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CONCORD
THEATRICALS

THE LEGEND OF SLEEPY HOLLOW

Book by Helen Watts

Music and lyrics by Eamonn O'Dwyer

SAMUEL FRENCH

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Music and lyrics by Eamonn O'Dwyer
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ISBN 978-0-573-11683-4

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THE LEGEND OF SLEEPY HOLLOW

First Performed at The Other Palace, London on 22nd August 2018 by The National Youth Music Theatre.

IMOGEN	Hattie Attwood
JOSHUA	Bill Stanley
SABINE	Jade Oswald
FATHER ABRAM	John Prowse
BALTUS VAN FLEET	Alfie Richards
LISBETH VAN FLEET	Emily Hope
KATRINA VAN FLEET	Hayley Canham
HANS VAN RIPPER	Nathan Harter
BROM VAN BRUNT	Joe Usher
EVA VAN BRUNT	Sissy Ford
WILLEM	Tomos Brace-Jenkins
ICHABOD CRANE	George Renshaw
FLORINA	Katie Ramshaw
JOHAN	Markus Harman
Their children: **RUTH** (10)	Phoebe Connolly
ABEL (12)	Ben Pulford
JAKOB (14)	Bruno Magnanti
MARTHA (14)	Madeleine Banbury
ESTHER (16)	Amelia Lamb
HENRIETTE	Annabel Howe
KLAUS	Dash Buckley
Their children: **ISAAC** (13)	Spike Maxwell
ANNA (14)	Lottie Beck Johnson
DRIKA	Chloe Twigg
MARKUS	Ciaran O'Brien
Their children: **ESPEN** (11)	Matteo Elezi
REBEKAH (11)	Amy Mepham
ROSA (14)	Alice Knight
THE INDIAN GIRL	Amy Mepham
POOR LITTLE TOM	Matteo Elezi
MAJOR ANDRE	
PETER'S WIFE	Amelia Lamb
THE HEADLESS HORSEMAN	Alfie Richards

Director	Alex Sutton
Musical Director	Charlie Ingles
Choreographer	Cydney Uffindell-Phillips
Designer	Rebecca Brower
Lighting Designer	Christopher Nairne
Sound Designer	Luke Swaffield for Autograph Sound
Graphic Designer	Rebecca Pitt
Assistant Director	Sam Gaffney
Assistant Musical Director	Jacopo Marai
Assistant Choreographer	Natalie Haslam
Administrator	Cicero Magalhães
Producer for NYMT	Jeremy Walker

Musicians:

Flute/Clarinet/Bass Clarinet/Bassoon	Michael Madigan
Oboe/Cor Anglais	Maddy Wood
Horn	Frances Gordon
Violin	Dylan Edge
Cello	Helen Butcher
Double Bass	Sophie Walker
Harp	Katie Sherratt
Percussion	Sam Levy
Piano	Jacopo Marai

LIST OF MUSICAL NUMBERS

ACT ONE

1. Prologue – Strange Child – *Company*
1b. The Girl – *Imogen, Joshua*
2. A Pleasing Land – *Sabine, Company*
3. The Devil Never Rests – *Company*
3b. Transition – Shall We Gather At The River – *Company*
3c. Transition – Into Van Fleet's – *Company*
4. The Tale Of The Headless Horseman – *Baltus*
4b. Transition – Homeward – *Company*
5. Poor Little Tom – *Children*
6. The New England Primer – *Children*
7. We Used To Think The Earth Was Flat – *Ichabod*
8. The Life We Live – *Brom, Tenant Farmers*
9. All Too Soon – *Eva, Katrina*
10. Mr Crane Says – *Children, Ichabod, Tenant Farmers, Fr Abram*
11. Black-Eyed Susan – *Sabine*
11b. Underscore – Strange Things Do Happen
11c. Transition – The Girl – *Imogen*
12. The Tale of the Whippoorwill – *Katrina*
13. Underscore – After Van Fleet
14. The Promise – *Brom, Markus, Johan, Klaus*
14b. Underscore – Outside the Tavern – *Orchestra*
15. The Tale of Major Andre – *Fr Abram, Company*

ACT TWO

16. The Dream – *Sabine*
16b. Transition – After The Dream – *Sabine*
17. Nothing – *Ichabod, Katrina*
18. The Funeral – *Lisbeth, Katrina, Fr Abram, Drika, Tenant Farmers*
19. The Will – *Baltus*
19b. Underscore – After The Will
20. The Dream (reprise) – The Fight – *Sabine, Brom, Katrina*
21. Peter, Peter, Pumpkin Eater – *Children*
22. Transition – The Schoolroom: The Girl Revealed – *Imogen, Company*
23. The Power – *Lisbeth*

24. Hallows' Eve: The Headless Horseman – *Company, Van Ripper*
24b. Underscore – Party Music – Whippoorwill
25. The Tale of the Drunkard Jack – *Lisbeth, Markus, Johan, Company*
25b. Underscore – Party Music – Peter, Peter
26. The Letter – *Katrina, Ichabod*
27. The Hollow Wood – *Sabine*
27b. Underscore – The Haunting
27c. The Horseman – *Company*
28. The Curse – *Katrina*
29. Eva Remembers – The Tale Of The Indian Girl – *Eva, Children*

AUTHOR'S NOTE

Throughout the show the company act as a chorus, helping Imogen to tell the story of Sleepy Hollow by manipulating and dressing the scenes.

The director and designer should use all theatrical trickery at their disposal to make The Hollow Wood and The Haunting sequences in Act Two as terrifying as possible. The echoes of each song may be performed live, or manipulated and distorted via recorded sound.

This musical was commissioned in 2018 by The National Youth Music Theatre, and was directed by Alex Sutton.

CHARACTERS

ICHABOD CRANE (20s) – The new school teacher. Educated and well-travelled, but skeptical of the superstitions of Sleepy Hollow. He falls in love with Katrina.

BALTUS VAN FLEET (40s) – Landlord of Sleepy Hollow. Misanthropic, and often harsh, but ultimately fair in his business dealings. Tender towards his wife and daughter.

LISBETH VAN FLEET (40s) – Baltus's wife. Elegant, quiet but with a hidden strength that emerges after her husband's death.

KATRINA VAN FLEET (18) – Only daughter of Baltus & Lisbeth Van Fleet. She has a quiet, intelligent nature, but becomes passionate and reckless after falling in love with Ichabod Crane.

BROM VAN BRUNT (20s) – Baltus's estate manager and Katrina's fiancé. A salt-of-the-earth farmer, practical and honest, who becomes hardened by his own sense of duty.

SABINE (40s) – Outcast sister of Lisbeth Van Fleet with an instinctive understanding of nature and the Hollow. A dreamer and a mystic, she foresees the tragedy that is coming to the town.

HANS VAN RIPPER (40s) – Baltus's accountant. A sly and calculating businessman, he uses the confusion in the aftermath of Van Fleet's death to try and assume control of Sleepy Hollow.

FATHER ABRAM (20s) – An idealistic, but somewhat ineffectual man of God. Along with the Tenant Farmers, he orchestrates a cruel prank against Ichabod.

EVA VAN BRUNT (15) – Brom's younger sister, and friend to Katrina.

WILLEM (18) – Clerk to Hans Van Ripper, but also his eyes and ears in the town.

IMOGEN (13) – Narrator of the story in 1833, later revealed to be Katrina and Ichabod's daughter. She has had a dark and isolated upbringing in Sleepy Hollow.

JOSHUA (12) – Bright and inquisitive; later revealed to be Eva's son.

Tenant Farmer Families

HENRIETTE and **KLAUS** (30s–50s) – Henriette is a prim and proper, but rather stuck-up woman, and Klaus her long-suffering husband. In their eyes, their children **ANNA** (14) and **ISAAC** (13) can do no wrong.

FLORINA and **JOHAN** (30s–50s) – A loving, wholesome couple who are often outmaneuvered by their numerous, and quite badly-behaved offspring, **ESTHER** (16), **MARTHA** (14), **JAKOB** (14), **ABEL** (12), and **RUTH** (10).

DRIKA and **MARKUS** (30s–50s) – Slightly down-at-heel compared to the others, Markus likes a drink, and Drika has a reputation as a sharp-tongued gossip. Their children, **ROSA** (14), **ESPEN** (11) and **REBEKAH** (11), are quick-witted like their mother.

Ghosts

THE INDIAN GIRL – A Native American child who was slain by The Headless Horseman.
POOR LITTLE TOM – A little boy who was killed by his mother.
MAJOR ANDRE – A British officer hanged as a spy during the American Revolutionary War.
PETER'S WIFE – An adulterous wife who was murdered and buried in a pumpkin patch.
THE HEADLESS HORSEMAN – A Hessian trooper beheaded during the American Revolutionary War.

TIME

1833 (present) and 1820 (past)

SETTING

All the action takes place in the small town of Sleepy Hollow, a secluded New England village near New York. In the original production British accents were used *(*as the "American accent" did not become formalized until long after 1833*)*, but this is left to the Director's discretion.

ACT ONE

The Church

Throughout the show the company act as a chorus telling the story of Sleepy Hollow by manipulating and dressing the scenes.

[MUSIC NO 1: "PROLOGUE – STRANGE CHILD"]

Date: 1833.

Sleepy Hollow is a dark place, where the souls of the dead are unable to leave. Everything is black and white and there is a sombre mood.

The silhouette of **THE INDIAN GIRL** *is seen surveying the land and then she is gone.*

IMOGEN *(thirteen) stands in the doorway of the church; her mother's funeral has just finished.* **THE VILLAGERS** *file out past her, muttering amongst themselves.*

NB: The Whippoorwill is a bird native to New England (it is mentioned in the text, also called a Nightjar). Its cries can usually be heard at twilight, but if a full moon shines, the Whippoorwill will sing all night long.

DRIKA

POOR CHILD, POOR THING,

LISBETH

A PITIFUL END TO A PITIFUL BEGINNING.
POOR CHILD

+DRIKA

POOR CHILD

KATRINA

SUCH A QUEER THING ...
HER MOTHER IS COLD IN THE CHURCHYARD,
AND THE GIRL WON'T WEEP, WON'T PRAY, WON'T SING,

KATRINA, DRIKA AND LISBETH

STRANGE CHILD, STRANGE CHILD;

BALTUS

STRANGE TALE.
THIRTEEN YEARS IN THE HOLLOW,
AND WE STILL NEVER HEAR THE WHIPPOORWILL WAIL,

ALL

STRANGE DAYS! STRANGE DAYS!

BUT SINCE EVERYONE'S GUILTY
YOU CAN'T TELL WHO TO BLAME!
THERE ARE CHOICES YOU MAKE
THERE ARE PATHS YOU MUST TAKE
SO YOU LIVE WITH THE FEAR
OR YOU DIE WITH THE SHAME!

Pause.

VAN RIPPER + FLORINA

SMALL SLEEPY TOWN WITH A DARK LITTLE PAST.

ALL, VARIOUSLY

WHEN MEMORIES FADE, THEY LEAVE QUESTIONS WHICH ARE STILL UNASKED.
SMALL TOWN, SMALL TOWN, SMALL TOWN
BAD DREAMS:
THE SWEAT ON YOUR BROW,
THE FLICKER OF FLAME,
THE THUNDER OF HOOVES,
THE CALL OF HIS NAME:
ICHABOD CRANE!
ICHABOD CRANE!

IMOGEN

ICHABOD CRANE ...

Pause.

DRIKA

STRANGE CHILD, STRANGE THING.
HER MOTHER IS COLD IN THE CHURCHYARD
AND STILL THE WHIPPOORWILL
WON'T SING.

IMOGEN *is staring at her mother's grave.* **JOSHUA** *(twelve) approaches her.*

JOSHUA Mother says you're to come home with us now.

IMOGEN *doesn't look at him.*

I'm sorry about *your* mother.

IMOGEN No one else is.

JOSHUA Why won't they look at you? The folk in the church. What did you do?

IMOGEN Nothing.

JOSHUA Who is Ichabod Crane?

IMOGEN *(she looks at him for the first time)* Why do you want to know?

JOSHUA I keep hearing them say his name.

IMOGEN You're not from Sleepy Hollow, are you?

JOSHUA No.

IMOGEN *looks back at her mother's grave.*

What's a Whippoorwill?

IMOGEN It's a bird. The people here believe that the Whippoorwill's song caries the souls of the dead to heaven.

JOSHUA And if it doesn't sing..?

IMOGEN Then the soul stays in Sleepy Hollow forever.

Pause.

[MUSIC NO. 1b: "THE GIRL"]

JOSHUA Please, tell me about Ichabod Crane.

IMOGEN I never knew him.

JOSHUA But it's because of him they won't look at you, isn't it?

IMOGEN He only did what he thought was best. They all did.

JOSHUA Please tell me.

IMOGEN

MY MOTHER USED TO SAY
THAT NOTHING IN THE WORLD
CAN EVER CHANGE WHAT'S TRUE

I'LL TELL YOU WHY THEY FEAR ME
WHAT THEY SEE WHEN THEY STARE
BUT SWEAR TO ME,
IF YOU EVER TELL THIS TALE ...

JOSHUA What?

IMOGEN

DON'T CHANGE A THING

JOSHUA I swear.

IMOGEN Thirteen years ago... Sleepy Hollow was a different place...

[MUSIC NO. 2: "A PLEASING LAND"]

We are transported thirteen years into the past (Date: 1820); Sleepy Hollow is an idyllic riverside hamlet in glorious colour. Outside the church **SABINE** *(forty) picks herbs and sings her mystical song. This is taken up by other voices in the company:*

SABINE

A PLEASING LAND OF DROWSY CHARMS
OF DREAMS THAT DANCE BEFORE THE HALF-SHUT EYE;

OF GORGEOUS CASTLES IN THE CLOUDS
FOREVER FLOATING ROUND A SUMMER SKY.

ALL

THE RIVER SINGS ITS GRACEFUL AIR,
A CONSTANT VOICE OF SHIFTING HARMONY;
THE HOLLOW HELD IN ITS EMBRACE,
FOREVER SLEEPING IN THE RIVER'S LEA.

SABINE

FOREVER SLEEPING IN THE RIVER'S LEA
FOREVER SLEEPING...

Inside the church – Sunday morning. **FLORINA**, *a farmer's wife, enters with her massive brood of unruly* **CHILDREN**. *Her husband* **JOHAN** *follows behind. Everyone is dressed in their Sunday finest.*

[MUSIC NO. 3: "THE DEVIL NEVER RESTS"]

FLORINA

COME ALONG, COME ALONG. JAKOB!

JAKOB

WHAT?

FLORINA

LEAVE THE CANDLE!

JAKOB

WHY?

He is about to set fire to his sister's hair.

FLORINA *(she blows it out)*

MUST WE?
COME ALONG, COME ALONG;
THE DEVIL NEVER RESTS ON A SUNDAY MORNING!
SETTLE DOWN, SETTLE DOWN;
MARTHA!

MARTHA *is beating her brother with a book.*

MARTHA

WHAT?

FLORINA

IS THAT YOUR BIBLE?

MARTHA

YES.

FLORINA

THEN READ IT.
SETTLE DOWN, SETTLE DOWN AND SAY A PRAYER ...
THE DEVIL NEVER RESTS AND THE DEVIL IS EVERYWHERE!

JACOB *(pulling on her sleeve)* Mother? Mother?

FLORINA *(irritated)* Yes? What is it? *(Distracted by another child sitting in the pew saved for the* **VAN FLEETS***)* Don't sit there, that's for Herr Van Fleet's family!

JACOB Have *you* met the new school teacher?

FLORINA No, no one has. Now hold your tongue and say your prayers.

JACOB *literally holds his tongue saying his prayers.*
MARTHA *hits him on the head with a Bible.*

HENRIETTE *and* **KLAUS** *enter – prim and proper, social climbers – their* **CHILDREN** *perfectly behaved.*

HENRIETTE

TO THE FRONT, TO THE FRONT,
KLAUS! FIND A SEAT, DEAR.

FLORINA

HERE?

Offering **HENRIETTE** *the adjacent pew.*

HENRIETTE

NO, THANK YOU.
TO THE FRONT, TO THE FRONT!

HENRIETTE AND FLORINA *(slyly, at each other)*

THE DEVIL IS ABROAD ON A SUNDAY MORNING!

HENRIETTE *(to her* **CHILDREN**, *but pointedly to* **FLORINA***)*
TAKE A KNEE, TAKE A KNEE,
FOR THOSE LESS FORTUNATE THAN OURSELVES!

CHILDREN
YES, MAMA.

HENRIETTE
TAKE A KNEE, TAKE A KNEE AND BOW YOUR HEAD ...
THE DEVIL NEVER RESTS TILL THE DEVIL IS SURE YOU'RE DEAD!

Light and polite.

FLORINA Henriette!

HENRIETTE Florina! I thought you'd be pleased to hear that Mistress Hanneke seemed a little better this morning.

FLORINA You've been to visit?

HENRIETTE Yes, I thought I'd take her some of our fresh bread.

FLORINA How thoughtful of you... *(Aside to* **JOHAN***)* If she ever needs a weapon!

They smirk to each other.

HENRIETTE *(to* **FATHER ABRAM***)* Has the new teacher arrived yet, Father Abram?

FR ABRAM Not yet, Henriette, but I am expecting him at church this morning! *(Moving on)* Now, are we ready to rehearse our hymn, children? We want it to be perfect!

The **CHILDREN** *get into place.*

Good! Face the front and remember those D's!

CHILDREN *(sung badly)*
SHALL WE GATHER AT THE RIVER,
WHERE BRIGHT ANGEL FEET HAVE TROD;
WITH ITS CRYSTAL TIDE FOREVER
FLOWING BY THE THRONE OF GOD?

FR ABRAM And the congregation to join in here, please...

ALL *(the* **ADULTS** *join in, but they are distracted by the news of the arrival)*

YES WE'LL GATHER AT THE RIVER,
THE BEAUTIFUL, THE BEAUTIFUL RIVER;
GATHER WITH THE SAINTS BY THE RIVER
THAT FLOWS BY THE THRONE OF—!

KLAUS Does anyone know this newcomer's name?

FR ABRAM I believe it's a Mr Crane.

The questions gradually become more intense.

JOHAN Where's he come from?

FR ABRAM I think he was sent. From Connecticut.

The **TENANT FARMERS** *are collectively horrified.*

JOHAN Connecticut?! I don't like it!

FLORINA How long is he staying?

FR ABRAM *(defensive)* I don't know, Herr Van Ripper dealt with the arrangements.

FR ABRAM *goes back to the choir.*

KLAUS I don't like the idea of some stranger coming to our town!

JOHAN Why can't Father Abram teach the children?

FLORINA Father Abram? Did you just hear the choir? He has *no* control over the children.

HENRIETTE No control over *your* children.

FLORINA At least my children can sing in tune!

HENRIETTE My children are in tune with each other!

FR ABRAM *(interrupting)*

SETTLE DOWN, SETTLE DOWN, PLEASE!

JOHAN

FLORINA!

KLAUS

HENRIETTE!

Both men retrieve their wives and sit them down.

FR ABRAM

THANK YOU.
HAVE A CARE, HAVE A CARE ...
THE DEVIL NEVER RESTS ON THE TONGUES OF WOMEN.

Both women stand again as if to thump him.

HENRIETTE How dare you!

FLORINA Ooo, you...!

FR ABRAM

WHAT I MEAN IS ...
HERE WE ARE, HERE WE ARE,
WE'LL EXTEND OUR HAND IN A CHRISTIAN WELCOME
AND LET HIM IN. WON'T WE? *WON'T WE?*

ADULTS *(not won over)*

LET HIM IN, LET HIM IN, DO YOU THINK WE SHOULD?
THE DEVIL NEVER RESTS, AND THE DEVIL NEVER DID NO GOOD!

DRIKA *and* **MARKUS** *enter –* **MARKUS** *is habitually drunk/hungover.*

HENRIETTE *(referring to* **MARKUS***)* Heaven preserve us!

MARKUS *opens his mouth to tell the news as* **DRIKA** *interrupts with her gossip.*

DRIKA

MOVE ALONG, MOVE ALONG!

FLORINA

DRIKA!

DRIKA
DID HE TELL YOU?

JOHAN
WHO?

FLORINA
WHAT?

DRIKA
MARKUS!
COULD BE WRONG, COULD BE WRONG, BUT
THE DEVIL NEVER RESTS EVEN WHEN HE'S DRINKING ...

MARKUS *belches.*

MARKUS
'SCUSE ME.

DRIKA
VAN RIPPER TOLD HIM –

MARKUS
HE ARRIVED IN TOWN ON A THIN BLACK MARE ONLY
YESTERDAY ...

DRIKA Late last night, apparently!
MORE THAN THAT, MORE THAN THAT NO ONE CAN SAY ...
BUT THE DEVIL NEVER RESTS,

ALL
THE DEVIL NEVER RESTS;

DRIKA
AND THE DEVIL IS NEVER EVER FAR AWAY
Herr Van Fleet is probably bringing him to church as we speak.

MARKUS The old devil bringing in the new!

JOHAN What are you talking about?

MARKUS That blasted landlord wanted two thirds of my barley this month!

KLAUS It has been a good harvest, Markus...

MARKUS For *you* maybe! I haven't grown nearly as much as you two.

JOHAN You might've if you hadn't been drunk all the time...

MARKUS *(ignoring* **JOHAN***)* Well he's still a bastard and should only have taken half!

There is horror at this language in church.

FR ABRAM Please, let's not speak ill of our patron Herr Van Fleet... Please, please back to our hymn! Everybody...

ALL

YES WE'LL GATHER AT THE RIVER,
THE BEAUTIFUL, THE BEAUTIFUL RIVER;
GATHER WITH THE SAINTS BY THE RIVER
THAT FLOWS BY THE THRONE OF –

ESPEN *(on lookout)* Van Fleet is here!

The Van Fleet family enters: **BALTUS VAN FLEET** *(fifty plus) is pushed in a wheelchair by* **VAN RIPPER.** *Despite his poor health and advanced years* **BALTUS** *is a powerful man with a provoking attitude. His wife* **LISBETH VAN FLEET** *(forty) is beautiful and demure, and the congregation respect this powerful couple.* **KATRINA VAN FLEET** *(eighteen), their only child, takes after her mother in looks and temperament whilst her fiancé,* **BROM VAN BRUNT**, *is a strong 'heart and soul of the land' outside type.* **BROM***'s sister,* **EVA VAN BRUNT** *(fifteen) and* **VAN RIPPER***'s Clerk,* **WILLEM** *(eighteen) follow.*

VAN RIPPER

COMING THROUGH, COMING THROUGH!

BALTUS

VAN RIPPER!

TENANT FARMERS

VAN FLEET.

BALTUS

THIS MAN ...

VAN RIPPER

AH YES?

BALTUS *(to* **VAN RIPPER***)*

WHERE IS HE?!

VAN RIPPER

NOT A CLUE, NOT A CLUE,

BALTUS

CHRIST! THE DEVIL NEVER RESTS IN SLEEPY HOLLOW!

ALL

THE DEVIL NEVER RESTS IN SLEEPY HOLLOW!

ALL, VARIOUSLY

SOMEONE NEW, SOMEONE NEW!
WHERE'S HE COME FROM?
WHO IS HE?
NOT A CLUE NOT A CLUE, BUT
THE DEVIL NEVER RESTS IN SLEEPY HOLLOW

SHALL WE GATHER AT THE RIVER
WHERE BRIGHT ANGEL FEET HAVE TROD?
WITH ITS CRYSTAL TIDE FOREVER
FLOWING BY THE THRONE OF...

ESPEN *(who has been keeping lookout at the church door)* I think I see him coming!

ALL

CHANGE IS ON THE WAY, THAT MUCH IS CLEAR:
BUT IF THE DEVIL NEVER, DEVIL NEVER, DEVIL NEVER RESTS,
IS THE DEVIL HERE?

The congregation are standing with their hymn books open when **ICHABOD CRANE** *(twenty two) opens the door.*

ICHABOD

GOOD DAY. MY NAME IS ICHABOD CRANE.

There is silence as they stare.

FATHER ABRAM *dutifully steps forward.*

FR ABRAM A warm welcome to our humble little town, Mr Crane. We have been eagerly awaiting your arrival and are overjoyed to extend to you a very warm-hearted Christian welcome. Please, come, I have saved a seat for you at the front!

ICHABOD If it's all the same with you I'd rather stay at the back.

The **TENANT FARMERS** *gasp.*

FR ABRAM *(unsure)* Oh? Yes. Certainly. If you're sure...

BALTUS *(he groans, interrupting)* You heard him, Father Abram! – He wants to stand at the back. Now get on with it!

FR ABRAM Yes, of course.

FATHER ABRAM *walks swiftly to the choir and raises his arms to conduct.*

FR ABRAM Right...our hymn, children.

[MUSIC NO. 3b: "TRANSITION – SHALL WE GATHER AT THE RIVER"]

During the transition the company turn the scene to outside the church whilst singing. The congregation are saying goodbye to **FATHER ABRAM** *– shaking hands as they leave.*

ALL

SHALL WE GATHER AT THE RIVER
WHERE BRIGHT ANGEL FEET HAVE TROD?
WITH ITS CRYSTAL TIDE FOREVER,
FLOWING BY THE THRONE OF GOD?

IMOGEN & CHORUS

AND SO

AND SO
IT HAD BEGUN!

Outside the Church

The congregation disperses through the scene.

BALTUS *is not a well man and frequently coughs and splutters. Despite his abrupt manner he is not entirely unlikeable.*

BALTUS *(bluntly)* Father Abram, make the sermon shorter next week.

FR ABRAM *(bows his head apologetically)* Yes, Herr Van Fleet.

BALTUS *(turning to* **ICHABOD***)* Crane! So, you're the new teacher, are you? This is my wife, Lisbeth, and I believe you met Herr Van Ripper when you arrived last night. He'll show you everything you need in the town.

ICHABOD Thank you.

BALTUS You'll have dinner at ours tonight.

LISBETH Baltus, are you sure?

BALTUS *(hushing her)* Yes, of course!

ICHABOD If it's not inconvenient...

BALTUS *(abruptly)* Katrina?

KATRINA *(suddenly appearing)* I'm here, father!

KATRINA *reassuringly puts her hand on her* **FATHER***'s shoulder.*

BALTUS *(tenderly and with pride he presents her to* **ICHABOD***)* This is my daughter, Katrina. *(Aside to* **KATRINA***)* You may stay and make your acquaintance with the new school teacher, but then get yourself safely home. Do you understand?

KATRINA *(understanding he is ill and wants to get home)* Of course, father, Brom will escort me to the house.

BALTUS Very well. Lisbeth, take me on!

LISBETH *wheels* **BALTUS** *off.*

RIPPER Ah! Brom! *(Beckons him over)* This is Brom Van Brunt, he is the steward on the Van Fleet estate. Gentlemen, if you'll excuse me. *(He goes to speak to* **WILLEM***)*

BROM *and* **ICHABOD** *acknowledge their obvious differences –* **BROM** *has had a life of physical outside work and* **ICHABOD** *has had a life of inside study.*

BROM Teacher.

ICHABOD Please, call me Ichabod.

BROM *(finds the name hilarious)* Ichabod!

He slaps **ICHABOD** *on the back, in jest, yet almost winding him with his strength. Once* **ICHABOD** *recovers he looks at* **BROM** *incredulously.* **BROM** *is aware of his faux pas and changes the subject by taking* **KATRINA***'s hand.*

Did you meet, Katrina? *(He puts his arm around her making it clear to* **ICHABOD** *that she is his)* We're to be wed.

ICHABOD Congratulations.

KATRINA Thank you.

ICHABOD When's the wedding?

BROM *(defensive. It's a sore point)* As soon as the good Lord allows, Mr Crane!

KATRINA It was meant to be last week, but father has been so ill that we decided to delay it.

BROM Just for a month or two while he gets better.

KATRINA *and* **BROM** *force a smile at each other.*

ICHABOD *(jovially)* Well, I look forward to hearing wedding bells soon!

KATRINA Yes... *(Changing the subject)* Perhaps Brom and I could show you around Sleepy Hollow this afternoon?

ICHABOD That would be perfect.

BROM I can't today.

KATRINA *(noticeably disappointed, aside to* **BROM***)* Why? I thought you were coming back to the house?

BROM *(taking* **KATRINA** *aside)* I have to go down to the lower farm on business. You don't mind, do you? *(She can't object)* I won't be long, I promise. I'll be back for dinner. *(He kisses her on the cheek and then says to both of them)* I'll see you two later...

He leaves. **ICHABOD** *and* **KATRINA** *are now awkwardly left alone together.*

KATRINA *(to* **ICHABOD***)* Perhaps some other time then...

ICHABOD Do you need escorting home?

KATRINA No, not at all, I've lived here all my life. We all have.

ICHABOD And what a beautiful place to live! I wonder why more people don't come here?

KATRINA The river and hills make it very hard for people to come or leave Sleepy Hollow.

ICHABOD Well, it certainly was a difficult ride!

KATRINA Do you know how to get to us this evening?

ICHABOD Herr Van Ripper gave me a map!

He gets the map from his pocket.

KATRINA *(looking at the map)* Yes... If you take this path from the Church along the river, you'll get to a fork in the road. Continue to the left and then you'll see the house ahead of you. Just here. *(She points on the map)*

ICHABOD And this road to the right? What's this?

KATRINA That's the Hollow Wood. But I wouldn't go there, Mr Crane.

ICHABOD Thieves?

KATRINA *(matter of fact)* No, it's haunted.

ICHABOD Haunted?

He smirks.

[MUSIC NO. 3c: "TRANSITION – INTO VAN FLEET'S"]

KATRINA And this cross here, in the centre. *(She points at the map)* That's the White Oak. It's the oldest in the hollow and it's where The Headless Horseman was buried.

ICHABOD *(incredulously)* The Headless Horseman?

VAN RIPPER *returns.*

RIPPER Ah, Miss Katrina is filling you in on local legend, Mr Crane.

ICHABOD More a case of local superstitions, I think...

KATRINA *(slightly affronted)* I had best be getting home. Till tonight, Mr Crane.

They watch **KATRINA** *leave.*

The chorus shift the scene around **ICHABOD** *as they sing:*

THE RIVER SINGS ITS GRACEFUL AIR,
THE EVENING LIGHT NOW HAS ITS LULLABY.
THE HOLLOW DARKENS BY THE HOUR
FOREVER WATCHING WITH A STEADY EYE ...

We see **THE INDIAN GIRL** *as the scene changes.*

The Van Fleet House – One

BALTUS, LISBETH, ICHABOD *and* **KATRINA** *have finished dinner at the* **VAN FLEET** *household – wine has been drunk – candles burning low. The debate is jovial yet heated.*

ICHABOD ... *(In the middle of conversation)* I was very lucky to have such an informative, progressive education and I truly believe knowledge is everything, it's what saves lives, feeds industry and stops communities being controlled by religion or silly superstitions.

LISBETH *(intake of breath)* I'm not sure Father Abram will agree!

ICHABOD *(resolutely)* There are still many things we can't explain, but it's only a matter of time. Knowledge builds knowledge.

BALTUS Well, perhaps you are right, science does seem to be the modern way of thinking...but here, all the children really need to learn is how to farm.

ICHABOD Surely, they need to know about the world!

BALTUS You can teach them what you want, Crane, but at the end of the day they'll be working the land.

ICHABOD I can't accept that.

BALTUS How else is a man to survive in an isolated rural community like Sleepy Hollow?

ICHABOD Perhaps, but what of the women in the town? Katrina, for example? Will she plough the fields and milk the cows?

BALTUS *(firmly)* No... She will provide a son to take over the estate.

ICHABOD *(incredulously)* I can't believe what I'm hearing?! Things are changing! *(Taking the plunge into a controversial matter)* I fully intend that my lessons will be as equally as informative for girls as they are for boys.

BALTUS *(laughing as he's heard it all before)* Old Hanneke thought the same.

ICHABOD *(unable to let it go)* Well, she's right! I'm very much looking forward to building on the foundations Mistress Hanneke made! *(Bringing* **KATRINA** *into the debate)* What do you think, Katrina? *(She looks at him, startled)*

KATRINA I'm sorry?

ICHABOD What do you think of all this?

There is a pause.

BALTUS Katrina is a good girl...she knows how it is.

KATRINA *(faltering)* I think...education is important, but I think it's foolish to discard what we don't understand simply because we don't understand it.

ICHABOD *(agreeing)* Yes, there are still many things that haven't been explained or discovered, *(pursuing his cause)* but some things, like spirits or ghosts or *God,* will never be explained. Because they simply don't exist!

There is silence. The family clearly believe in ghosts and God.

BALTUS Our community will disagree with you.

ICHABOD *(gently mocking)* Ah yes, the 'haunted' Hollow Wood. Katrina mentioned it earlier, something about a tree marking a grave... The Headless Horseman!

BALTUS *(sternly)* I wouldn't make fun of it, Mr Crane.

ICHABOD *is aware he has gone too far.*

[MUSIC NO. 4: "THE TALE OF THE HEADLESS HORSEMAN"]

It strikes me that you should learn *our* ways first, and then see if there is a need for *your* ways of educating. The Horseman isn't just a story, it's part of our history.

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