrada.

(Lights down on PIPPIN)

FASTRADA

What sweeter words could a mother hear?

(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 COULD BE A LITTLE CLOSER
TO THE PROMISED LAND
CLOSER, CLOSER, CLOSER, CLOSER
CLOSER, CLOSER, CLOSER, CLOSER.

(FASTRADA and LEWIS dance, then SHE speaks to the audience)

It later occurred to me that Pippin might be planning to harm my Charles. I therefore decided to warn him...

(Lights up on CHARLES)

CHARLES

Well, I’m off to Arles to pray.

FASTRADA

(Bows low)

Goodbye, my lord...

(CHARLES goes. FASTRADA and LEWIS continue their dance. Then, suddenly stopping)

Oh dear. In the hustle and bustle of my lord’s departure I completely forgot to warn him...

(SHE and LEWIS snap their fingers)

Oh my, what a busy day ...

(SHE sends LEWIS off and HE exits)

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".
(FASTRADA)
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

DOO DOO 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...

CLOSER CLOSER CLOSER CLOSER
CLOSER CLOSER CLOSER CLOSER
CLOSER CLOSER CLOSER
TO THE PROMISED LAND

(As the lights fade on her and the set goes out, the set for the chapel comes in and a light comes up on the LEADING PLAYER)

#18—Chapel Underscore

LEADING PLAYER
INTRIGUE PLOTS TO BRING DISASTER ...
The chapel at Arles.

(HE goes.

(Lights up on CHARLES, MONKS, and PIPPIN who is dressed like a monk)

CHARLES

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

PIPPIN
I'm sorry to disturb you, my son. I know you like to pray alone.

CHARLES
You know who I am, Father?

PIPPIN
Of course, my son.

CHARLES
You want something from me perhaps...a favor...advancement?
PIPPIN

No.

CHARLES

Then what, Father?

PIPPIN

I'm here to be with you for one moment...to touch you...to look in your eyes.

CHARLES

And what do you see?

PIPPIN

Two eyes...a little cloudy with age...a sunset.

CHARLES

What else?

PIPPIN

The death of thousands...terror and bloodshed.

CHARLES

You see that in my eyes?

PIPPIN

Do you deny it?

CHARLES

Deny it? I'm proud of it. I brought order out of chaos. If terror, blood and death were necessary to create that order...so be it.

PIPPIN

Those are words from the past. Time has passed you by, 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. 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. I sank in the mud on the shores of the Volga. I drowned two legions in the Vistula. Eagles, ospreys, even vultures had a better view. From the heights all things are very clear. Birds float on the wind. But, by God, I blew my breath across a continent and shaped an empire with it.
LEADING PLAYER

(Appears, applauding)
Bravo! That was beautiful, Charles!

CHARLES

Oh, did you like it?

LEADING PLAYER

I loved it.

(Gestures to audience)
They all did.

CHARLES

Thank you so much.

(CHARLES turns back to PIPPIN as LEADING PLAYER exits)

CHARLES

So you think you could do better than I.

PIPPIN

Yes, I do. I have to.

CHARLES

Well, if you really believe that, there's only one thing you can do.

(CHARLES takes out the knife and offers it to PIPPIN)

PIPPIN

Thank you, I brought my own.

(PIPPIN takes out a knife from his sleeve)

CHARLES

Then 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. CHARLES slowly sinks to the ground, the knife in his back.

The MONKS who have been praying softly throughout the scene laugh quietly. One by one THEY blow out their candles as the lights go out on the chapel backdrop)
PIPPIN

(Sings)

WHY WON'T MY HAND STOP SHAKING
WHEN ALL THE EARTH IS STILL?
WHEN ANCIENT GHOSTS ARE WAKING?
SO MANY STEPS NEED TAKING
SO MANY PLANS NEED MAKING
I THINK I WILL
I THINK I WILL

(The MONKS rise and bow to PIPPIN)

LEADING PLAYER

Your Majesty.

MONK 1

King Pippin.

MONK 2

Your Majesty.

MONK 3

Your Highness.

ALL THE MONKS

King Pippin.

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

PIPPIN

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

ALL

AHH  AHH
AHH AHH AHH
AHH AHH
AHH

ALL

OH, MORNING GLOW, I'D LIKE TO HELP YOU GROW
PIPPIN
WE SHOULD HAVE STARTED LONG AGO

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

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!

LEADING PLAYER

(Placing a crown on PIPPIN's head)
Long live the King!

ALL

(Sarcastically)
Long live the King.

(During the following, the MONKS slip out of their robes and are now in their PLAYERS' costumes again.)

LEADING PLAYER

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

#20 - Morning Glow Underscore
PIPPIN

(Seating himself regally on the throne)
Come ahead. You will all be dealt with fairly. My invitation extends to high and low alike.

(A PEASANT kneels in the light. He is played by the same Player as the BARON in Scene 2.)

PEASANT

Sire, I am a poor man ...

PIPPIN

You may stand. You may all stand.

A PLAYER

Oh, thank God, my knees were killing me.

(ALL stand.)

PEASANT

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

PIPPIN

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

(ALL applaud.)

LEADING PLAYER

King Pippin, the Just!

(Lights up on a NOBLE)

NOBLE

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

PIPPIN

Well, then ... I abolish taxes!

(ALL applaud.)

LEADING PLAYER

King Pippin, the Generous!

SOLDIER

You realize, sire, without taxes you’ll have no money to support an army.
PIPPIN
That's all right. I don't need an army. That's it. No more taxes, no more army.

(ALL applaud.)

LEADING PLAYER

King Pippin, the Peaceful!

(LEWIS enters.)

LEWIS
Sire, it is my duty to inform you that the Infidel Hun has attacked in the East.

Oh!

PLAYERS

LEWIS
He has destroyed three villages ...

Oh!

PLAYERS

LEWIS
... raped hundreds of women ...

Oh!

PLAYERS

LEWIS
... tortured and murdered thousands of your royal subjects.

Oh!

PLAYERS

PIPPIN
Can he do that?

LEWIS

(They ALL turn to PIPPIN)

But he will withdraw ... on one condition.

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

LEWIS

He demands your reproductive organs on a pike staff.
PIPPIN

Oh.

(Crosses his legs)

Well, in that case, I guess you'll just have to go out and destroy the Infidel.

LEWIS

But sire, I have no more men to wage a campaign. I have no money for supplies. I have no army.

PIPPIN

Good point. Excuse me a moment. Nobles? You remember that decree I made a little while ago about land and taxes?

NOBLE

Yes, sire.

PIPPIN

That's off.

NOBLE

You mean you want me to pay taxes again and raise an army?

PIPPIN

That's right.

NOBLE

But sire, without land I have neither money nor power over the peasants.

PIPPIN

Oh. Yes. Peasants?

PEASANT

Yes, sire.

PIPPIN

I hereby suspend land reform.

PEASANT

Suspend land reform? You mean, give it back?

PIPPIN

That's right. Give it back.

PEASANT

Up thine, sire!

PIPPIN

Take that man away and hang him!

(The LEADING PLAYER puts a noose around the PEASANT's neck and starts to lead him away.)
Oh, not again!

PIPPIN

No. Stop! Wait! Could you just let me think a minute ... 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 just a humble mendicant...’ Etc. PIPPIN is becoming more and more confused)

PIPPIN

Denied.

(Then yelling)

Denied! Denied! DENIED!

(THEY stop.)

LEADING PLAYER

King Pippin, the Unpopular.

PIPPIN

Get out of my chapel. I want to pray.

(THEY ALL leave, laughing under their breath.)

LEADING PLAYER

(Goes to PIPPIN)

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

Yes, I'd like ... I'd like to give my father his job back.

LEADING PLAYER

You want it? You got it!
(The LEADING PLAYER snaps his fingers, and with a gesture to CHARLES, a light hits the knife in CHARLES' back. CHARLES' hand moves, reaches around, and takes the knife out of his back. CHARLES stands.

PIPPIN gives his father the robe, and places the crown over the knife in CHARLES' hand.)

PIPPIN

I'm sorry, Father.

CHARLES

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

(HE exits)

PIPPIN

(To LEADING PLAYER)

Well, dammit! Nothing turns out the way I thought it would. I'm getting old. Very old. And I still haven't done anything special with my life!

LEADING PLAYER

Well then, maybe it's time.

PIPPIN

Time?

LEADING PLAYER

For the Finale.

(He snaps his fingers and the music for "Think About Your Life" begins. The CAST start to sing as the PLAYER WITH TORCH appears.)

#21a – Act 1 Finale

PLAYERS

THINK ABOUT YOUR LIFE, PIPPIN...

PIPPIN

What's going on? What is this?

PLAYERS

THINK ABOUT THE DREAMS YOU PLANNED...

LEADING PLAYER

The Finale, Pippin!

PLAYERS

THINK ABOUT THE MOMENT THAT'S SO CLOSE AT HAND...
PIPPIN

(Urgently)
Yes -- think! I need to think!
(He starts off)

LEADING PLAYER

Wait, where are you going, Pippin? The Finale...

PIPPIN

I have to think!
(HE runs off.)

PLAYER WITH TORCH

(to LEADING PLAYER)
Now?

LEADING PLAYER

(Snaps at him.)
Of course not now, you idiot!
(Recovers himself, turns to the audience, smiles)
He's just not ready yet. This is just going to take a little longer than we planned.
(To one of the PLAYERS)
You better get Catherine ready. We're going to need her.
(He turns back to audience, more relaxed now. A big smile.)
But don't you worry. We won't disappoint you. We never disappoint. I promised you a climax justly famous throughout the civilized world, and you're going to get it!

PLAYERS

WE'VE GOT MAGIC TO DO
JUST FOR YOU
WE'VE GOT MIRACLE PLAYS TO PLAY
AS WE GO ALONG...

LEADING PLAYER

(To audience)
Trust me!

ALL

OUR WAY!

END ACT ONE
Act 2

Scene 1

ENCOURAGEMENT

(During the intermission, PIPPIN comes out, alone on stage, pacing agitatedly. At a certain point, he finds a recorder, sits, and as house lights dim, he plays a few bars of "Corner of the Sky," then sings.)

PIPPIN

(a capella, with increasing desperation)

GOTTA FIND MY CORNER...
GOTTA FIND...
GOTTA FIND MY CORNER...

(The LEADING PLAYER enters. When he sees PIPPIN he stops, watches for a moment. Then, elaborately calm, he calls to PIPPIN.)

#22 – On The Right Track

LEADING PLAYER

There you are! How's it going? Anything you need? Whatever you like...

PIPPIN

I'd like a little peace and quiet so I can think, if you don't mind.

LEADING PLAYER

Look, Pippin. You may not believe this, but things are going exactly according to plan.

PIPPIN

They are?

LEADING PLAYER

Of course they are...

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
(LEADING PLAYER)
IF YOU 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
ON THE RIGHT TRACK
ON THE RIGHT TRACK
ON THE RIGHT TRACK
ON THE RIGHT TRACK

LEADING PLAYER
TAKE IT EASY, SONNY
TAKE IT EASY, SONNY
TAKE IT EASY

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 INDISPENSIBLE
WHEN YOU'RE ON THE RIGHT TRACK

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

LEADING PLAYER
THE RIGHT TRACK
TAKE IT EASY, SONNY
TAKE IT EASY, SONNY
TAKE IT EASY
(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. And you know something, he wasn’t too bad. But what he discovered was...

PIPPIN
...you’ve got to be dead to find out if you were any good.

LEADING PLAYER
Then he dedicated himself to the church. He sought God in the highways, he sought Him in the byways, till he finally cornered Him in a huge cathedral. But what he found out was...

PIPPIN
The church isn’t saving souls, it’s investing in real estate.

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 LINGERING ON

LEADING PLAYER
LINGERING ON

PIPPIN
JUST LINGERING ON

BOTH
MALINGERING ON THE RIGHT –

PIPPIN
Oh, I’ll never find it...never...never...never...never! Shit!

(HE collapses in a heap)

LEADING PLAYER
Easy...

YOU’RE ON THE RIGHT TRACK!
Act 2

Scene 2

THE HEARTH

LEADING PLAYER

Enter ... Catherine.

(She doesn't enter)

Where is she?

(CATHERINE enters in a hurry)

CATHERINE

(To the LEADING PLAYER)

Sorry...I couldn't get my eyelash on...

LEADING PLAYER

It's okay. We'll just try it again.

(CATHERINE hustles offstage)

Enter...Catherine.

#23 – There He Was

(CATHARINE enters again)

A lovely young widow with a large estate.

(HE goes)

CATHERINE

(To audience, as SHE goes to PIPPIN who is lying on the stage)

When I first saw Pippin he was lying in the road like a discarded rag. I would have passed him by.

(Sings)

PERHAPS I SHOULD HAVE PASSED HIM BY
BUT THERE WAS SOMETHING ABOUT HIS FOOT
YES...IT WAS THE ARCH OF HIS FOOT
THAT CAUGHT MY EYE

(SHE motions to two PLAYERS who place PIPPIN in a bed which was set upstage, while SHE sings)

THERE HE WAS
HE DIDN'T KNOW WHERE HE WAS
(Catherine)

And he looked so lost and exhausted
You'd almost swear he was dead
So I said:
"Pick him up, put him to bed
See that he's bathed and clothed and fed"

After all, how could I foretell
He'd clean up, oh, so very well
Imagine my surprise
When I raised my eyes
And there he was

(Spoken)
The man had obviously lost the will to live. So the first thing I had to do was to get him interested in something... something that would restore his faith in life...
something like... me.

(Going upstage to Pippin)

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

Pippin

No.

Catherine

Good.

#24 - 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 lifetime or so

Catherine

I'm your everyday, customary kind of woman
Practical as salt
Modest to a fault

Three Women

Ooh ooh ooh
Ooh
Ooh
CATHERINE
CONSERVATIVE WITH A BUDGET
LIBERAL WITH A MEAL

CATHERINE AND THREE WOMEN
JUST YOUR AVERAGE IDEAL

CATHERINE
MY TELLING YOU THIS MAY SEEM
SUDDEN AND STRANGE

THREE WOMEN
AHH
AHH

CATHERINE
IT MAY NOT INTEREST YOU MUCH AT ALL RIGHT NOW
BUT THINGS CHANGE

CATHERINE AND THREE WOMEN
THINGS CHANGE ...

CATHERINE
STILL I’LL UNDERSTAND IF I’M NOT YOUR KIND OF WOMAN
ANYONE CAN MAKE
ONE TERRIBLE MISTAKE

CATHERINE
AND I’VE NO SPECIAL GLAMOUR
NO BAIT I CAN TWIRL
FOR I’M JUST A PLAIN,
EVERYDAY
COMMONPLACE, COME-WHAT-MAY
AVERAGE, ORDINARY

THREE WOMEN
AHH AHH
AHH AHH
EVERYDAY
COMMONPLACE,
AHH AHH

CATHERINE
WONDERFUL GIRL!

THREE WOMEN
AHH AHH

(Looks at PIPPIN, who remains uninterested)
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 fun and energy of a growing boy. So, I sent my son Theo to him...

#25 – Theo’s Cue
(THEO enters. He is a surly teenager, clearly not thrilled that his mother has asked him to visit PIPPIN. He carries a large white duck.)

LEADING PLAYER

Enter Theo. A lovable boy and his lovable duck...

THEO

(Shouts at PIPPIN)
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 looks at PIPPIN a moment)

THEO

Bite me.

(HE goes. PIPPIN tries to go back to sleep.)

CATHERINE

(Who has been observing all of this from downstage)
Obviously hopeless. I had picked him up off the road. I could throw him back out again. Out he goes.

#26 – Hearth Incidental

(Goes to PIPPIN, and is again stunned by the beauty of his foot. The anger drains out of her)
I’ll give him another chance.

(To PIPPIN)
Pippin, you have been lying in this bed for seven days now. What is the matter with you?
PIPPIN

It's nothing you could possibly understand.

CATHERINE

Well, try me. Give me a chance.

PIPPIN

All right. I have been searching and searching for something fulfilling and meaningful 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

(After a beat)

And that's it?

PIPPIN

Yes. That's it.

CATHERINE

(Coming downstage, to audience)

You may think that what I did next was a little...underhanded...

(Turns back to PIPPIN)

PIPPIN, let me tell you something about despair.

(SHE points to the conductor and a keyboard begins to play as if this were the beginning of a soap opera.

PIPPIN is surprised by the music and begins to search for its source.

CATHERINE sits on the end of the bed and begins speaking)

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...

(Slowly PIPPIN comes down to the end of the bed and watches her)

...and 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 be run. A boy to raise.

(The keyboard plays a grand finish. CATHERINE looks to the audience and smiles.

PIPPIN is staring at her. To audience)

Well, look at that. I think he's really moved.

(PIPPIN reaches out and touches CATHERINE's hand.

SHE looks at the hand for a long moment. Then, softly, 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

(Appears suddenly)
Hold it! Hold it! You're supposed to read the line "naggingly".

CATHERINE

But he touched my hand. They don't usually do that.

LEADING PLAYER

I don't care where he puts his hand. Read it naggingly!

CATHERINE

(To PIPPIN, naggingly)
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?!

PIPPIN

All right! All right!

(HE starts to go)

Anything to shut you up.

#27 - Extraordinary

(Goes. CATHERINE moves downstage and the bed revolves. It is now a tree)

CATHERINE

(To audience)

Well, Pippin was finally out of bed and working...and slowly he became part of everything...part of our everyday lives...

(A musical vamp begins and PIPPIN enters between TWO MEN, one of whom is the LEADING PLAYER, disguised as a worker. THEY cross the stage rhythmically, mechanically, each with a hoe. Together, THEY move across the stage as if THEY were hoeing the fields. PIPPIN addresses the TWO MEN as CATHERINE watches)

PIPPIN

How often do we do this?

LEADING PLAYER

Every day...

PIPPIN

Every day?

MEN

Uh hunh.
PIPPIN

Everyday. That’s exciting
(Sees CATHERINE looking at him)
Did you say something?

CATHERINE

No, no...
(SHE goes. PIPPIN looks after her as the TWO MEN go off. Then, to the audience)

PIPPIN

I know that look. That’s the look of a widow with a son and a large estate and nobody to sit at the head of the table.

CATHERINE

(Coming back onstage)

For awhile, Pippin didn’t show much enthusiasm for the work... but as time went on...

(PIPPIN and the TWO MEN enter. THEY cross the stage in the same rhythmic pattern, only this time they have seed bags and are sowing the fields. PIPPIN is totally unenthusiastic, and HE throws the seed from his bag into the bag of one of the other MEN)

... he showed no enthusiasm at all.

PIPPIN

(Seeing CATHERINE watching him)

Well, what are you looking at?

CATHERINE

Nothing...nothing...

(CATHERINE starts to go)

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

PIPPIN

Wait a minute...

CATHERINE

...or the day after tomorrow.

(SHE goes)

PIPPIN

(Calling after her)

The roof on the chicken house...!?
(PIPPIN)

(Sings, perhaps to the LEADING PLAYER)

PATCHING THE ROOF AND PITCHING THE HAY
IS NOT MY IDEA OF A PERFECT DAY
WHEN YOU’RE EXTRAORDINARY
YOU GOTA 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
LIVED EACH DAY THE SAME
SAFE AND SANE AND SWELL
AND ON THE DAY HE DIED
I COULDN’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 UNNECESSARY
FOR SOMEONE WHO IS VERY
EXTRAORDINARY LIKE ME ...

IF THE FLOORBOARDS ARE SQUEAKING
AND THE DOORBOARDS ARE LEAKING
AND THE CHIMNEY’S IN NEED OF REPAIR
IF THE GARDEN HAS BRAMBLES
AND THE YARD IS A 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 GOTA DO EXTRAORDINARY THINGS

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

EV’RY SO OFTEN A MAN HAS A DAY
HE TRULY CAN CALL HIS
WELL, HERE I AM TO SEIZE MY DAY
IF SOMEONE WOULD JUST TELL ME WHEN THE HELL IT IS

OH, GIVE ME MY CHANCE
AND GIVE ME MY WINGS
AND DON’T MAKE ME THINK ABOUT EV’RYDAY THINGS
THEY’RE SO SECONDARY
TO SOMEONE WHO IS VERY
EXTRAORDINARY
LIKE ME!

(CATHERINE enters)
That’s it! I’m leaving! I’m getting out!

CATHERINE

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

(THEO enters and goes to PIPPIN. HE has the sick duck in his arms)

THEO
Pippin...Pippin, Otto is sick.

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

CATHERINE
Pippin, it’s the first time he’s come to you for help...

THEO
Could you look at him...please...

CATHERINE
Please...Pippin.

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

CATHERINE
Pippin...try...
PIPPIN

Oh, all right. Let me have a look at him.

*(HE takes the duck reluctantly and looks at it for a long moment)*

CATHERINE

Now say something hopeful...

PIPPIN

*(Giving the duck back to THEO)*

This is a very sick duck. 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, Theo, wait a minute. Yes, there is. Come here. Come and kneel down here next to me. Right over here.

*(PIPPIN and THEO kneeling next to one another, pray)*

---

#28 – Prayer For A Duck

CATHERINE

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

PIPPIN

God, I know this is going to sound ridiculous, but this boy loves this duck...

*(Sings)*

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 AMOK
TO PRAYER WE’VE ... STUCK
PLEASE REWARD OUR ...

*(Can’t think of another rhyme)*

THEO

Pluck?

PIPPIN

PLUCK
AND SAVE THIS DUCK
CATHERINE

(To audience)
They prayed all day. And then, just after sunset...
(Light goes out on the duck)
...the duck died.

PIPPIN

I’m sorry, Theo...
(THEO obviously heartbroken, takes the duck in his arms and goes)
Wait a minute, Theo. We can go to the pond and get another duck.
(But this has no effect. THEO is gone. PIPPIN turns to CATHERINE)
Why did the goddamn duck have to die?
(HE goes)

CATHERINE

(To audience)
And then, an interesting thing happened. Theo plunged himself into monumental despair. While on the other hand, Pippin, that Prince of Despair, dedicated himself to raising the boy’s spirits...
(THEO enters with his head way down looking very sad. PIPPIN enters following THEO and a little too cheerful)

PIPPIN

Theo! Hey, Theo, look, we’re going out to pitch some hay right now and we need another good man. You want to give us a helping hand?
(THEO exits paying no attention)
Another time, maybe...
(Goes)

CATHERINE

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

PIPPIN

(From offstage)
Theo...hey, Theo...Look what I’ve got for you!
(PIPPIN produces a stuffed rabbit from an empty box the LEADING PLAYER brought to him)
One! Two! Three! Look!
(THEO turns around. Looks at the rabbit, then at PIPPIN)
THEO

That's not a duck, dumb ass!

(HE goes)

PIPPIN

Did I say it was a duck?

(Threw rabbit offstage)

Yeah, go on...you were a flop.

CATHERINE

(To audience)

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

(PIPPIN enters from behind the tree.)

PIPPIN

Theo, guess what I have for you this time.

(HE takes his recorder, and to cheer the boy up, plays a little of “Corner of the Sky.” HE holds it out to THEO in a “now-you-try” gesture. THEO breaks it in two, hands it back, and stalks offstage.)

#29 – Intro To Bed

(PIPPIN looks at the broken flute.

As HE passes CATHERINE, SHE stops him and pulls him close to her. SHE takes his face in her hands and kisses him tenderly.

Romantic music creeps in.

Now, touching for the first time in this way, THEY look at each other in a new way. CATHERINE kisses PIPPIN again, and this time HE responds.

The tree revolves upstage, and becomes a bed again.

CATHERINE and PIPPIN, looking at each other, go up to either side of the bed.

As THEY do, the lights fade and the music changes tone... from romantic to corny passionate.

#30 – Bed Music

Then TWO DANCERS, a MAN and a WOMAN appear at opposite sides of the stage. THEY are scantily dressed and THEY execute seductive, erotic movements directed at each other.
Finally, as the music reaches a climax, the WOMAN, full of confidence, makes a leap for the MAN.

The MAN misjudges the angle of the leap and bungles the catch. THEY BOTH fall to the ground in an ungainly sprawl.

Lights come up on the bed. PIPPIN and CATHERINE are sitting up. THEY are grim)

PIPPIN
I'm sorry.

CATHERINE
I'm sorry.

PIPPIN
No, no. It was my fault.

CATHERINE
It was my fault. It's been a long time for me...

PIPPIN
No, no... I just forgot...

(THEY are silent for a moment)
You know...I think...

CATHERINE
Yes...?

PIPPIN
It'll be better...

CATHERINE
(Hopefully)
Next time?

PIPPIN
Next time.

(Lights down on the bed.

The TWO DANCERS return and execute a similar dance. Again the music reaches a climax and the WOMAN leaps ... and this time the MAN catches her with effortless grace.

Lights up on the bed. PIPPIN and CATHERINE are sitting up, smiling broadly.

#31—Love Song
The bed revolves into the tree and the LEADING PLAYER comes from behind it and addresses the audience)

LEADING PLAYER
Listen, I think we’re gonna skip part of this. Nothing much really happens. A little bit of this, a little bit of that...

(And then referring to the bed upstage)

a whole lot of that.

(PIPPIN and CATHERINE come around the bed now, and start to move downhill)

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, of course, a love song to be sung...

(CATHERINE and PIPPIN are seated on the floor center stage. The LEADING PLAYER goes)

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

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 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

PIPPIN

INTO A

BOTH

LOVE SONG — LA LA LA LA LA LA LA LA LA LA
LOVE SONG — LA LA LA LA LA

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

CATHERINE

(Spoken)

Close your eyes.

PIPPIN

Why?
CATHERINE

Because we've got a surprise for you.

(Theo, who has entered quietly, now runs to Pippin)

Now no peeking.

PIPPIN

I usually don't like surprises.

CATHERINE

Well, you'll like this one.

(They have reached the table.)

PIPPIN

Can I open my eyes, please?

CATHERINE

Yes, now you can.

(Pippin opens his eyes. Catherine uncovers a dish and lights the contents)

Quince pudding flambe! Oh, I haven't made it for years but I thought that for this special occasion...

PIPPIN

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

(Handing the flute to Pippin)

Here.

PIPPIN

Oh, Theo... it's beautiful. Thank you. I don't know what to say.

CATHERINE

Well, let me say something then. In the year that you've been with us, a lot of water has flowed under the dam, and -

LEADING PLAYER

(Appearing suddenly)

Over the dam. Water flows over the dam.

CATHERINE

I'm sorry, I know. I seem to be a little bit confused.
LEADING PLAYER

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

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 ... to our very ordinary lives. So I just want to say for me ... and for Theo ... we’re glad you’re here. And now ... well, now we have so many good years ahead of us ...

(SHE and THEO move PIPPIN to the head of the table and sit him down)

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

(There is an uncomfortable pause.)

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

THEO

I am!

(CATHERINE starts to dish out the pudding. PIPPIN rises suddenly, and goes downstage)

PIPPIN

I’ve got to get out of here.

CATHERINE

(Going to him)

Pippin, what’s the matter?

PIPPIN

I just can’t stay here.

CATHERINE

I don’t understand.

PIPPIN

I’ve got to go.

CATHERINE

Why?

PIPPIN

Because this isn’t enough. Life is more than ducks that die...and leaking roofs...and flaming quince pudding!

CATHERINE

Are you sure?

PIPPIN

Yes I’m sure. And 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.

#32 – Corner Of The Sky – Last Reprise

CATHERINE

Maybe there isn’t any more.

PIPPIN

I know there is.

(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)

(The lights begin to go out on CATHERINE.)

CATHERINE

Could you hold the light for a minute...please?

#33 – I Guess I’ll Miss The Man

(The light comes back on)
Thank you.

(Sings, a capella)
I GUESS I’LL MISS THE MAN
EXPLAIN IT IF YOU CAN
HIS FACE WAS FAR FROM FINE ...

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 persists, HE smiles to the audience, graciously makes a "presenting - Catherine" gesture, and exits)

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...

(Spoken)

And the arch of his foot really was in a class by itself.

(SHE goes)
Act 2

Scene 3

THE FINALE

(The stage is in darkness.

We hear the same orchestral vamp that we heard at the beginning of the show.

The light curtain comes on and we see ALL the PLAYERS standing on it singing the low crooning vocal wail.

PIPPIN is sitting downstage on the floor, looking very discouraged. The PLAYERS move in around him)

LEADING PLAYER

Well, Pippin, I guess you finally realize what we knew from the beginning...

PIPPIN

What's that?

FASTRADA

...that your search for meaning and fulfillment was doomed from the start.

BERTHE

Nothing ever turns out the way you think it's going to...

CHARLES

It's all flawed in one way or another...

LEWIS

Isn't that true?

LEADING PLAYER

Nothing has been completely fulfilling now, has it, Pippin? Has it?

ALL THE PLAYERS

(whisper)

Has it?

PIPPIN

No. I guess there's nothing.

LEADING PLAYER

Wait...wait a minute! There is something...
PIPPIN

There is...?

(THEY ALL nod and adlib "Oh, yes")

What?

LEADING PLAYER

The only completely perfect act in our repertoire...The Finale!

ALL

(Screaming and clapping)

The Finale!

(A FEW of the PLAYERS bring on a large set piece which is a trick fire-box.

The LEADING PLAYER claps and the PLAYER with the torch who appeared briefly in the opening jumps on)

PLAYER

Now?

LEADING PLAYER

Now.

(The PLAYER with the torch goes upstage to the box. Another PLAYER steps inside the box. A cloth is held up in front of the box which reads "PIPPIN'S GRAND FINALE". The PLAYER with the torch sets fire to a dummy inside the box who is supposed to be a man. The cloth is lowered. We see the dummy burn. After it burns, the cloth is brought up again then down quickly and the PLAYER steps out of the box. It is a very realistic and frightening trick, and when it is over the TROUPE applauds)

ALL

Ta da!

PIPPIN

That's The Finale? But that was just a trick...

LEADING PLAYER

When he does it, it's just a trick. But when you do it, it'll be for real.

PIPPIN

When I do it?

(HE looks around at ALL the PLAYERS.

THEY nod "Yes" to PIPPIN)

You mean you want me to...

(The PLAYERS begin to close in on PIPPIN)

Wait a minute...
CHARLES
You will step into that flame, Pippin...

LEADING PLAYER
Become part of that flame...

FASTRADA
Be engulfed by that flame...

LEWIS
Become flame itself...

(THEY are ALL around PIPPIN now)

LEADING PLAYER
And for one moment shine with unequalled brilliance...

CHARLES
And in that flame you’ll become a glorious synthesis of life and death...

BERTHE
...and life again...

LEADING PLAYER
(Turns to the audience)
Ladies and Gentlemen...presenting the Great Pippin, in our grand finale, justly famous throughout the civilized world!

(A drum roll begins and THEY ALL applaud wildly...)

PIPPIN
Stop! Stop! Stop that!

(THEY stop. The drum roll stops)
Look, if this finale is so spectacular, why doesn’t one of you do it?

LEADING PLAYER
(After a long pause)
Look, we’re just ordinary run-of-the-mill people. Just your everyday men and women who keep this old world spinning...hell, we’re nothing.

(THEY ALL begin to close in on PIPPIN again)
But you, Pippin, you’re an extraordinary human being...with extraordinary aspirations and dreams.

A PLAYER
You deserve an extraordinary climax...

A PLAYER
...an unparalleled finale...
LEADING PLAYER
It’s everything you’ve been looking for...

A PLAYER
Profound meaning!

A PLAYER
Complete ultimate fulfillment!

A PLAYER
Perfection!

A PLAYER
Like the sun blazing in the sky!

LEADING PLAYER
The sun at its zenith!

(Now the song begins, led by the LEADING PLAYER, later joined by ALL. PIPPIN stares into the flame, reluctant at first, but slowly becoming carried away by the music and the fire)

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

ALL
(Adlib, whispering, beckoning PIPPIN to the firebox)
Now, Pippin...come on, Pippin...it’s ready...

LEADING PLAYER
Now, Pippin...it’s time.

PIPPIN
Look, it’s just that if this isn’t it...I’m going to have a tough time trying something else...

CHARLES
Pippin, you lack a certain amount of poise...

LEWIS
Think of the glory ...
BERTHE
Imagine the simple joy ...

FASTRADA
The feeling of power ...

A PLAYER
The radiance ...

A PLAYER
Like the glow of morning ...

CHARLES
Think of the word-of-mouth...

LEADING PLAYER
(Sings)
THINK ABOUT YOUR LIFE, PIPPIN

FASTRADA
DAYS ARE TAME AND NIGHTS THE SAME

LEADING PLAYER
NOW THINK ABOUT THE BEAUTY

LEADING PLAYER AND FASTRADA
IN ONE PERFECT FLAME
(As the REST of the PLAYERS join in the song, the final set comes in. It is a backdrop
which looks like the sun, shining and brilliant, with angels on it)

LEADING PLAYER AND FASTRADA
AND THE ANGELS OF THE MORNING
ARE CALLING OUT YOUR NAME

ALL
AHHHH

ALL
PIPPIN
THINK ABOUT THE SUN!

CHARLES
(Spoken)
More lights, perhaps?

LEADING PLAYER
You want more lights, you got ’em! Let’s give this angel some light!

(HE claps.)
The lights go on and now the lighting would do justice to only Christ on the cross...superreligious and dramatic.

The music becomes rhythmic, insistent. The PLAYERS add tambourines)

ALL

(Singing again)

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
PIPPIN
THINK ABOUT YOUR LIFE

(The tambourines increase their jiggling, the singing becomes louder and wilder)

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

(In the course of the following verse, the unison breaks into harmony.

PIPPIN is slowly becoming part of their rhythmic gyrations, his resistance getting lower and lower)

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...
(ALL)
RIVERS BELONG WHERE THEY CAN RAMBLE
EAGLES BELONG WHERE THEY CAN FLY...

(PIPPIN has the torch now. HE looks at it as though in a trance, as the LEADING PLAYER beckons him toward the firebox.

Adlib, whispering, beckoning, calling to him)
Pippin... Pippin... now, Pippin, now... come on, Pippin...

PIPPIN

(PIPPIN drops the torch, covers his ears and the noise stops.

The PLAYERS FREEZE)

I'M NOT A RIVER OR A GIANT BIRD
THAT SOARS TO THE SEA
AND IF I'M NEVER TIED TO ANYTHING
I'LL NEVER BE FREE

(CATHERINE and THEO enter from behind the firebox. Slowly, PIPPIN turns to them and goes toward them.)

LEADING PLAYER

(To CATHERINE)
What the hell are you doing out here?

(PIPPIN starts to CATHERINE and THEO)
Where are you going, Pippin? Come on, stop this nonsense and get on with the Finale, Pippin...the Finale...

ALL

(Adlib)
The Finale, Pippin...the Finale...

(PIPPIN takes CATHERINE and THEO by the hand. THEY stand together)

A PLAYER
Coward...

A PLAYER
Compromiser...

ALL
Compromiser!
(Sings)

I WANTED MAGIC SHOWS AND MIRACLES
MIRAGES TO TOUCH
I WANTED SUCH A LITTLE THING FROM LIFE
I WANTED SO MUCH
I NEVER CAME CLOSE, MY LOVE
WE NEARLY CAME NEAR
IT NEVER WAS THERE,
I THINK IT WAS HERE...

LEADING PLAYER AND ALL
All right...you'll see what it's like without us...take away the set...everything out...move it.

(The set begins to move out)

Colored lights out. Take 'em out. Pinks and reds out...

(The lighting becomes harsh. PIPPIN does not answer)

Well, that's not too flattering is it, Pippin? Costumes...get their costumes...

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

Make up...let's go...get it off...and the wigs...

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

Look around, Pippin. How do things look to you now?

PIPPIN

THEY 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
And the kid...Do you know how much he's gonna cost you?

PIPPIN

WHEN I WANTED WORLDS TO PAINT
LEADING PLAYER
This is the way you want to live? Is this what you want?

PIPPIN
AND COSTUMES TO WEAR...

LEADING PLAYER
No costumes...no makeup...

PIPPIN
I THINK IT WAS HERE...

LEADING PLAYER
No pink lights...

PIPPIN
CAUSE IT NEVER WAS THERE...

LEADING PLAYER AND ALL
And no magic!

(Angrily, THEY throw their white gloves at him)

LEADING PLAYER

(Suddenly, remembering the audience, big smile)

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. Now, if you should decide to do so, we'll be there for you...waiting...anytime you want us. Why, we're right inside your heads! And we promise you sets, costumes, lights, magic...and a short -- but spectacular career!

ALL

(Looking out to the audience, singling out people and asking them to come with them.

Ad lib...)

You there...you look special...join us...we'll give you all you ever wanted...etc.

LEADING PLAYER

(When he sees this isn't working, abruptly)

All right. Let's go! Out. Everybody out ... out!

(The PLAYERS go)
(LEADING PLAYER)

Take out the rest of the lights.

(Lights go out)

Orchestra, pack up your instruments. Get out. Let's go.

· (All stop playing, except the pianist)

Take your damn hands off that keyboard!

(Piano stops. It is silent.

Then to PIPPIN)

You try singing without music, sweetheart!

(The LEADING PLAYER goes. The stage is dark except for a work light. PIPPIN, CATHERINE, and THEO are alone on stage. PIPPIN sings without music)

PIPPIN

I WANTED MAGIC SHOWS AND MIRACLES
MIRAGES TO TOUCH
I WANTED SUCH A LITTLE THING FROM LIFE
I WANTED SO MUCH
I NEVER CAME CLOSE MY LOVE
WE NEARLY CAME NEAR
IT NEVER WAS THERE
IT ALWAYS WAS HERE ...

(PIPPIN and CATHERINE kiss, and hand in hand they begin to leave the stage. THEO remains behind, standing center stage. HE looks at the pile of discarded white gloves, goes over and picks one up. Very softly at first, he begins to sing, a capella)

#35a – Theo’s Corner

THEO

RIVERS BELONG WHERE THEY CAN RAMBLE
EAGLES BELONG WHERE THEY CAN FLY ...

(PIPPIN and CATHERINE turn and look at THEO, who begins to sing more strongly now.)

I'VE GOT TO BE
WHERE MY SPIRIT CAN RUN FREE ...

(And suddenly, on the fringes of the stage, the PLAYERS begin to creep in again, all focussing on THEO, smiling at him, reaching out to him. A light starts to get brighter on THEO as the orchestra begins to accompany him)

GOTTA FIND MY CORNER
OF THE SKY...