

CRUSADE

Act I – Sc 1

The stage has been dark. As the Overture ends (**Cut 1**), DEATH appears in a red spot center stage as his motif plays. When his motif ends and Death begins to back off up stage center as his play-off *MUSIC* continues, we HEAR children *singing* offstage a cappella overlapping Death's play-off *MUSIC*. Death stops suddenly, looks off left in the direction of the *singing*, and listens for the first 10 beats as the orchestral *MUSIC* ends:

CHILDREN (**Cut 2**)

IF YOU LISTEN
YOU CAN HEAR US SINGING, SINGING
YOU CAN HEAR US SINGING OUR SONG

Death looks front and begins swaying in a circular move as the children sing the following last 12 beats:

CHILDREN
IT'S A PLEASANT MELODY
ONE THAT'S MEANT FOR YOU AND ME
IF YOU CARE TO YOU CAN SING ALONG

Death's swaying motions increase in intensity until the last word, at which point he stops abruptly, then slowly backs off-stage.

Lights up to full. We're looking at an opulent Romanesque/Byzantine church interior. A huge, red crucifix rises up center. All sets are light and mobile, easily movable pieces. Two huge SCREENS for rear-SCREEN projection rise high upstage, one stage left, one stage right.

SCREENS: IMAGE OF A CRUSADER BOY

There are two slender towers, one down right, one down left.

As the orchestra continues playing "SINGING", a spot picks up SYLVIAS who enters down right. Dressed in a monk's tunic with a cowl covering his face, Sylvias faces the audience. His monk's robe is orange. Of medium height, he's stocky, a man

with worldly experience, a ruddy complexion, and great charm. You might think he's a pushover, but this would be a misconception; he knows how to fight.

SCREENS: A KNIGHT AND A CODE OF ARMS

Sylvias slowly surveys the audience, pushes his cowl back, and speaks.

SYLVIAS

I and my colleagues welcome you from the 13th century. My name is Sylvias. I am a Black Monk of the Benedictine Order, a wandering monk, and an historian. We historians enjoy the great privilege of writing about dead people, thus ensuring our own safety. Aesop, the great Greek storyteller, was not so fortunate. He ridiculed a living king who had him thrust off a very high cliff, thereby making Aesop a great *dead* storyteller, an appellation I do not wish to share.

(beat, he smiles, then crosses up center)

Some say the Childrens' Crusade was only a myth ... but I know it happened because I was there. It took place in the 13th century in the year 1212 ... and because the babes sang songs to keep their spirits high on the treacherous march to the seaport of Marseille, there will be songs in my tale ...

Sylvias looks at the image on the SCREENS, then back to the audience.

SYLVIAS

How do I justify using 21st century devices in the 13th century? "Poetic license" ...

He smiles at the audience.

SYLVIAS

I'm going to tell you a true story, just as it happened. It concerns a boy named Amiel, his father Koenig, the White Knight, his mother Ruth, and the Childrens' Crusade.

KOENIG and his wife, RUTH, enter and stand down left as AMIEL, his friend, RICHARD, CHRISTIENNE, Amiel's girlfriend, and a fourth CHILD enter down right laughing and playing catch. Amiel is the 12 year old son of Koenig and Ruth. When he sees his parents, he waves to his friends, leaves them and runs to Ruth and Koenig down left.

Ruth embraces him as several DRUNKEN CHRISTIANS enter up center, shouting and laughing as they scatter Amiel's three friends, then approach Koenig, Ruth, and Amiel in a threatening manner.

Koenig steps forward, pulls his sword and brandishes it with a brilliant display of swordsmanship revealing his great talent: he is a master swordsman. The Drunken Christians shrink away as Koenig and Ruth exit. Amiel waves goodbye to them and crosses to stage right as 8 NOVICES enter dressed in white robes with their hoods up. One of them will be Christienne who throws Amiel his white robe. Amiel puts it on and takes his place beside Richard at the front of the line. They stand in a semi-circle facing front as Sylvias crosses down left.

SYLVIAS

Amiel was highly intelligent, a boy of 12, his father was a Templar Knight, a crusader and highly principled. Amiel's mother, Ruth of Tours, was educated at the University of Bologna in civil law. She had great affection for Amiel and strong hope for his future. She placed him in the monastery for his education. I tutored him in Latin, Greek, logic ... and unknown to Ruth, taught him to make ale, at which, as in all things, he excelled.

He removes a flask from his robe and takes a swig.

SYLVIAS

In the monastery, he learned ...

He takes a second swig, then studies the audience.

SYLVIAS

No, I'm not Irish ... well, maybe two fifths. My philosophy is summed up in that well-known saying I'm sure you're all familiar with: "bibō ergo sum - I drink, therefore I am!" Amiel learned the trivium: grammar, rhetoric, logic, and a strong moral code called The Mirrors which he sang daily with the other students ...

Intro to THE MIRRORS. Sylvias remains down left. He observes as the OLDER BOYS cross down center and begin moving clockwise in a circle around their teacher, a GRAMMATIKOS. **NOTE:** There are two groups of BOYS: half Older Boys (O.B.s) and half YOUNGER BOYS (Y.B.s).

SCREENS: A MONASTERY, IMAGES/FOOTAGE OF BOYS IN ROBES

SYLVIAS

The Older Boys' teacher was a Grammatikos, a teacher of higher education ...

The Grammatikos, wearing a pointed hat, enters from down right and stands in the center of the Older Boys' circle;

SYLVIAS

... the Younger Boys' Grammatiste was a teacher of lower education ...

Sylvias takes a pointed hat from his pocket, puts it on, crosses upstage to the Younger Boys, and stands with them.

OLDER BOYS (AMIEL/RICHARD) (**Cut 3**)

PRUDENCE, COURAGE
JUSTICE, TEMPERANCE
THEY ARE HELPING US
TO BE GOOD

OLDER BOYS (AMIEL/RICHARD)

PRUDENCE, COURAGE
JUSTICE, TEMPERANCE
WE'RE APPLYING THEM
AS WE SHOULD

WE ARE LEARNING
AS WE'RE GROWING UP
WE'RE PREPARING
FOR MANHOODS' CALL

PRUDENCE, COURAGE
JUSTICE, TEMPERANCE
THESE WILL TEACH US
AS WE GROW TALL

The O.B.s have crossed upstage center as the Y.B.s cross downstage and begin moving in a circle counter-clockwise around their Grammatiste (Sylvias). They hold small mirrors. Y.B.s hold the mirrors up and look at themselves in the mirrors as they sing bars 18-21.

YOUNGER BOYS

LOOK IN THE MIRROR
WHAT DO I SEE
GOD'S LITTLE LAMB
LOOKING BACK AT ME

Y.B.s hold the mirrors up to the sky (God), as they sing bars 22-26.

YOUNGER BOYS

NOW HOLD THE MIRROR
UP TO THEE
YOU'RE WHAT I AM
WHAT I'LL ALWAYS BE

Back to looking at themselves in the mirrors.

YOUNGER BOYS

LOOK IN THE MIRROR
SEE WHAT APPEARS
IS THAT A FACE
CRYING BITTER TEARS

YOUNGER BOYS
NO, IT'S A DREAM
OF FROWNS AND FEARS
THEY'LL LEAVE NO TRACE
WHEN THE MIRROR CLEARS

The Y.B.s line up with the O.B.s, face front down stage, and *sing* facing the audience as the two TEACHERS cross down left and watch them admiringly.

ALL
THESE ARE INSTRUCTIONS
WE'VE REHEARSED
OF ALL OUR TEACHINGS
THEY COME FIRST

EACH DAY WE PAUSE
AND QUENCH OUR THIRST
AT THE FOUNTAIN OF VIRTUE
FOUNTAIN OF VIRTUE

Now the two groups come downstage. The Y.B.s form a circle inside the O.B.s circle and move counter-clockwise as the O.B.s move clockwise. The teachers stay down left.

YOUNGER BOYS
LOOK IN THE MIRROR
WHAT DO I SEE
GOD'S LITTLE LAMB
LOOKING BACK AT ME
HOW HOLD THE MIRROR
UP TO THEE
YOU'RE WHAT I AM
AND WHAT I'LL ALWAYS BE

LOOK IN THE MIRROR
SEE WHAT APPEARS
IS THAT A FACE
CRYING BITTER TEARS

NO, THAT'S A DREAM
OF FROWNS AND FEARS
THEY'LL LEAVE NO TRACE
WHEN THE MIRROR CLEARS

OLDER BOYS
PRUDENCE, COURAGE
JUSTICE, TEMPERANCE
THEY ARE HELPING US
TO BE GOOD
PRUDENCE, COURAGE
JUSTICE, TEMPERANCE
WE'RE APPLYING THEM
AS WE SHOULD

WE ARE LEARNING
AS WE'RE GROWING UP
WE'RE PREPARING
FOR MANHOOD'S CALL

PRUDENCE, COURAGE
JUSTICE, TEMPERANCE
THESE WILL HELP US
AS WE GROW TALL

ALL BOYS
PRUDENCE, COURAGE
JUSTICE, TEMPERANCE
THEY ARE HELPING US
TO BE GOOD

PRUDENCE, COURAGE
JUSTICE, TEMPERANCE
WE'RE APPLYING THEM
AS WE SHOULD

PRUDENCE, COURAGE
JUSTICE, TEMPERANCE
AS WE SHOULD
PRUDENCE, COURAGE
JUSTICE, TEMPERANCE
AS WE SHOULD

SMALL BOY
PRUDENCE, JUSTICE
TEMPERANCE, LA LA LA
COURAGE, PRUDENCE ...

The Novices exit U.R. followed by the Grammatikos. A young Novice (6 years old) lingers on stage, crying, confused, not sure where to go. Sylvias/Grammatiste picks him up in his arms, comforts him, and carries him off stage.

BLACKOUT

Scene 2

BLACK BACKDROP in one. As Sylvias enters down left, an unkempt group of PILGRIMS enter down right and stand front gazing up in awe. Transition MUSIC to THE GATES OF JERUSALEM begins. One pilgrim is a woman, five are men.

SCREENS: GATES OF JERUSALEM/SURROUNDING AREAS

SYLVIAS

Before we continue, you should understand events leading up to the Children's Crusade. In 313 A. D., the Roman Emperor Constantine was converted to Christianity, not necessarily a good thing. Whereas before, Christianity had been a simple religion of prayer and healing, after Constantine declared it the state religion, it became rigid, dogmatized, thus the healing element vanished, thereby leaving me with a permanent ulcer and a reluctant bowel ...

(burps, to audience)

I'll try not to do that again. By the way, here's an interesting historical tidbit: Constantine wore a wig. The Egyptians developed the practice in the 4th century, and wigs became symbols of status. I, being a lowly monk, am wigless.

He throws back his cowl, revealing his bald pate.

SYLVIAS

To continue: The Holy Land became a Christian region, and for centuries, pilgrims journeyed peacefully to Jerusalem, to see the actual ground on which Jesus trod.

SCREENS: A MAP OF THE ROUTE TO JERUSALEM

Again, Sylvias could take part in this song, playing one of the roles.

SCREENS: IMAGES OF PILGRIMS

Pilgrims *sing* in awe facing front down stage:

PILGRIMS (**Cut 4**)

YEARS AGO WE LEFT OUR HOMELAND
HUMBLE PILGRIMS SEARCHING FOR GOD
WE RENOUNCED THE WARMTH OF LOVED ONES
TO BE CLEANSED BY HIS MIGHTY ROD

NOW ALL OUR SUFFERING
AND MISERY ARE OVER
NOW ONLY ECSTASY
AND GLADNESS ABOUND

THIS IS THE DAY WE HAVE
SACRIFICED OUR LIVES FOR
WE STAND IN MEEKNESS
ON THIS HOLY GROUND

WE'RE AT THE GATES OF JERUSALEM
THE GATES OF JERUSALEM
GLORY BE TO GOD
WE'RE AT THE GATES OF JERUSALEM

JUST A LITTLE FURTHER
AND THE WORST IS PAST
WE'RE AT THE GATES OF JERUSALEM
AT LAST

A HARLOT steps forward and *sings*:

HARLOT

I WAS A SINNER
ALL SULTRY AND SCENTED
I WENT WITH ANY MAN
COMING MY WAY
SOME WERE GENTEEL
MOST WERE MEAN
AND DEMENTED
I KNEW AT LEAST A DOZEN
A DAY

Harlot steps back, MALE SINNER steps forward and *sings*:

MALE SINNER
I WAS A SINNER
I CHEATED MY NEIGHBOR
I STOLE HIS COW
AND I ENDED HIS LIFE
I RAN HIM THROUGH
WITH HIS OWN RUSTY SABER
THEN I GOT DRUNK AND RAVISHED
HIS WIFE

SCREENS: FOOTAGE OF PILLAGING AND PLUNDER

Two SCOUNDRELS step forward and *sing*:

TWO SCOUNDRELS
WE ROBBED AND MURDERED
SINNERS FOR SURE
WE TOOK GOLD FROM THE RICH
LITTLE PIGGIES FROM THE POOR

Two MURDERERS step forward and *sing*:

TWO MURDERERS
WE RAPED AND PLUNDERED
SINNERS IT'S TRUE
OUR EXCUSE IS QUITE SIMPLE
THERE WAS NOTHING ELSE TO DO

Pilgrims line up, face front, and *sing*:

ALL PILGRIMS
NOW WE'RE SO SORRY
WE DON'T WANT TO BURN IN HELL
WE ASK FORGIVENESS
PLEASE SPARE US OUR TURN IN HELL

LOOK AT IT THIS WAY, GOD
WHAT CAN WE LEARN IN HELL
ALL OUR SINS WE NOW ABHOR
SO WE LAY THEM AT YOUR DOOR

They fall to their knees:

PILGRIMS
HERE AT THE GATES OF JERUSALEM
THE GATES OF JERUSALEM
GLORY BE TO GOD
WE'RE AT THE GATES OF JERUSALEM

JUST A LITTLE FURTHER
AND THE WORST IS PAST
WE'RE AT THE GATES OF JERUSALEM
AT LAST, AT LAST, AT LAST

BLACKOUT

Sc. 3

The Pilgrims are still on their knees down right as MUSIC to HOSPITALITY begins. Sylvias enters up center and crosses down right near the pilgrims.

SCREENS: TRADE ROUTES IN 13TH CENTURY IN EASTERN EUROPE AND ANATOLIA (TURKEY)

SYLVIAS

All was well until the Muslims conquered Syria in the 7th century and closed down the trade routes to the west, thus preventing the free-flow of goods, including perfumes, and more notably, rosewater, used in bathing. Of the many causes for the crusades, the resulting stench arising from the populace may have been the greatest.

Sylvias glances at the kneeling pilgrims, sniffs the air, winces, holds his nose, and crosses down left. MUSIC in to "HOSPITALITY". As Sylvias speaks, a SULTAN is carried in by two MAMLUK soldiers up left on a royal bed accompanied by 2 undulating CONCUBINES and 2 MUSLIM soldiers. They carry the Sultan up center. (Or, if Sylvias plays the Sultan, a concubine dresses him as he crosses up to the empty chaise and gets on it. Headdress is a huge white headpiece, coat is an embroidered, red kaftan. Link for these pieces:

https://en.wikipedia.org/wiki/Ottoman_clothing)

SYLVIAS

The Seljuk Turks were not as friendly as former Muslim rulers had been, so, in the year 1095 when a small group of Christian pilgrims arrived at the gates of Jerusalem, the ruling Sultan greeted them with a dubious welcome ...

SCREENS: IMAGES OF AN EASTERN CASTLE

The Sultan/Sylvias rises on one elbow and sings from his chaise:

SULTAN (**Cut 5**)
HOSPITALITY, HOSPITALITY
WE ARE FAMOUS FOR OUR HOSPITALITY
WELCOME TO OUR PRINCIPALITY
WELCOME TO JERUSALEM
WELCOME TO JERUSALEM

GENEROSITY, GENEROSITY
WE ARE FAMOUS FOR OUR GENEROSITY
HERE YOU'LL SEE NO ANIMOSITY
WELCOME TO JERUSALEM
WELCOME TO JERUSALEM

SCREENS: AN ORIENTAL CITY WITH SPIRES AND MOSQUES

The Sultan is still up center on the chaise.

SULTAN
OUR CITY
IS QUAIN AND PRETTY
TO MAR ITS BEAUTY
WOULD BE A PITY

The Sultan is carried down center.

SULTAN
THAT'S WHY WE KEEP IT
VERY TIDY AND PRISTINE
SO PLEASE, COOPERATE
AND HELP US KEEP IT CLEAN

HELP US, HELP US
KEEP IT, KEEP IT
HELP US KEEP IT CLEAN

The Sultan/Sylvias, down stage right, rises from the couch and begins crossing left. As he goes, a Soldier brushes the floor in front of him with a brush.

SULTAN
OUR FACILITY
FOR CIVILITY
IS A WELL-KNOWN FACT
THE PEOPLE ALL AGREE

SO WE SAY
WITH GREAT HUMILITY
WELCOME TO JERUSALEM
WELCOME TO JERUSALEM

The Sultan, down left, stops and points to a spot on the stage floor on his path.
The Soldier quickly brushes the spot.

SULTAN
(spoken)
There is just one minor thing ...

The Sultan, standing down left, holds out his left hand as a concubine manicures his fingers.

SULTAN
(sings)
LATELY
YOUR FELLOW PILGRIMS
HAVE BEEN CARELESS
AND VERY LAX

The Sultan holds out his right hand, a second concubine manicures his fingers.

SULTAN
LATELY
ALL THOSE WHO VISIT
HAVE LEFT REFUSE
ALONG THEIR TRACKS

The Sultan kicks off his sandals. The two concubines give him a pedicure, one on each foot.

SULTAN
SADLY
IT'S GOTTEN COSTLY
HAULING RUBBISH
AWAY IN SACKS

THEREFORE
TO PAY FOR UPKEEP
EVERY PILGRIM
MUST PAY A TAX

The Sultan shoos his aides away as he steps into his sandals.

SULTAN
A TINY LITTLE
SHINY LITTLE TAX

SCREENS: COINS BEING Poured OUT OF A BARREL

The Sultan crosses back to his chaise down stage center as the 2 concubines move seductively with him.

SULTAN
MAGNANIMITY, MAGNANIMITY
WE ARE MEEK AND FILLED
WITH MAGNANIMITY

WE ARE GLAD FOR YOUR PROXIMITY
WELCOME TO JERUSALEM
WELCOME TO JERUSALEM
(spoken)

The Sultan sits on his chaise.

SULTAN
Please don't misunderstand ...
(sing)
ONCE INSIDE OUR GATES
WE'LL HELP YOU FEEL AT EASE
WE OFFER MANY SERVICES
FOR WHICH WE CHARGE SMALL FEES

SULTAN
(spoken)
These include:

The Sultan/Sylvias motions casually to his entourage who split up the *singing* lines between the concubines and soldiers. The Sultan/Sylvias is carried off down right.

SCREENS: IMAGES OF ANCIENT CITY, MARKET PLACE, PRODUCE

The soldiers reenter and join the SINGERS who are lined up in a single line down stage To upstage. As they sing, they walk forward and peel off, then circle to the back of the line and repeat.

SINGERS
(break up between singers)
A FEE TO SEE THE SIGHTS
A PLACE TO SPEND THE NIGHTS
A FEE FOR FIGS AND MEAT
AND OIL TO BATH YOUR FEET

SCREENS: THE WAILING WALL IN JERUSALEM

SINGERS
A CHARGE TO JEWS AND GREEKS
FOR FANS TO COOL THEIR CHEEKS
A FEE FOR ONE AND ALL
TO USE THE WAILING WALL

A FEE TO BUY AN OINTMENT
THAT WILL KILL UNWANTED FLEAS
A FEE TO PAY FOR MERRIMENT
AND LADIES WHO CAN PLEASE

A FEE TO BUY AND TRADE
A FEE TO STAND IN SHADE
A FEE FOR TURBAN WEAR
A FEE TO BREATHE THE AIR

Singers are now in a line across the stage facing front. As they *sing* below, they sway left to right.

SINGERS
A FEE TO BREATHE THE AIR
A FEE TO BREATHE THE AIR
IN THE CITY OF JERUSALEM
THE AIR IS VERY RARE
VERY RARE!

The following is sung with menace as the singers advance on the audience:

ALL
HOSPITALITY, HOSPITALITY
WE ARE FAMOUS FOR OUR HOSPITALITY
WELCOME TO OUR PRINCIPALITY
WELCOME TO JERUSALEM
WELCOME TO JERUSALEM

The *MUSIC* ends in a crescendo of violent, strident *chords*, then *MUSIC underscoring* during the following: Several Pilgrims down right refuse to pay the Sultan's COLLECTOR and fight back. The soldiers begin slaying the defenseless Pilgrims. Sylvias (sheds his costume if playing the Sultan) and comes down right.

SCREENS: FOOTAGE OF SLAUGHTER

SYLVIAS
The pilgrims refused to pay the tax and tried to enter the Holy City ... but the Sultan's cadre of soldiers, who hadn't murdered anyone in hours and were afraid of becoming rusty, seized the opportunity to revert to their bloody calling and gleefully sliced off arms, legs, and heads with their curved ratagans ... which made them feel warm and happy! This aggressive act ...

A Soldier is stalking Sylvias who sees the attack coming, dodges him, running around stage, stops and tosses his flask to the Soldier who catches it, shakes it, smells it, then exits down right drinking. Monks hurry in, pull the dead Christians off stage as Sylvias, relieved, comes in up left center.

SYLVIAS

... this aggressive act lead to an urgent request from the Emperor Alexios in Constantinople to Pope Urban II for help in resisting the Turkish invaders.

The soldier who stalked Sylvias backs in looking off-stage right, drinking from the flask. Sylvias crosses to him, taps him on the shoulder. As he turns, Sylvias grabs his flask, then punches the Soldier, sending him reeling off-stage.

The scene shifts to ...

Scene 4

CLAREMONT – CHURCH SETTING

As Sylvias speaks in a spot center right, a spotlight focuses on the top of the down left tower.

PRIESTS, BISHOPS, CHRISTIANS, and three WOMEN enter up center and cross down left in front of the down left tower. The bishops stand in front of the tower facing the CROWD.

All Christians gather around the bottom of the tower, looking up at it. Children are also in the crowd. They can be on the stairs, either sitting or standing.

Sylvias puts his cowl over his head, blows on his hands and rubs them together indicating freezing weather. Sylvias crosses down right.

SCREENS: SNOWY MEDIEVAL TOWN

SYLVIAS

The Pope retreated to the church at Claremont in France for a conference. The winter in 1095 was frigid, snow had fallen. The Pope and the Council of Bishops conferred for a week. Thousands of people were encamped around the town of Claremont in anticipation of the papal decision ... finally, the Pope appeared on the church balcony and gave one of the greatest speeches of all time ...

The CROWD MURMURING grows to shouts and cheers as the POPE appears in the spot at the top of the column up left. Sylvias has to shout to be heard.

SYLVIAS

IN A FEW MOMENTS, THE POPE HAD THE CROWD SPELLBOUND!!

During the following musical number, Sylvias moves among the crowd and becomes a participant.

Bishops stand at the foot of the tower in a line facing the crowd. MUSIC in to the song, CRUSADE!

POPE/PRIESTS (Cut 6)

(sing)
CHRISTIANS!
CHRISTIANS!

POPE
FOR HUNDREDS OF YEARS
PILGRIMS HAVE JOURNEYED TO
JERUSALEM

POPE/PRIESTS
CHRISTIANS!
CHRISTIANS!

POPE
FOR HUNDREDS OF YEARS
PILGRIMS HAVE MARCHED TO
PALESTINE

PRIESTS
CHRISTIANS!
CHRISTIANS!

SCREENS: A HILL AND A MOUNT OF OLIVES

POPE
ON THE HILL AT CALVARY
IN THE MOUNT OF OLIVES
THEY HAVE KNELT AND PRAYED
TO THE LIGHT DIVINE

PRIESTS/BISHOPS
CHRISTIANS!
CHRISTIANS!
CHRISTIANS!

POPE
BUT NOW THE TURKISH RULERS
HAVE GROWN ARROGANT AND GREEDY
THEY TAX EACH PILGRIM AT THE GATE
INCLUDING THE POOR AND NEEDY

POPE
THEY PERSECUTE THE FAITHFUL
THEY RAVAGE THE MOTHER WITH CHILD
THEY TRAMPLE DOWN OUR ALTARS
OUR HOLY RELICS THEY'VE DEFILED

SCREENS: PILLAGE, PILGRIMS BEING ATTACKED

POPE
REMEMBER OUR GREAT SAVIOUR
IN HIS SERMON ON THE MOUNTAIN
HE SAID, "LEAVE ALL FOR ME AND COME
AND DRINK AT MY PURE FOUNTAIN!"

SCREENS: AN IMAGE OF JESUS PREACHING THE SERMON ON THE MOUNT

POPE
HE GAVE HIS ALL FOR SINNERS
REJOICING, HE DIED ON THAT HILL
YOU HAVE AN OBLIGATION TO RIGHT
THE WRONG THAT LINGERS STILL

POPE/BISHOPS/PEOPLE
CRUSADE! CRUSADE!
CRUSADE! CRUSADE!

As the call to arms continues, the Repentant Men grow more inspired by the Pope's speech. They begin reacting verbally and join in *singing* with the priests. A spot picks up Sylvias down center as the *singing* continues in *subdued tones*

SYLVIAS (shouting)
THE SPEECH WAS INFECTIOUS, IT MOVED
THE WOMEN TO TEARS AND THE MEN TO
ACTION!

The *singing* continues at top pitch.

BISHOPS/MEN/PEOPLE
(whisper, building)
CRUSADE!

POPE
YOU WHO STAND BEFORE US TODAY

ALL
CRUSADE!

POPE
YOU WHOSE FATHERS
TAUGHT YOU TO PRAY

ALL
CRUSADE!

POPE
RIGHT THIS WRONG
THE PAGAN HATH WROUGHT

ALL
CRUSADE!

POPE
STAND WITH CHRIST
THE WAY YOU'VE BEEN TAUGHT

ALL
CRUSADE!

POPE
SEE THE GROUND
SO VIBRANT WITH RED

ALL
CRUSADE!

POPE
FROM THE CHRISTIAN WOUNDS
THAT HAVE BLED

ALL
CRUSADE!

POPE
COME AND SEE
THIS RIVER OF BLOOD

ALL
CRUSADE!

POPE
ONCE A TRICKLE
NOW IT'S A FLOOD

ALL
CRUSADE!

POPE
CHRISTIAN TEARS
ARE STAINING THE EARTH

ALL
CRUSADE!

POPE
FLOWING FROM THE
LAND OF OUR BIRTH!

SCREENS: CRUSADERS MARCHING

POPE/ET AL
CRUSADE! CRUSADE!
CRUSADE! CRUSADE!

CRUSADE! WE MUST CRUSADE!
ONLY THE CHRISTIAN CAN FREE
THE HOLY LAND

CRUSADE! COME AND CRUSADE!
YOU ARE THE SWORD IN GOD'S
RIGHT HAND!

POPE/PRIESTS/MEN, ET AL
CRUSADE! JOIN THE CRUSADE!
LET US ENLIST IN THE ARMY OF
THE LORD!

CRUSADE! JOIN THE CRUSADE!
HEAVEN WILL BE YOUR SURE REWARD!

TURN FROM YOUR LUST
TURN FROM YOUR PRIDE
TURN FROM THE HATE
IN YOUR HEART YOU CAN'T HIDE

POPE
RELINQUISH THE SLOTH
THAT GROWS LIKE A WEED
HEARTFELT CONTRITION
IS YOUR GREATEST NEED!

GIVE UP YOUR LANDS
GIVE UP YOUR WIVES
GIVE UP YOUR WICKED
CORRUPT LITTLE LIVES

SACRIFICE SELF, SACRIFICE EASE
REPENT!
FALL ON YOUR KNEES!
ON YOUR KNEES, ON YOUR KNEES

POPE/PRIESTS
ON YOUR KNEES, ON YOUR KNEES!

ALL
CRUSADE! JOIN THE CRUSADE!
LET US ENLIST
IN THE ARMY OF THE LORD!

CRUSADE! JOIN THE CRUSADE!
HEAVEN WILL BE OUR SURE
REWARD!

SCREENS: KNIGHTS FIGHTING, SWORDS IN THE AIR

The women sing a counter-melody:

WOMEN
RAISE YOUR SWORD
IN THE NAME OF THE LORD
OUR GOAL IS TO FREE
THE HOLY LAND

JOIN THE FIGHT
FOR THE GOOD
AND THE RIGHT

YOU ARE THE SWORD
IN GOD'S ...

POPE
REPENT! REPENT!

ALL
RIGHT HAND! RIGHT HAND!
RIGHT HAND! RIGHT HAND!
CRUSADE

The Pope disappears from the top of the tower as people disperse. The eight Repentant Men (Drunken Christians) have fallen to their knees to receive communion. (Color code these men for later I.D.). They are lined up across the stage facing front, several feet apart. Each one is in an overhead pin spot as is Sylvias down right.

SYLVIAS
The BISHOPS took advantage of the moment
to convert the repentant Christians, a conver-
sion I doubt was very long-lasting.

Sylvias takes a swig from his flask. Could take the part of a bishop. If so, he should stand up center. Eight bishops, including Sylvias, dressed in flowing red robes, take their places, each one standing behind a Repentant Man, their hands on each man's shoulder.

The bishops *sing* the following song of repentance:

**SCREENS: A BEAUTIFUL SUNRISE/CROSS-FADE TO OTHER SUNRISES DURING
SONG**

BISHOPS/SYLVIAS (Cut 7)
CHILD OF THE SHADE
IT'S TIME TO WAKE
FROM YOUR SLEEP
WHY LET THE PAST
MAKE YOU WEEP
CHILD OF THE SHADE

CHILD OF THE SHADE
THE DAWN MAY
BRING A SURPRISE

BISHOPS/SYLVIAS
SO SHAKE THE DUST
FROM YOUR EYES
CHILD OF THE SHADE

RIGHT WHERE YOU ARE
THERE'LL BE NO SHADOW
TO CAST
WHEN ALL YOUR NIGHT-DREAMS
ARE PASSED
YOUR SHADE WILL VANISH
AT LAST

CHILD OF THE SHADE
WHY DO YOU MOURN
THIS IS THE HOUR
OF YOUR BIRTH
DON'T YOU KNOW
YOU'VE JUST BEEN BORN

WHY BE AFRAID
LOOK WHAT'S AHEAD
NOW YOU CAN GO
FAR BEYOND
ALL THOSE PATHS
YOU USED TO TREAD

NOW IS YOUR CHANCE
TO CHANGE THIS EMPTY LIFE
YOU'VE MADE
WELCOME TO THE DAY

CHILD OF THE SHADE
WHY DO YOU MOURN
THIS IS THE HOUR OF YOUR BIRTH
DON'T YOU KNOW YOU
YOU'VE JUST BEEN BORN

WHY BE AFRAID
LOOK WHAT'S AHEAD
NOW YOU CAN GO
FAR BEYOND
ALL THOSE PATHS
YOU USED TO TREAD

BISHOPS/SYLVIAS
NOW IS YOUR CHANCE
TO CHANGE THIS EMPTY LIFE
YOU'VE MADE
ON THE WINGS OF MORNING
SOAR ABOVE YOUR SORROW

OPEN ARMS ARE WAITING
NO MORE DARK TOMORROW
WELCOME TO THE DAY
CHILD OF THE SHADE
CHILD OF THE SHADE

SHADE segues into the last section of CRUSADE. The Repentant Men, now standing beside the bishops, reprise this section as the bishops reprise the counter-melody:

REPENTANT CHRISTIANS
CRUSADE! JOIN THE CRUSADE!
LET US ENLIST
IN THE ARMY OF THE LORD!

CRUSADE! JOIN THE CRUSADE!
HEAVEN WILL BE OUR SURE
REWARD! REWARD!
CRUSADE! CRUSADE!
CRUSADE!

BISHOPS
RAISE YOUR SWORD
IN THE NAME OF THE LORD
YOUR GOAL
IS TO FREE THE HOLY LAND

JOIN THE FIGHT
FOR THE GOOD AND THE RIGHT
YOU ARE THE SWORD
IN GOD'S RIGHT HAND
RIGHT HAND! RIGHT HAND!
CRUSADE!

BLACKOUT

Scene 5

THE GREAT HALL – KOENIG’S MANOR

A spot picks up Sylvias atop the down right tower as *MUSIC* underscoring for *WHEN I’M A MAN* begins. For underscoring, use chorus of *MAN* and extend 4 bars to 8 bars as long as needed until Amiel kneels.

SYLVIAS

The inspired Christians formed the First Crusade, and in 1099, they entered Jerusalem ... it was a massacre. They killed everything that moved ...

SCREENS: SCENES OF FIGHTING FROM FILM “THE KINGDOM OF HEAVEN”

SYLVIAS

But back to our story and the 13th century ...

Lights up on Amiel in the Great Hall down stage. He holds his father’s sword in front of his face with both hands and stands quietly facing front. *MUSIC* underscoring.

SCREENS: A CASTLE, A GREAT HALL

SYLVIAS

Amiel wished to be a knight like his father, and often, when Koenig was asleep in his bedchamber in the manor, Amiel would slip in, take his father's sword, retire to the great hall, and practice wielding it, as if he was already a Templar Knight, mighty in battle, moral in character, and devoted to serving his fellow man ...

Amiel begins flourishing the sword using the same maneuvers Koenig used in the previous scene. After this brief action, Amiel kneels, the sword on his knee, and *sings* as Sylvias disappears from the tower.

SCREENS: IMAGES OF YOUNG CRUSADERS

AMIEL (**Cut 8**)

WHEN I'M A MAN
WHEN I MATURE
I WANT TO BE
THE KIND OF A MAN
WHO'S UPRIGHT AND PURE

A MAN WHO IS UNAFRAID
WHO'S COURAGE AND JOY
NEVER FADE
THIS IS MY GOAL
WHEN I BECOME A MAN

WAITING WITHIN
THIS HEART OF MINE
THERE IS A MAN
A MAN AMONG MEN
WHO'S EAGER TO SHINE

A MAN WHO IS FILLED
WITH LIGHT
A MAN WHO WILL FIGHT
FOR WHAT'S RIGHT

THIS IS MY GOAL
WHEN I BECOME A MAN

CYNICS MAY SCOFF
AT MY LOFTY IDEALS
SNEER AT MY YOUTH
SAY I'M A FOOL
AND CALL ME NAIVE

BUT THEY'LL NEVER KNOW
THE INVISIBLE ME
BLINDED BY HATE
HOW CAN THEY SEE
ALL OF THE GREAT THINGS
THAT I'M GOING TO BE

**SCREENS: IMAGES OF KNIGHTS IN FULL ARMOR RIDING INTO BATTLE ON
MAGNIFICANT HORSES, AN EXHILARATING SCENE**

AMIEL
I WILL BE STRONG
HONEST AND GOOD
I WILL UPHOLD
MERCY AND TRUTH
THE WAY A MAN SHOULD

IF ALL OF THESE THINGS I DO
MY DEEPEST DESIRE
WILL COME TRUE

WHEN I AM A MAN
I'LL BE A MAN
LIKE YOU

**SCREENS: FADE INTO AN IMAGE OF KOENIG THE WHITE KNIGHT IN FULL ARMOR,
HOLDING HIS HELMET, FACING FRONT**

Amiel thrusts the sword in the air as the image of Koenig appears on the overhead SCREENS (or Koenig appears in a shaft of light U.L.) ... and lights dim ...

Scene 6

SCREENS: A BUXOMY 13TH CENTURY WENCH/A DRAGON

THE GREAT HALL

Reprise *MUSIC* to *WHEN I'M A MAN* under the following. As Sylvias speaks down left, lights up in the Great Hall where a monk dressed as Sylvias is sitting at a table with Amiel. Amiel begins to laugh, Ruth enters, the monk dressed as Sylvias makes cups of his hands, and Ruth begins to laugh, followed by the monk laughing. (Silent laughter or out loud ... director determines)

SYLVIAS

One evening in the spring of 1212, I was helping Amiel translate one of Cicero's letters to his friend Atticus from Latin to Greek. In a relaxing moment, I told the boy a story about a baker's wife famous for her huge pies. Amiel started to laugh and couldn't stop. His mother came down to see what was going on, I told her the story, she also started to laugh, and then I got pulled into the maelstrom of giggles. We had humor in the 13th century. It was either laugh or kill yourself! Finally we regained control and Amiel was sent off to bed.

{Alternate joke:

SCREENS: THE WORDS: "DRACO DORMIENS NUNQUAM TITILANDUS"

SYLVIAS

One evening in the spring of 1212, I was helping Amiel translate one of Cicero's letters to his friend Atticus from Latin to Greek. In a relaxing moment, I mentioned some Latin phrases I thought were humorous. One was Draco Dormiens Nunquam Titillandus, which translated is "Never Tickle A Sleeping Dragon." Amiel started to laugh and couldn't stop. His mother came down to see what was going on, I told her the phrase, she also started to laugh, and then I got pulled into the maelstrom of giggles. We had humor in the 13th century. It was either laugh or kill yourself! Finally we regained control and Amiel was sent off to bed.}

BLACKOUT

Scene 7

The stage is dark. A beat. Suddenly we hear clanging like a blacksmith forging steel. A point of light appears up right (this is a blacksmith's fire for the forge). Another fire springs out up center, then a third up left. The clanging becomes rhythmic (bang, bang, bang, in sequence). So we have a dark stage with three points of light, one up right, one up center, and one up left. The clanging becomes a rhythmic pattern that continues throughout the following action:

SCREENS: A FIELD WITH MEDIEVAL BANNERS FLYING

Lights up slowly revealing three BLACKSMITHS forging armour as three APPRENTICES stoke the fires with billows. One of the apprentices is Richard, Amiel's friend (I.D. by color clothing.) The blacksmiths hold hammers in each hand. As the beat continues, the apprentices place armor "packets" in front of the Blacksmiths' shops in a line across the stage. {Prop man: figure out how to place these items in some kind of container so that the Repentant Christians can arrange them on the floor without too much shuffling.}

Entering up left, Sylvias moves down right in front of the three blacksmiths in a follow spot as he narrates. Monks appear atop the two towers (ten total) and join in with the blacksmith's beat using rhythm sticks. Ruth heads the monks atop the down right tower. NAOMI, Richard's mother, and the MOTHER SUPERIOR, Christienne's guardian, head the down left tower. Monks off stage also *sing*.

SYLVIAS

Koenig had been asked by Pope Innocent III for help in organizing the Albigensian Crusade. It's purpose: destroy a religious sect called Catherism flourishing in Iberia. To do so, Koenig needed to recruit an army. The knighting ceremony, organized by Amiel's mother, Ruth, was held in a field outside Claremont. It was quite impressive.

SCREENS: A KNIGHT IN FULL ARMOR, SWORD IN HAND, A RED HEART ON HIS CHEST

Underscoring to the introduction of A WARRIOR'S ARMOUR in. Eight CHRISTIAN MEN enter up right dressed in white. They cross in single file in front of the Blacksmith's shop, each picks up a packet of armor, then crosses around down stage and ends up facing the audience in a line across the

stage, their armor packets in front of them. As the rhythm increases in tempo, they lay out their armor in this order: 1 - Sabaton (foot gear); 2 - Breastplate; 3 - Shield; 4 - Fauld (waist); 5 - Neck piece; 6 - Helmet; 7 - Knee guards; 8 – Sword. Add other pieces if needed.

As the spot fades on Sylvias down right, Amiel enters and stands up left holding his wooden sword. As the Monks and others *sing*, the men dress themselves in armor according to the lyric cue ...

WIVES/RUTH/AMIEL/MONKS (Cut 9)

1 - Sabaton	WRAP YOUR FEET IN THE GOSPEL OF PEACE TREAD GENTLY OVER THE FIELD
2 - Breast-plate	PLACE RIGHTEOUSNESS ON YOUR SHOULDERS
3 - Shield	LET CONSTANT FAITH BE YOUR SHIELD
4 - Fauld (waist)	AROUND YOUR WAIST BIND THE POWER OF TRUTH
5 - Neck	YOU'LL BE A TOWER OF TRUTH THIS IS THE HOUR OF TRUTH
6 - Helmet	ON YOUR HEAD LET SALVATION SHINE FORTH
7 - Kneeguard	AND BLIND THE ENEMY'S EYE
8 - Sword	HOLD STRENGTH OF PURPOSE BEFORE YOU THE SWORD OF SPIRIT LIFT HIGH

Two down stage left KNIGHTS stand:

ET AL
(sing)
A WARRIOR'S ARMOR

Two down stage left center KNIGHTS stand:

ET AL
(sing)
THIS IS THE WARRIOR'S ARMOR

The two down stage right center KNIGHTS stand in line:

ET AL
(sing)
WEARING A WARRIOR'S ARMOR

The two Downstage right KNIGHTS stand.

ET AL
(sing)
YOU NEVER CAN DIE!

SCREENS: A ROW OF KNIGHTS LINED UP IN FORMATION

When the men are standing dressed in armour facing front leaning with both hands on their swords, legs spread, Koenig appears down left. He crosses upstage of the two down stage left knights who turn upstage and kneel as Koenig places his sword on the first Knight's shoulder, then the second Knight's shoulder, as *singing* continues. The other six Knights remain facing front leaning on their swords, legs spread:

ET AL
(sing)
WRAP YOUR FEET
IN THE GOSPEL OF PEACE
TREAD GENTLY OVER THE FIELD

Amiel runs in, stands left of Koenig and knights the same two Knights mimicking his father during the following quatrain:

ET AL
(sing)
PLACE RIGHTEOUSNESS
ON YOUR SHOULDERS
LET CONSTANT FAITH BE YOUR SHIELD

Koenig moves stage right to the two left center Knights who turn, face upstage, and kneel. The four remaining Knights stand facing front as Koenig knights the third and fourth Knights:

ET AL
(sing)
AROUND YOUR WAIST
BIND THE POWER OF TRUTH
YOU'LL BE A TOWER OF TRUTH

Amiel knights these two Knights after his father's action:

ET AL
(sing)
THIS IS THE HOUR OF TRUTH
YOUR HOUR OF TRUTH

Koenig moves right to the fifth and sixth Knights standing right center who turn upstage and kneel. Koenig knights them one at a time. The last two Knights remain standing, leaning on their swords, facing front:

ET AL
(sing)
ON YOUR HEAD
LET SALVATION SHINE FORTH
AND BLIND THE ENEMY'S EYE

Amiel repeats the knighting action on the fifth and sixth Knights during the following:

ET AL
(sing)
HOLD STRENGTH OF PURPOSE
BEFORE YOU
THE SWORD OF SPIRIT LIFT HIGH

Koenig moves right as the last two Knights turn upstage and kneel. Koenig steps over and knights them both:

ET AL
(sing)
A WARRIOR'S ARMOR
THIS IS THE WARRIOR'S ARMOR

Amiel repeats knighting the remaining two Knights:

ET AL
(sing)
WEARING A WARRIOR'S ARMOR
YOU NEVER CAN DIE

As the MUSIC continues, Koenig organizes the eight new Knights into battle formation, then we FREEZE ALL ACTION as Sylvias narrates down right.

SYVIAS
The ceremony would have been inspiring,
but I'd forgotten to wear my woolen tunic
and was half frozen. I couldn't wait to get
back to the great hall, the fire, and the ale!
Let me rephrase: I couldn't wait to get
back to the ale in the great hall!

Sylvias exits down right. All on stage, including the new Knights now standing in battle formation behind Koenig and Amiel, UNFREEZE and sing the ending with the others:

KNIGHTS, ET AL
A WARRIOR'S ARMOR
THIS IS THE WARRIOR'S ARMOR
WEARING A WARRIOR'S ARMOR

YOU NEVER CAN DIE
YOU NEVER CAN DIE
YOU NEVER CAN DIE!

On the last note, the new Knights thrust their swords in the air as do Koenig, Amiel, and others on stage thrust their right arms, fists clenched, in the air.

BLACKOUT

Scene 8

THE GREAT HALL - NIGHT

MUSIC in to SHEKINAH after Sylvias' dialogue. Koenig, Ruth, Amiel, Sylvias, and the TEMPLER KNIGHTS kneel in a picture formation with Amiel kneeling in front of Ruth and Koenig who stand side by side. The others stand beside them.

SCREENS: AN ELOQUENT CHURCH SPIRE - THEN INSPIRING SHOTS OF SUNLIGHT BREAKING THROUGH CLOUDS, ETC.

SYLVIAS

That night, after a simple dinner of cold pork and salad, Koenig, Ruth, Amiel, myself, and a few chosen Templars, kneeled and offered a prayer before retiring:

KOENIG/RUTH/AMIEL/SYLVIAS/TEMPLARS (Cut 10)

(sing)

SHEKINAH
HOLY SPIRIT
GENTLE PRESENCE
LOVE'S PERFECT LIGHT
CHANGING THE NIGHT
TO DAY
SHEKINAH
DWELL WITH ME

IN THE DARK
WHO CAN SEE
HOW CAN MAN
KNOW HIS DESTINY

AND SO WE ASK
ON BENDED KNEE
THAT THROUGH
YOUR HOLY GRACE
WE'LL SEE YOU
FACE TO FACE

IN PRAISE WE COME
TO THEE
CALLING

KOENIG/RUTH/AMIEL/SYLVIAS/TEMPLARS
SHEKINAH
HOLY SPIRIT
GENTLE PRESENCE
LOVE'S PERFECT LIGHT

CHANGING THE NIGHT
INTO DAY
SHEKINAH
SHEKINAH
DWELL WITH ME
WITH ME

Lights fade as *MUSIC* underscoring leads into "THE PATH".

Scene 9

SCREEN: A FIELD OUTSIDE CLAREMONT

Lights spring up to reveal the Mother Superior and three children atop the down right tower. Ruth and Naomi are atop the down left tower with two children. Two groups of monks, one up right and one up left, stand, hoods up, and *sing* with the others. A beat. Sylvias enters up center and crosses down center:

SYLVIAS

The next day, Koenig began training his men in preparation for their crusade ...

MUSIC to STAY ON THE PATH in.

SYLVIAS

... and as the Knights performed their drill, the monks, women, and children offered this advice

Sylvias crosses up right and joins the monks *singing*.

SCREENS: 28 MAGICAL PATHS BEGGING TO BE WALKED (INTERNET)

NOTE: For safety purposes, swords should be tied to the knight's wrists with a cord when they wield their weapons in this highly skilled sword action:

ET AL (**Cut 11**)

(sing)

STAY ON THE PATH
THAT WILL LEAD YOU TO GREATNESS

Koenig enters down left, marches center stage and begins a battle drill, twirling his sword, lunging, turning, thrusting, leaping, and circling his head with the weapon. Begin with simple moves and let the intensity be dictated by the developing choreography.

ET AL

(sing)

STRIVE FOR THE GOAL
ONLY YOU CAN ATTAIN TO

After a few beats, two more knights march in, one from stage left, one from stage right, stand several feet away from Koenig, and begin wielding their swords with different movements.

ET AL
(sing)
THIS IS THE WAY
OF THE BRAVE AND THE SELFLESS
(beat)
THIS IS THE PATH
OF THE MAN WITH A PURPOSE

Four more knights enter, two from stage left, two from stage right, take their place in line beside the other two knights ...

ET AL
YOU MUST PERSEVERE
IF YOU WISH TO REACH
YOUR DESTINATION

Now all seven knights are lined up on stage facing front performing their separate drills.

ET AL
STAND FOR THE RIGHT
RIGHTEOUSNESS IS POWER
STAY ON THE PATH
FACE THE STORMS WITH COURAGE

IF YOUR HEART IS TRUE
YOU WILL OVERCOME THE DANGERS
THAT MAY SUDDENLY APPEAR
ESPECIALLY FEAR
ESPECIALLY FEAR

The MUSIC changes, each knight breaks away from his own moves and begins performing Koenig's actions:

ET AL
SO CAST FEAR ASIDE
KEEP YOUR EYES
STRAIGHT BEFORE YOU

DON'T TURN AWAY
FROM THE PATH
FOR A MOMENT

IF YOU ARE TRUE
TO YOURSELF
AND YOUR PURPOSE

ET AL.
YOU WILL RECEIVE
THE REWARD
OF THE STEADFAST

YOU WILL ARRIVE
AT THE END
OF YOUR JOURNEY

CLAD IN THE GLOW
THAT IS WON
BY THE FAITHFUL

YOU'LL TASTE THE JOYS
OF THE MAN
WHO'S TRIUMPHANT

YOU'LL BE EXALTED
RESPLENDENT
IN GLORY

THIS IS THE ULTIMATE GOAL
YOU WILL HAVE
IN YOUR GRASP
IF YOU STAY ON THE PATH

SINGERS disappear from the towers and *sing* the last section of PATH off stage with the monks who remain on stage as the knight's drill builds and reaches a climax.

MONKS
SO CAST FEAR ASIDE
KEEP YOUR EYES
STRAIGHT BEFORE YOU
DON'T TURN AWAY

FROM THE PATH
FOR A MOMENT

IF YOU ARE TRUE
TO YOURSELF
AND YOUR PURPOSE

MONKS
YOU WILL RECEIVE
THE REWARD
OF THE STEADFAST

YOU WILL RECEIVE
THE REWARD
OF THE STEADFAST

YOU WILL ARRIVE
AT THE END
OF YOUR JOURNEY

CLAD IN THE GLOW
THAT IS WON
BY THE FAITHFUL

YOU'LL TASTE THE JOYS
OF THE MAN
WHO'S TRIUMPHANT

YOU'LL BE EXALTED
RESPLENDENT
IN GLORY

THIS IS THE ULTIMATE GOAL
YOU WILL HAVE
IN YOUR GRASP

NEVER ASK WHY
HOLD YOUR HEAD HIGHWAY
KEEP A CLEAR EYE
ON THE PATH
ON THE PATH!

The knights end with a flourish pointing their swords at the audience.

BLACKOUT

A beat ... Sylvias appears down left in a spot. The stage is dark. PLAY a few bars of "Path" under.

SYLVIAS

Koenig marched off on his Albigensian Crusade and was gone for six months. Had he given more heed to the needs of his family than to the needs of the church, he might have prevented Amiel from taking part in that disastrous event which has come to be known as the children's crusade

Lights fade to ...

Scene 10

SCREENS: IMAGES OF HOMELESS CHILDREN**A DESERTED STREET IN TOWN - NIGHT**

Overtured carts are everywhere; homeless children huddle in doorways, shivering, scantily clad. **HOMELESS MEN** huddle around several bonfires. Sylvias enters down right carrying food and blankets over his arm.

SYLVIAS

In our 13th century, parents don't protect and nurture their babes ... many are turned out of their homes at 6 and 7.

Sylvias passes out the blankets to several children and gives a few more food. The other waifs run to him but he has nothing more to give.

MUSIC intro to **WHERE WILL I SLEEP TONIGHT**. Ruth and Amiel enter down left carrying blankets and food. Amiel passes out the supplies as Ruth does the same. When they finish, they give the children a last longing look and exit down left. Sylvias ends up sitting on the floor down right in a spot. He observes the following scene:

SYLVIAS

The well-to-do eat their food off of slices of stale bread called trenches. Nearly every night, Ruth and Amiel rode to the village bringing clothing and trenches to the starving children, along with whatever else Ruth could scrape together, but only the hardy survived. Amiel took this particularly hard ... often his mother had to chide him for giving away most of his own clothing to help keep a child warm ...

CHILDREN (Cut 12)

(sing)

**WHERE WILL I SLEEP TONIGHT
WHERE WILL I LAY MY HEAD
WILL I LIVE TO SEE ANOTHER DAWN**

CHILDREN
WHEN WILL I FIND
SOMEWHERE TO REST
WHERE I'LL BE SAFE
WHEN DARKNESS COMES ON
WHERE WILL I SLEEP TONIGHT

AHHH, AHHH
AH AHHH
AH AHHH
AHHHH

AH AH AH AH
AHHH
AH AH AH

AHHH, AHHH
AH AHHH
AH AHHH
AHHHH

AH AH AH AH
AHHH
AH AH AH

WILL I BE WARM AGAIN
WHEN THE FIRE BE MINE
WILL I LIVE TO SEE ANOTHER SPRING
WINTER IS LONG
BUT THROUGH THE CHILL

I KNOW ONE DAY
THE ROBIN WILL SING
WHERE WILL I SLEEP TONIGHT

As Sylvias watches from down right, he observes several children approach one of the fires. They're rudely slapped and pushed away by Homeless Men. Furious, he runs over, knocks the men away and brings several children to the fire.

As this action is occurring, two monks, TIMOTHY and ANGUS enter down far left, cross in front of the stage stairs, and observe the children. Angus is tall and

thin; Timothy is small, rotund. They stop down right and stand observing the children.

Sylvias, now down far right, steps into a spot.

SYLVIAS

Two Angelican brothers, Timothy and Angus,
dressed in warm robes with fat bellies, ob-
served the children one night while they were
engaged in doing so-called "good works" ...

The Monks sing a counter melody to SLEEP as the spot fades on Sylvias.

TIMOTHY/ANGUS

THE CHILDREN
THE CHILDREN
WHAT CAN WE DO WITH THE CHILDREN

POOR LITTLE ORPHANS
WITH NO ONE TO LOVE THEM
THEY SCURRY AROUND

THEY CAN BE FOUND
IN THE ALLEYS AND STREETS
OF THE CITY
OH, WHAT A PITY

THE CHILDREN
THE CHILDREN
FATHER, WHAT ARE WE TO DO
WITH THE CHILDREN

Sylvias has been observing the scene from down far right. The spot picks him up again. As two MERCHANTS enter down left, he observes them and continues gazing their way as he narrates.

The two brothers have crossed in front of the stage and stop far right.

SYLVIAS

Two greedy merchants from Marseille, William the Pig and Hugh the Iron, happened to be passing by. Curious, and always eager to turn a profit, they stopped and listened with eager ears ...

Sylvias turns to the audience.

SYLVIAS

... these two men will play an important role in our little tale, so observe them closely ...

CHILDREN

WHERE WILL I SLEEP TONIGHT
WHERE WILL I LAY MY HEAD
WILL I LIVE TO SEE ANOTHER DAWN

WHEN WILL I FIND
SOMEWHERE TO REST
WHERE I'LL BE SAFE
WHEN DARKNESS COMES ON
WHERE WILL I SLEEP TONIGHT

WILL I BE WARM AGAIN
WHEN THE FIRE BE MINE
WILL I LIVE TO SEE ANOTHER SPRING
WINTER IS LONG

BUT THROUGH THE CHILL
I KNOW ONE DAY
THE ROBIN WILL SING
WHERE WILL I SLEEP TONIGHT

TIMOTHY/ANGUS

THE CHILDREN
THE CHILDREN
WHAT CAN WE DO

WITH THE CHILDREN
POOR LITTLE ORPHANS
WITH NO ONE
TO LOVE THEM
THEY SCURRY AROUND

THEY CAN BE FOUND
IN THE CITIES AND STREETS
OF THE CITY
OH WHAT A PITY!

THE CHILDREN
THE CHILDREN
FATHER WHAT ARE WE TO DO
WITH THE CHILDREN

The Monks shake their heads at the sorry plight of the children and exit followed by the two merchants. Sylvias goes to a child lying on the street center stage, picks it up, and exits down right. A beat. One of the Homeless Men turns around to reveal Death in disguise. Death's musical motif slashes in as Death backs slowly away.

BLACKOUT

Scene 11

A DIFFERENT STREET - DAYLIGHT

MUSIC underscoring: to SLAVERY as Sylvias appears on top of the down left tower. Three monks watch from atop the down right tower. Their faces are hidden. They should stay in half light.

SYLVIAS

Two greedy merchants, William The Iron and Hugh The Pig, who'd seen brothers Timothy and Angus observing the children, hatched a plan. It involved manipulating the naivety of brothers Timothy and Angus. The next day, the merchants managed to confront them on a deserted street as they were walking back to the monastery ...

Spot dims on Sylvias as brothers Timothy and Angus enter center stage left, they're approached by William and Hugh who enter center stage right., tip their hats and *sing* as Sylvias watches. The four meet up stage center.

WILLIAM (**Cut 13**)

I AM A MERCHANT
FROM MARSEILLES

HUGH

I AM A MERCHANT
FROM CALAIS

WILLIAM/HUGH

HUMBLE AND MEEK
WE SEEK YOUR BLESSING
MAYBE NEXT WEEK
WE'LL TRY CONFESSING

BUT FIRST WE HAVE
A DEAL FOR YOU
IT'S VERY SWEET
A STEAL FOR YOU

WE'LL ONLY TAKE
A SMALL COMMISSION
WE'D LIKE TO MAKE
A PROPOSITION

TIMOTHY/ANGUS
A proposition?

WILLIAM/HUGH
Yes, it concerns the children.

TIMOTHY/ANGUS
Go on.

WILLIAM/HUGH
EVERYWHERE YOU LOOK
THERE ARE HOMELESS
CHILDREN ON THE STREET
HOMELESS CHILDREN

RUNNING TO AND FRO
ON THEIR SOILED
PATHETIC LITTLE FEET
SO PATHETIC!

THEY'LL MOB YOU
AT MIDDAY
THEN ROB YOU
AND RUN AWAY

BEGGARS AND THIEVES
THEY PROWL THE NIGHT
THEY'RE A BURDEN
THEY'RE A BLIGHT

TIMOTHY/ANGUS
But God loves them!

WILLIAM/HUGH
He certainly does!

GOD'S TRYING VERY HARD
TO SAVE THEM
WE THINK WE'VE FOUND
A WAY

PLEASE LISTEN
VERY CAREFULLY
TO WHAT WE HAVE
TO SAY ... TO SAY ...
TO SAY ... TO SAY!

A spot picks up Sylvias observing from the down left tower.

SYLVIAS

Their solution: sell the children into slavery!

Back to the action center stage as the spot dims on Sylvias.

TIMOTHY/ANGUS

Slavery?!

WILLIAM/HUGH

Yes, slavery. It can bring many blessings!

The music shifts into a light frolic.

WILLIAM/HUGH

(sing)

SLAVERY, SLAVERY
NEEDN'T BE BAD
NOT IF YOU ALTER
PERCEPTIONS YOU'VE HAD

SLAVERY WILL KEEP
THE CHILDREN OFF THE STREET
GIVE THEM SOME SHELTER AND
MORSELS TO EAT SLAVERY CAN
BE SWEET

TIMOTHY/ANGUS

But, slavery is ...

WILLIAM/HUGH

SLAVERY, SLAVERY
IT CAN BE GOOD
BE OPEN MINDED
THE WAY THAT YOU SHOULD

TIMOTHY/
ANGUS SLAVERY HAS
LESSONS
THAT IT CAN INSTILL
GOOD, HONEST LABOR
CAN STRENGTHEN ONE'S WILL
SLAVERY CAN FULFILL

SLAVERY CAN BE KNAVERY
IF YOU'RE CHASTE AND VIRTUOUS
IT MAY OFFEND

WILLIAM/HUGH
BUT SLAVERY CAN BE SAVORY
WHEN YOU STOP TO CONSIDER
THE FINANCIAL END

TIMOTHY/ANGUS
LATELY WE'VE NOTICED THAT
TO BE THE TREND

WILLIAM/HUGH
Of course!

(sing)
LA LA LA LA LA LA
LA LA LA LA LA LA

SLAVERY, SLAVERY
SHOULDN'T BE HISSED
MOST OF THE CHILDREN
WILL NEVER BE MISSED

THINK OF ALL THE MONEY
THAT THE CHURCH COULD GAIN
GOLD, ALSO SILVER
WOULD FALL LIKE THE RAIN
NONE OF US WOULD
COMPLAIN

Spot up on Sylvias in the down left tower.

SYLVIAS
The brothers evidenced interest in the plan
and asked how it would be accomplished
...

Spot dims on Sylvias.

BROTHER ANGUS

Yes, you can't just round them up and cart them
off ...

WILLIAM/HUGH

(sing)

WE THOUGHT THIS THROUGH
DISCUSSED IT
THEN WE PRAYED
AND PRAYED

LAST NIGHT WE GOT
THE MESSAGE
SEND THE CHILDREN
ON A CRUSADE!

BROTHER ANGUS

The children?

BROTHER TIMOTHY

On a crusade?

WILLIAM/HUGH

Yes ...

(sing)

WE'LL SAY WE NEED
THEIR AID

TIMOTHY/ANGUS

Go on ...

TWO MERCHANTS

WE'LL TELL THEM
THE CRUSADES
HAVE BECOME
A DISASTER

THEY COULDN'T BE
SLIDING DOWN TO
HELL ANY FASTER

WE'LL TELL THEM
THE REASON
THAT THINGS
HAVE GOTTEN WORSE

TWO MERCHANTS
IS CRUSADERS
ARE SINNERS
AND GOD IS LAYING
DOWN A CURSE!

TIMOTHY/ANGUS
A curse? Of course!

WILLIAM/HUGH
Of course, a curse!

WILLIAM/HUGH
(sing)
TELL THEM INNOCENCE
AND PURITY ARE LACKING
WITH THE CHILDREN'S HELP
WE MAY GET GOD'S BACKING!

TIMOTHY
God's backing for a children's crusade. I
like it!

WILLIAM
We'll enlist the help of friendly Turks in high
places ...

HUGH
... at the proper time, we'll place the
children on slave ships bound for the Dark
Continent ...

ANGUS
... and remember the great wealth the
church could gain!

MERCHANTS/BROTHERS
(sing)
SLAVERY, SLAVERY
GIVE IT SOME ROOM
IT CAN KEEP CHILDREN
FROM DARKNESS AND GLOOM

MERCHANTS/BROTHERS
THOSE WHO REACH MATURITY
WILL ALL BE SAVED
THEY'LL SEE THE BLESSINGS
OF BEING ENSLAVED

AND THEY'LL BE
WELL BEHAVED
VERY WELL BEHAVED
VERY, VERY WELL
BEHAVED

The following dialogue lines should overlap as the four exit down left,
gesticulating and crossing themselves:

TIMOTHY
Children need discipline!

ANGUS
Yes, slavery will be a blessing!

HUGH
Oh, yes! Oh, yes!

WILLIAM
We have their best interests at heart!

HUGH
Oh, yes! Oh, yes!

TIMOTHY
It's the right thing to do!

ANGUS
I agree, I agree ...

HUGH
Oh, yes! Oh, yes!

WILLIAM
Slavery is the answer!

ANGUS
The Church will benefit greatly!

TIMOTHY
This is a holy thing!

HUGH
Oh, yes! Oh, yes!

WILLIAM
SHUT UP, HUGH! THAT'S ALL YOU EVER SAY!

HUGH
(sputtering)
But ... but

They exit down left.

A spot picks up the three half-lit Monks on the down right tower. Two exit leaving one MONK in a pin spot. The MONK throws his cowl back to reveal Ruth, who slowly backs away.

BLACKOUT

Scene 12

A BARREN LANDSCAPE

MUSIC underscoring. As Sylvias narrates down right, lights up. STEPHEN OF CLOYES appears facing up center. He's a goat-herd dressed simply holding a staff.

The sun has just risen. Combine this action with Sylvias' dialogue. Brother Angus appears on top of the down left tower with the brightly shining sun behind him. He appears to be an angel from God. Stephen turns, sees the vision, and falls to his knees.

SYLVIAS

The brothers knew of a lad living near Cloyes in northern France named Stephen of Cloyes. He was well known to the church for his dedication to Christ. The brothers' plot was this: Angus would appear to Stephen under mystical circumstances as if he were an angel from God and urge him to preach a children's crusade. So at dawn, one morning in the spring of 1212, Angus stood on a hill with the sun shining brightly behind him and gave Stephen an angelic message:

ANGUS (**Cut 14**)

THE CHILDREN MUST CRUSADE
AND FREE THE HOLY LAND
YOU MUST BE THEIR LEADER
YOU ARE THE SWORD IN GOD'S
RIGHT HAND!
YOU ARE THE SWORD IN GOD'S
RIGHT HAND!
YOU ARE THE SWORD IN GOD'S
RIGHT HAND!

Angus backs away and disappears. A beat. Stephen rises, looks to heaven, and sings:

STEPHEN
CRUSADE
CHILDREN'S CRUSADE
ONLY THE CHILDREN
CAN FREE THE HOLY LAND

CRUSADE
CHILDREN'S CRUSADE
WE ARE THE SWORD
IN GOD'S RIGHT HAND!

RIGHT HAND!
RIGHT HAND!
RIGHT HAND!
CHILDREN'S CRUSADE!!!

Children enter, go to Stephen and sit at his feet. He continues in pantomime preaching the children's crusade as the lights fade to ...

BLACKOUT

Scene 13

A GLEN OUTSIDE CLAREMONT

Romantic lighting. *MUSIC* underscoring to LOVE IS THE ONLY THING. Amiel and Christienne are standing holding hands facing front.

Sylvias enters down right.

SYLVIAS

While Stephen of Cloyes was preaching the children's crusade throughout France, Amiel's girlfriend, Christienne, had just turned 13. They planned to marry a year later.

(Thoughtfully)

I remember my first love ...it was before I joined the monastery. I was in the forest near my village searching for morel mushrooms one evening when I met an anchoress, a woman who had chosen a solitary life alone in the woods. She asked me to stay for dinner, which I did ... yes I did ... I never saw her again. But ever since that day, I've been extremely fond of morel mushrooms ... but I digress. Amiel and Christienne often met in a glen near the great hall and performed a mock marriage ceremony, using wine and bread ... it was child's play, but on a deeper level, it depicted the sadness of human existence ...

Sylvias joins the line-up of Monks *singing*.

Ruth appears atop the down left tower. As the song progresses, Christienne and Amiel act out the ceremony balletically. The Monks, standing in a line up center reaching across the stage, chant under the solo line. (I have the Greek translation to the following monk's chant.)

SCREENS: A FIELD OF LILLIES

MONKS (**Cut 15**)
THE DAYS OF A MAN ARE AS GRASS
AS A FLOWER OF THE FIELD
SO HE FLOURISHETH

MONKS
FOR THE WIND PASSETH OVER IT
AND IT IS GONE
AND THE PLACE THEREOF
SHALL KNOW IT NO MORE
AND THE PLACE THEREOF
SHALL KNOW IT NO MORE

SCREENS: TWO YOUNG LOVERS HOLDING HANDS

Amiel and Christienne perform a pas de deux, not necessarily balletically.

RUTH
(*sings*)
HOLD ME CLOSELY
LOVE IS THE ONLY THING

GLORY AND FAME AND POWER
FLOURISH AND HAVE THEIR HOUR
SOON THEY ARE DREAMS OF THE PAST
LOVE IS THE ONLY THING LASTING

MONKS
(The Monks *sing* in Latin,
written below phonetically.)
OMNI A VEEN SEET
A-MOUR NEA VEEN SEET
OMNI A VEEN SEET
A-MOUR NE A VEEN SEET

RUTH
CHILDHOOD'S A TALE SOON TOLD
TOO SOON THE BABE GROWS OLD
YOUTH SLIPS AWAY MUCH TOO FAST
LOVE IS THE ONLY THING LASTING

MONKS
OMNI A VEEN SEET
AMOUR NEA VEEN SEET

RUTH
IN THE TOWER
'NEATH THE STAIR
WHEN NIGHT FALLS
MEET ME THERE

RUTH

WHAT IS THERE LEFT TO TRUST
SOON WE'LL RETURN TO DUST
ALL WE POSSESS IS TODAY
COME TAKE MY HAND
BEFORE WE MELT AWAY

HOLD ME CLOSELY
LOVE IS THE ONLY THING

MONKS

OMNI A VEEN SEET
AMOUR NEA VEEN SEET
OMNI A VEEN SEET
A-MOUR A-MOUR

TAH-DAY-OOM VEE-TAY
TEM-POOS A-DOX RAY-RHUM
SEEK A-OONT, FA-TAH HOM-EE-NUM

SPA-RO MA-LO-REE-A
DAY DEE A EEN DEE AIM
DAY DEE A EEN DEE AIM

POST NUBEE-LAH
JU-BEE-LAH, JU-BEE-LAH
POST NUBEE-LAH
JU-BEE-LAH, JU-BEE-LAH

POST NU BEE-LAH
JU-BEE-LAH, JU-BEE-LAH
AHM-NEE-A VEEN-SEAT
AMOUR NEE-A VEEN SEAT

RUTH

WHAT IS THERE LEFT TO TRUST
SOON WE'LL RETURN TO DUST
ALL WE POSSESS IS TODAY
COME TAKE MY HAND BEFORE WE
MELT AWAY

HOLD ME CLOSELY
YOU ARE SO DEAR TO ME
WHEN YOU ARE NEAR TO ME
ONE THING IS CLEAR TO ME

RUTH/MONKS
I BECOME COMPLETE
MY LIFE IS FULL
AND OH SO SWEET

GLORY AND FAME AND POWER
FLOURISH AND HAVE THEIR HOUR

LOVE IS RULER
LOVE IS KING
JOY AND GLADNESS
LOVE CAN BRING

STAY BESIDE ME
LOVE IS THE ONLY THING

MONKS
THE DAYS OF A MAN ARE AS GRASS

RUTH
ONLY THING

MONKS
AS A FLOWER OF THE FIELD
SO HE FLOURISHETH

RUTH
ONLY THING

MONKS
FOR THE WIND PASSETH OVER IT
AND IT IS GONE
AND THE PLACE THEREOFF SHALL
SHALL KNOW IT NO MORE
AND THE PLACE THEREOF SHALL KNOW IT
NO MORE

As the dance/song ends, only Amiel and Christienne remain on stage in a spot up center.

MUSIC segues into an eerie dissonance as lighting comes up to full revealing a gang of HIGHWAYMEN surrounding Amiel and Christienne. Amiel tries to defend

Christienne, but the Highwaymen beat him, encircle Christienne, tear her clothes, then two of them hold her down as the others prepare to rape her ...

... but Koenig and his Templars appear. Koenig gives his MEN a command, then motions to NICHOLAS, his right-hand Knight.

As the Templar Knights surround the Highwaymen, Koenig and Nicholas have a brief discussion. Nicholas nods and steps back as Koenig isolates half the gang ... Nicholas the other half.

In the following action, Koenig demonstrates a hand-to-hand combat technique for his Knights - he illustrates how quiet confidence and self-containment can let the enemy defeat itself.

He chooses a mace (club with metal spikes) from his Templars and throws one to Nicholas. As the Knights and Nicholas watch, (Nicholas is holding the other Highwaymen at bay), Koenig taunts the four Highwaymen who each hold swords and knives at the ready.

As the first Highwayman charges, Koenig steps aside and trips him. Using his hands and feet and making spare, economical moves with the mace, he dispatches all four of the enemy.

Attention turns to his pupil, Nicholas, who simulates Koenig's technique, except that the last Highwayman, a good fighter, makes it necessary for Nicholas to use his sword.

As the battle ends, Amiel and Christienne drop to their knees in gratitude before Koenig who pulls them to their feet. As he moves off with his men, Ruth reappears on top of the tower down left and *sings* the ending of LOVE:

RUTH

LOVE IS RULER
LOVE IS KING
JOY AND GLADNESS
LOVE CAN BRING
STAY BESIDE ME
LOVE IS THE ONLY THING

BLACKOUT

Scene 14

CHURCH SETTING

Sylvias is discovered down right in a spotlight. He'll take part in THE PITCH playing the part of the Grammatiste.

The Novices are also discovered on stage, one group down stage left, (the Older Boys), the other group down stage right, (the Younger Boys), their Grammatikos and Grammatiste (Sylvias) stand in the middle of each circle.

The two brothers, (Timothy and Angus), enter and climb the towers, one left, one right (or stand down stage right and down stage left if we have no towers).

The Monks are lined up in a semi-circle upstage.

SIGNIFICATIONS FOR DIAGRAM (if use):

T - Timothy

H - Hugh

S - Sylvias

A - Angus

W - William

G - Grammatikos Grammatiste

M - Monks

MUSIC UNDERSCORING during the following. Sylvias is still in a spotlight. He steps down stage.

SYLVIAS

When I was a lad first in the monastery, there was an older monk, revered by all. He prayed constantly and did good works. Then we discovered that alone in his cell, he loved torturing mice. He was, of course, expelled from the monastery. Now, mice aren't very high on the scale of God's creations, but they are God's creatures, innocent little things. Ever since then, I've found the perversion of innocence particularly abhorrent. The two monks, Timothy and Angus, are guilty of this perversion. They chose their time and waited until the young Novices were performing their evening prayers to insinuate their evil idea into their catechism.

Sylvias returns to the middle of the Younger Boys. The two groups move in a counter circle.

THE PITCH (**Cut 16**)

OLDER BOYS
PRUDENCE, COURAGE
JUSTICE, TEMPERANCE
THEY ARE HELPING US
TO BE GOOD

PRUDENCE, COURAGE
JUSTICE, TEMPERANCE
WE'RE APPLYING THEM
AS WE SHOULD

YOUNG BOYS
LOOK IN THE MIRROR
WHAT DO I SEE
GOD'S LITTLE LAMB
LOOKING BACK AT ME

NOW HOLD THE MIRROR
UP TO THEE
YOU'RE WHAT I AM
WHAT I'LL ALWAYS BE

By the end of the first 8 bars, the two brothers, Timothy and Angus are in place atop the towers. As the NOVICES, led by Amiel and Richard, continue, the two brothers begin *singing* a counter melody, softly at first, then increasing in volume and tension as the song develops. Christienne enters up left and joins the Novices (O. B.) down left *singing*. She stands beside Amiel

This number becomes THE PITCH. During the song, the Grammatikos and the GRAMMATISE struggle to control the Novices and hold them to their catechism:

O.B.	Y.B.	2 MONKS
PRU-	LOOK	CRUSADE!
DENCE	IN	CHILD-
COURAGE	THE	REN'S
JUSTICE	MIRROR	CRUSADE!
TEMPER-	SEE	ONLY THE
ANCE	WHAT	CHILDREN
WE ARE	AP-	CAN FREE
LEARNING	PEARS	THE WORLD
AS WE'RE	IS	FROM
GROWING	THAT	SIN
UP	A FACE	FROM
WE'RE	CRY-	SIN!
PREPAR-	ING	CRUSADE!
ING	BITTER	CHILD-
FOR	TEARS	REN'S
MAN-	NO	CRUSADE!

O.B.	Y.B.	2 MONKS
HOOD'S	THAT'S	ONLY
CALL	A	THE

PRU-	DREAM	PURE
DENCE	OF	IN HEART
COURAGE	DOUBTS	CAN WIN
JUSTICE	AND	CAN WIN

TEMPER-	FEARS	ONLY
ANCE	THEY'LL	THE
THESE	LEAVE	PURE
WILL	NO	IN
TEACH US	TRACE	HEART
AS WE	WHEN	CAN
GROW	THE	WIN

TALL	MIRROR	CHILD-
PRU-	PRU-	REN'S
DENCE	DENCE	CRUSADE

COURAGE	COURAGE
JUSTICE	JUSTICE
TEMPER-	TEMPER-
ANCE	ANCE

The Novices are now lined up across the stage facing front. The Grammatiste (Sylvias) and Grammatikos are aware of the counter statement being made by the two brothers. They try to keep the Novices from being distracted.

O.B.	Y.B.	2 MONKS
THESE	THESE	GOD
ARE	ARE	LOVES
INSTRUC-	INSTRUC-	LITTLE
TIONS	TIONS	CHILD-

WE'VE	WE'VE	REN
REHEARS-	REHEARS-	HE
ED	ED	COULD-
OF ALL	OF ALL	N'T
OUR	OUR	LOVE

O.B. TEACH- INGS	Y.B. TEACH- INGS	2 MONKS THEM MORE
THEY COME FIRST EACH DAY WE	THEY COME FIRST EACH DAY WE	GOD NEEDS LITTLE CHILD- REN
PAUSE TO QUENCH OUR THIRST	PAUSE TO QUENCH OUR THIRST	TO HELP WIN HIS WAR HELP
AT THE FOUNTAIN OF VIRTUE FOUNTAIN OF VIRTUE	AT THE FOUNTAIN OF VIRTUE FOUNTAIN OF VIRTUE	WIN HIS WAR HELP WIN HIS WAR

The two merchants enter and join Angus and Timothy on the towers, one left, one right.

O.B. PRU- DENCE JUSTICE TEMPER- ANCE	Y.B. LOOK IN THE WHAT DO I SEE	2 MONKS CHILD- REN'S CRUSADE! ONLY THE
THEY ARE HELPING US TO BE GOOD	GOD'S LITTLE LAMB LOOKING BACK AT ME	CHILDREN CAN FREE THE WORLD FROM SIN

Now the merchants, Angus and Timothy add a third theme.

O.B. PRU- DENCE COURAGE JUSTICE TEMPER-	Y.B. NOW HOLD THE MIRROR UP TO THEE	2 MONKS CRUSADE! CHILD- REN'S CRUSADE! ONLY THE	HUGH/WILLIAM CRUSADE! CRUSADE! CRUSADE! CHILDREN'S CRUSADE!
ANCE WE'RE	YOU'RE WHAT I	PURE IN HEART	CHILDRENS CRUSADE
APPLY- ING THEM AS WE SHOULD	AM WHAT I'LL ALWAYS BE	CAN WIN ONLY THE PURE IN HEART CAN WIN!	CRUSADE! COME AND CRUSADE! ONLY THE CHILDREN

Amiel is the first to break ranks and join the monks/merchants *singing*:

O.B. PRU- DENCE COURAGE JUSTICE TEMPER- ANCE	Y.B. PRU- DENCE COURAGE JUSTICE TEMPER- ANCE	2 MONKS CRUSADE! CRUSADE! CRUSADE! CRUSADE! CRUSADE!	AMIEL ONLY THE PURE IN HEART CAN WIN CAN WIN	HUGH/WILLIAM CAN FREE THE HOLY LAND CRUSADE! CRUSADE! ONLY
--	--	---	--	--

Richard is the second NOVICE to respond to the brothers/merchants.

O.B. CHILD- REN'S CRUSADE!	Y.B. PRU- DENCE COURAGE	2 MONKS CHILD- REN'S CRUSADE!	AMIEL CHILD- REN'S CRUSADE	HUGH/WILLIAM THE CHILDREN CAN WIN	RICHARD ONLY THE PURE IN HEART CAN WIN
-------------------------------------	----------------------------------	--	-------------------------------------	--	--

Richard joins Amiel center stage where they face front and thrust their fists in the air. Christienne joins them:

AMIEL/RICHARD
CHILDREN'S CRUSADE!

The Grammatikos hurries to the two Novices and whips them back in line. They return to *singing* THE MIRRORS with the other Novices... but not for long ...

O.B. PRUD- ENCE COURAGE JUSTICE	Y.B. PRUD- ENCE COURAGE JUSTICE	2 MONKS CRUSADE! CRUSADE! CRUSADE! CRUSADE!	AMIEL PRUD- ENCE COURAGE JUSTICE	RICHARD PRUD- ENCE COURAGE JUSTICE	HUGH/WILLIAM CRUSADE! CRUSADE! CRUSADE! CRUSADE!
TEMPER- ANCE PRUD- ENCE	TEMPER- ANCE PRUD- ENCE	CRUSADE! CRUSADE! CHILDREN'S CRUSADE!	TEMPER- ANCE CRUSADE! CRUSADE!	TEMPER- ANCE CRUSADE! CRUSADE!	CRUSADE! CRUSADE! CHILDREN'S CRUSADE!

Hugh and William carry CRUSADE banners on sticks, and add to the confusion by waving them wildly as the two brothers initiate a *reprise* of a section of CRUSADE:

TIMOTHY/ANGUS
 YOU WHO STAND
 BEFORE US TODAY
 YOU WHOSE FATHERS
 TAUGHT YOU TO PRAY

RIGHT THIS WRONG
 THE PAGAN HAS WROUGHT

STAND WITH CHRIST
 THE WAY YOU'VE BEEN TAUGHT
 COME AND SEE
 THE GROUND SOAKED WITH RED
 FROM THE CHRISTIAN WOUNDS
 THAT HAVE BLED

COME AND SEE
 THIS RIVER OF BLOOD
 ONCE A TRICKLE
 NOW IT'S A FLOOD

CHRISTIAN TEARS
 ARE STAINING THE EARTH
 FLOWING THROUGH
 THE LAND OF CHRIST'S BIRTH!

CRUSADE! CRUSADE!
 CRUSADE! CRUSADE!

TIMOTHY/ANGUS
CRUSADE! CHILDREN'S CRUSADE!
ONLY THE CHILDREN
CAN FREE THE HOLY LAND

AMIEL/OTHERS
CRUSADE! CHILDREN'S CRUSADE!
WE/YOU ARE THE SWORD
IN GOD'S RIGHT HAND!
CRUSADE! CHILDREN'S CRUSADE!
LET US ENLIST IN THE ARMY
OF THE LORD
CRUSADE! CHILDREN'S CRUSADE!
HEAVEN WILL BE YOUR/OUR SURE
REWARD!

ALL BOYS
CRUSADE!
WE MUST
CRUSADE!
ONLY THE
CHILDREN
CAN FREE

THE WORLD
FROM SIN
FROM SIN

CRUSADE!
CHILDREN'S
CRUSADE!
ONLY THE
PURE IN HEART
CAN WIN
CRUSADE!

TWO BROTHERS
RAISE YOUR SWORD
IN THE NAME
OF THE LORD
OUR GOAL
IS TO FREE
THE HOLY LAND

FIGHT THE FIGHT
FOR THE GOOD
AND THE RIGHT

ONLY THE PURE
IN HEART
CAN WIN!
ONLY THE
PURE IN HEART
CAN WIN
CRUSADE!

Suddenly AMIEL jumps out of line, runs to the two merchants, grabs a banner and *sings* the CRUSADE lyric.

Richard is next to run over and grab a banner ... his action opens the floodgate as the Novices bound over laughing, take banners from the merchants and wave them wildly as they *sing* the CRUSADE lyric. Christienne joins in the fun.

As MUSIC continues, the homeless children appear, grab CRUSADE banners and join the madness. Several children have climbed the downstage towers and *sing* as they raise their fists high.

A spot picks up The Pope who hurries upstage with the two Teachers and observes. Realizing the madness that's taken over the crowd, the Pope throws his hands in the air in disgust and leaves the stage.

Ruth enters followed by other mothers, including Christienne's Mother Superior and Richard's, Naomi. They begin shouting "NO! NO!" as ...

Lights dim to a reddish glow; action slips into slow motion ... as *music* continues under, all on stage mouth the words silently including Ruth and the mothers who continue mouthing "NO!" as ...

... an ominous theme announces Death who enters and stalks the Novices as sinister Turkish Warriors sweep in and move threateningly around the children as the *music* reaches a climax, and we ...

BLACKOUT

END ACT I

ENTRE' ACT

HOW MANY ANGELS
PERFORMED BY THE FLAGELLANT MONKS

Eighteen monks are lined up across stage facing audience. These include the 12 monks and six doubles from the Principals: Nicholas, Timothy, Angus, Hugh, William, and the Pope. (Note: If we have a large cast, we won't have to double.) There are three distinct groups of six each. Group One hold small boards; Group Two hold small whips; and Group Three stand with their right hands across their breasts. As the intro begins, Group One move downstage and begin circling. As they sing, they hit themselves on the head with boards in rhythm. Sylvias is featured as one of the Monks.

GROUP ONE (Cut 1)

HOW MANY ANGELS
CAN STAND ON THE HEAD OF A PIN
(BONK, BONK)
WE MUST GET IT RIGHT
TO BE WRONG IS A MORTAL SIN
(BONK BONK, BONK)

THREE SCORE AND FIVE
(BONK)
FOUR SCORE AND NINE
(BONK)
ANY WAY YOU TALLY THEM
THEY ARE DIVINE

HOW MANY ANGELS
CAN STAND ON THE HEAD OF A PIN
(BONK, BONK)
WE MUST GET IT RIGHT
TO BE WRONG IS A MORTAL SIN
(BONK, BONK)

They move back upstage as Group Two move downstage and begin circling as they whip themselves. The upstage monks don't move:

GROUP TWO

HOW MANY TEETH
(SLASH)
IN A HORSES' MOUTH
(SLASH)
HOW MANY BIRDS

(SLASH)
ARE THERE FLYING SOUTH
IS THERE A SOUL
IN A BUTTERFLY
(SLASH, SLASH)
WHAT IS THE CURE
FOR THE EVIL EYE

HOW HOT DOES IT GET
(SLASH, SLASH)
IN THE DEPTHS OF HELL
(SLASH)
WHAT IS THE PLACE
WHERE THE WITCHES DWELL

AND WE WONDER HOW LONG
(SLASH)
IS JEHOVA'S BEARD
(SLASH)
WHERE IS THE SUN
WHEN IT'S DISAPPEARED

WHAT ARE THE LIGHTS
IN THE EVENING SKY
(SLASH, SLASH)
WHY DO WE LIVE
WHY DO WE DIE
(SLASH)

As Group Two move back upstage, Group Three come downstage and begin circling as they slap themselves in the face rhythmically.

GROUP THREE

DID ADAM AND EVE
HAVE NAVELS
(SLAP, SLAP)

GROUP THREE

OE'R THIS QUESTION
MANY PEOPLE
HAVE CROSSED SWORDS
(SLAP, SLAP, SLAP)

DID ADAM AND EVE
HAVE NAVELS
(SLAP, SLAP)

NOT TO MENTION
UNBILICAL CORDS
(SLAP, SLAP)

WE WONDER
IF EVE AND ADAM
(SLAP)
HAD 'EM
(SLAP, SLAP, SLAP)

Now all three groups circle as they each sing their round and flagellate themselves:

GROUP ONE
HOW MANY ANGELS
CAN STAND
ON THE HEAD ON THE HEAD
OF A PIN

WE MUST GET IT RIGHT
TO BE WRONG
IS A MORTAL SIN

THREE SCORE AND FIVE
FOUR SCORE AND NINE
ANY WAY YOU TALLY THEM
THEY ARE DIVINE

HOW MANY ANGELS
CAN STAND
ON THE HEAD OF A PIN

WE MUST GET IT RIGHT
TO BE WRONG
IS A MORTAL SIN

GROUP TWO
HOW MANY TEETH
IN A HORSES' MOUTH
HOW MANY BIRDS
ARE THERE FLYING SOUTH

IS THERE A SOUL
IN A BUTTERFLY
WHAT IS THE CURE

FOR THE EVIL EYE
HOW HOT DOES IT GET
IN THE DEPTHS OF HELL
WHAT IS THE PLACE
WHERE THE WITCHES DWELL

AND WE WONDER HOW LONG
IS JEHOVA'S BEARD
WHERE IS THE SUN

WHEN IT'S DISAPPEARED
WHAT ARE THE LIGHTS
IN THE EVENING SKY
WHY DO WE LIVE
WHY DO WE DIE

GROUP THREE
DID ADAM
HAVE NAVELS
OE'R THIS QUESTION
MANY PEOPLE
HAVE CROSSED SWORDS
DID ADAM
AND EVE
HAVE NAVELS

NOT TO MENTION
UMBILICAL CORDS

WE WONDER
IF EVE
AND ADAM

HAD 'EM

Now all three groups line up across upstage and slowly advance on the audience as they flagellate themselves.

GROUP ONE	GROUP TWO	GROUP THREE
SIN MUST GET IT RIGHT MUST GET IT RIGHT MUST GET IT RIGHT TO BE WRONG IS A SIN	DIE, WHY DO WE DIE WHY DO WE LIVE TELL ME WHY DO WE LIVE TELL ME WHY DO WE	HAD 'EM IF THEY HAD'EM IF EVE AND ADAM HAD' EM
YES IT'S A SIN HORRIBLE SIN, TELL ME HOW MANY ANGELS CAN STAND ON A PIN	DIE, WHY DO WE DIE WHY DO WE LIVE TELL ME WHY DO WE LIVE TELL ME WHY DO WE	IF THEY HAD'EM IF EVE AND ADAM HAD 'EM
MUST GET IT RIGHT MUST GET IT RIGHT MUST GET IT RIGHT TO BE WRONG IS A SIN	DIE, WHY DO WE DIE WHY DO WE LIVE TELL ME WHY DO WE LIVE TELL ME WHY DO WE	IF THEY HAD 'EM IF EVE AND ADAM HAD 'EM
HORRIBLE SIN, YES IT'S A SIN TELL ME HOW MANY ANGELS CAN STAND ON A PIN	DIE, WHY DO WE DIE WHY DO WE LIVE TELL ME WHY DO WE LIVE TELL ME WHY DO WE	IF THEY HAD 'EM IF EVE AND ADAM HAD 'EM
MUST GET IT RIGHT MUST GET IT RIGHT MUST GET IT RIGHT TO BE WRONG IS A SIN	DIE, WHY DO WE DIE WHY DO WE LIVE TELL ME WHY DO WE LIVE TELL ME WHY DO WE DIE	IF THEY HAD 'EM IF EVE AND ADAM HAD 'EM
MUST GET IT RIGHT MUST GET IT RIGHT MUST GET RIGHT WE MUST GET IT RIGHT!	MUST GET IT RIGHT MUST GET IT RIGHT MUST GET IT RIGHT WE MUST GET IT RIGHT!	MUST GET IT RIGHT MUST GET IT RIGHT MUST GET IT RIGHT WE MUST GET IT RIGHT!

They should finish at the footlights and end with a final flagellant WHOP at the same time.

BLACKOUT

ACT II
Scene 1

LIMBO

Act II opens with The DANCE OF DEATH (**Cut 2**). Lights up to a murky haze A light blanket of fog swirls. Eerie MUSIC in.

Death is standing down center, announced by his ominous Motif. He stands frozen in place in his blood-red pin-spot, scythe in hand.

Death stares at the audience, then, with a *musically accented tear*, he slowly scans left to right. A beat. With a sudden, sharp move, he raises the scythe and makes a violent swinging motion *with barbed, musical emphasis*.

Death pauses, quietly surveys the audience, then executes a series of astonishing moves with the scythe. He stops abruptly, stands motionless facing front, staring, staring ... (the above stops are jagged, uncoordinated).

The gruesome Figure begins running in small circles which grow wider and wider, and as Death reaches stage right, brothers Timothy and Angus run in behind him as Death swiftly crosses to stage left ... where the merchants from Calais and Marseilles dash in front of Death, leading it and the two brothers on a bizarre chase.

All five stop abruptly center stage and stand motionless. Death is at the center of the tabloid. The *music gasps out sounds like dying cries and childlike sobs for help* ... slowly, the participants begin impulsing ... Death dominates the dance, moving with toxic lyricism. The terrified brothers and the two merchants twist

uncontrollably with somnambulistic stiffness, mimicking Death's aberrant convulsions.

With a sudden shift, the *music begins a steady ascension up the scale to a plateau of chaotic energy* emulated by macabre dance movements, movements that pulse with increasing jerks and spasms, then reach a high dramatic point as if a dam is bursting ...

... and at this climax of "*Psycho-stabbing-thrusts-music*", the brothers and merchants freeze in place as Death encircles them, running faster and faster ... and the four men begin swaying in circular motions, their faces blank, their eyes dead, their individuality sapped, four puppet-like pawns caught up in the Dance of Death ... and the *music becomes a wail which grows and grows* ... until the four men throw their hands over their ears and **SCREAM!** The scream is *magnified electronically and echoes throughout the hall.*

BLACKOUT

Scene 2

A WOODED AREA

MUSIC underscoring to THE FUTURE LOOKS PROMISING. Sylvias comes down stage right.

SYLVIAS

(rubbing his head)

I have a headache! (beat) The Templar Knights had organized a communication system using the old Roman post roads throughout the western empire. This enabled them to move communications 170 miles in 24 hours. So it wasn't surprising when in late May, Ruth and Amiel received a letter from Koenig about his victorious battle over the Languedoc Cathers.

As Sylvias exits down right, Koenig is discovered in a shaft of light up center. He wears an open tunic and holds a parchment in his hand. He speaks as *music underscoring* continues and doesn't refer to the parchment:

SCREENS: SHOW SCENES OF BATTLE

KOENIG

My dearest wife and son: I write to inform you of a crisis in my knighthood: After a long siege of the Castle of Lavauer in the Languedoc, a province in France where a number of Cathers had taken refuge, the castle fell into our hands on the 3rd of May. I had joined forces with Simon de Montfort to secure our victory. Our dilemma: how to determine which among the captured populace were Cathers, who were to be killed, and which were Catholics and commoners, who should be spared. We appealed to the Abbot, a Papal Legate of the Pope, for his decision which came immediately: His words: "Kill them all! God will know His own!" You know the oath I took on becoming a knight: "To protect the weak and defenseless, to give

KOENIG

succor to widows and orphans, to live by grace, and to respect the honor of women.” The Abbot’s decree included the slaughter of pregnant women, children, animals, everything that moved. After a brief discussion with my Templars, we turned our backs and rode away, refusing to partake in this despicable act. The consequences from our action may be dire, but we will stand by it. We did the right thing. I am certain God will smile on our choice to show mercy. You know my optimistic nature. I feel, in my heart, that with this decision, we have served the cause of justice and march onward toward a brighter horizon ...

Koenig crosses down center and *sings* THE FUTURE LOOKS PROMISING:

KOENIG (**Cut 3**)

(*sings*)

ON MY WAY
COMIN' HOME TODAY
I FOUND A FOUR LEAF CLOVER

SCREENS: A FIELD OF CLOVER

KOENIG

RIGHT THEN I KNEW
GOOD FORTUNE WAS DUE
THE FUTURE LOOKS PROMISING
THE FUTURE LOOKS PROMISING

AN HOUR AGO
ON THE HIGH PLATEAU
I FOUND SOME WILD FLOWERS GROWING

SCREENS: A FIELD OF WILDFLOWERS

KOENIG

I SAW JUST THREE
THREE'S LUCKY FOR ME
THE FUTURE LOOKS PROMISING

SCREENS: A FOREST

KOENIG
I SAW A SWALLOW
I HEARD IT SINGING
THAT'S ANOTHER GOOD SIGN

I HAVE A FEELING
DEEP IN MY BEING
GOOD TIMES ARE GONNA BE MINE

ON MY WAY
COMIN' HOME TODAY
A GYPSY READ MY HAND

SHE SAID MY FUTURE LOOKS BETTER
THAN I COULD HAVE PLANNED
MY FUTURE LOOKS PROMISING
THE FUTURE LOOKS PROMISING

SCREENS: A GREAT MEDIEVAL HALL WITH THE LORD AND HIS FRIENDS DRINKING

KOENIG
COME MY FRIENDS
AND POUR THE WINE
COME YE TO THE HALL

COME MY FRIENDS
AND RAISE YOUR CUPS
DRINK YE ONE AND ALL

Ruth, Amiel and Sylvias appear atop the the down right tower. Over-head lighting gives them an eerie appearance. They sing along with Koenig:

KOENIG/RUTH/AMIEL
COME MY FRIENDS
AND LIGHT THE FIRES
NOW THE FEAST DRAWS NEAR

LAUGH MY FRIENDS
AND BRING MY CROWN
I'LL BE LORD OF GOOD CHEER

Spot out on Amiel, Ruth, and Sylvias leaving Koenig alone on stage.

KOENIG

I CAN TELL ALL WILL SOON BE WELL
IT SEEMS MY BELL IS TOLLING
TO MY SURPRISE, MY STAR'S ON THE RISE
THE FUTURE LOOKS PROMISING
THE FUTURE LOOKS PROMISING

BLACKOUT

Scene 3

THE TOWN SQUARE

Lights fade, then spring up on the Town Square in Claremont. Two BOYS are standing up stage facing front speaking to a small group of children including Amiel, Richard, and Christienne with their backs to the audience. Sylvias appears in a spot down left.

SYLVIAS

One day in late May, two of Stephen's converts appeared in Claremont and began preaching the children's crusade ...

TWO BOYS (Cut 4)

CRUSADE! WE MUST CRUSADE!
ONLY THE CHILDREN
CAN FREE THE WORLD FROM SIN

CRUSADE! JOIN THE CRUSADE!
ONLY THE PURE IN HEART
CAN WIN

As Amiel, Richard, and Christienne face front and sing a counter melody, BABES six and seven years old enter, 3 stage right, 3 stage left, riding hobby horses and carrying toy lances called scoppereles. Laughing, they meet center stage in a joust, circle around, and "ride" down stage.

BOYS/CHILDREN

CRUSADE! COME AND CRUSADE!
ONLY THE CHILDREN
CAN FREE THE HOLY LAND

CRUSADE! JOIN THE CRUSADE!
WE ARE THE SWORD
IN GOD'S RIGHT HAND
RIGHT HAND! RIGHT HAND
RIGHT HAND! CHILDREN'S
CRUSADE!!

AMIEL/RICHARD/CHRISTIENNE

RAISE YOUR SWORD
IN THE NAME OF THE LORD
OUR GOAL IS TO FREE
THE HOLY LAND

FIGHT THE FIGHT
FOR THE GOOD AND THE RIGHT
WE ARE THE SWORD IN GOD'S
RIGHT HAND! RIGHT! RIGHT HAND!
CRUSADE! CHILDREN'S CRUSADE!

At the end of the song, the BABES are down stage facing front. On the last note, they thrust their scoppereles in the air and shout, then laugh and "fight" each other as the scene fades to

BLACKOUT

Scene 4

THE GREAT HALL

SCREENS: CHILDREN CRUSADERS FOLLOWING THEIR LEADER

MUSIC in to *PATH* reprise. Song is sung softly by the Monks offstage during the following. Amiel runs into the Great Hall where a stand-in for Sylvias is waiting. Amiel pantomimes his excitement as the stand-in Sylvias objects strenuously.

SYLVIAS

That evening as I arrived to tutor him, Amiel was excited about the prospects of a children's crusade. I gently suggested that the idea of children trying to free the Holy Land was preposterous, that a children's crusade would not be successful and that it would fail, just as all the other crusades except the first had failed.

Ruth enters the Hall and joins the discussion.

SYLVIAS

By Ruth's expression, I could tell she was deeply concerned. We argued well into the night with the boy ... but in the morning, he was gone.

BLACKOUT

Scene 5

SCREENS: A FIELD WITH BANNERS FLYING

MUSIC in to *ARMOR* - lights up. Timothy and Angus stand down center with a cart between them loaded with Oriflamme banners as Sylvias enters down right.

SCREENS: IMAGE OF THE ORIFLAMME FLAG USED BY CHILDREN ON THE CRUSADE (check on Internet)

SYLVIAS

Word spread among the children that Angus and Timothy would be supplying them with banners and crosses, so early the next morning the children began arriving in the field outside Claremont ...

As monks on top of the towers softly *reprise* *A WARRIOR'S ARMOR*, sixteen children enter down left in single file led by Amiel, Richard, and Christienne (all children but Stephen). Moving in stylistic synch, they slowly pass in front of the two brothers. Each receives a banner and a cross, then lines up down right marching in place as the singing monks continue as Sylvias exits.

MONKS

WRAP YOUR FEET
IN THE GOSPEL OF PEACE
TREAD GENTLY OVER THE FIELD

PLACE RIGHTEOUSNESS
ON YOUR SHOULDERS
LET CONSTANT FAITH BE YOUR SHIELD

As singing continues, Ruth leads the other eight Mothers on stage up left. Among them are Christienne's Mother Superior and Richard's mother, Naomi. They stand observing the singing children as Ruth whispers to them.

MONKS
AROUND YOUR WAIST
BIND THE POWER OF TRUTH
YOU'LL BE A TOWER OF TRUTH
THIS IS THE HOUR OF TRUTH

ON YOUR HEAD
LET SALVATION SHINE FORTH
AND BLIND THE ENEMY'S EYE

HOLD STRENGTH OF PURPOSE
BEFORE YOU
THE SWORD OF SPIRIT LIFT HIGH

A WARRIOR'S ARMOR
THIS IS A WARRIOR'S ARMOR
WEARING A WARRIOR'S ARMOR
YOU NEVER CAN DIE
YOU NEVER CAN DIE
YOU NEVER CAN DIE!

Mothers are up left.

SYLVIAS
Ruth, who had overheard the two Brother's
plan to sell the children into slavery, organized
the mothers' appeal to the children ...

Timothy and Angus chant down center.

TIMOTHY/ANGUS
(chant)
WHEN YOU MEET THE ENEMY
HOLD YOUR CROSS HIGH
GOD WILL BE WITH YOU
THE ENEMY WILL DIE!

The children join in with Timothy and Angus.

CHILDREN
(chanting)
WHEN YOU MEET THE ENEMY
HOLD YOUR CROSS HIGH
GOD WILL BE WITH YOU
THE ENEMY WILL DIE!

The children are now lined up down right facing center stage. Angus and Timothy exit.

As the *music segues* into a surging, staccato beat, Ruth hurries across the stage, jerks Amiel out of line, takes him down center, and *sings* LISTEN TO ME as the children continue their chant silently.

RUTH (Cut 5)

AMIEL! AMIEL!
LISTEN TO ME!
LISTEN TO ME!
THESE MEN ARE EVIL
THEY'RE TELLING YOU LIES
DON'T LET THEM TRICK YOU
OPEN YOUR EYES!
THESE MEN
ARE PLOTTING TO SELL YOU AS SLAVES
THEY ARE KNAVES
LISTEN TO ME!

Amiel pulls away from Ruth and returns to the group stage right. Ruth crosses back up left to the Mothers as the Mother Superior crosses down right to Christienne and Naomi to Richard. They pull the two reluctant children down center and *sing*:

MOTHER SUPERIOR/NAOMI

RICHARD! CHRISTIENNE!
LISTEN TO ME!
LISTEN TO ME!
THESE MEN ARE VILLIANS
THEY'RE CRAFTY AND CRUEL
LISTEN TO REASON
DON'T BE A FOOL!
THEIR WORDS
ARE FALSE, DIABOLIC, AND VILE
FULL OF BILE
LISTEN TO ME!

Christienne and Richard pull away and return to their group as Ruth and the Mothers cross downstage and join the Mother Superior and Naomi, face the audience, and *sing*:

RUTH/ MOTHERS
MOTHERS ARE WISE
TO THE WAYS OF THE WORLD
MOTHERS CAN SEE
THE SNAKE IN THE GRASS

MOTHERS DEFEND
FROM THE LYING TONGUE
THE SNARE ON THE PATH
BEFORE IT'S SPRUNG
THE POISONOUS DART
BEFORE IT'S FLUNG
MOTHERS KNOW HOW
TO PROTECT THEIR YOUNG!

Ruth and the Mothers line up horizontally center stage, face the children, and *sing*:

RUTH/MOTHERS
THESE MEN ARE GOING
TO LEAD YOU ASTRAY
FATHER FORGIVE THEM
THEY'LL HAVE TO PAY

I AM YOUR MOTHER
HEAR WHAT I SAY
AND LISTEN, LISTEN, LISTEN!
LISTEN TO ME!
LISTEN TO ME!

The children respond with the chant:

CHILDREN
WHEN YOU MEET THE ENEMY
HOLD YOUR CROSS HIGH
GOD WILL BE WITH YOU
THE ENEMY WILL DIE!

Timothy and Angus reenter down stage left and shout:

TIMOTHY/ANGUS
DEUS VOLT! DEUS VOLT! GOD WILLS IT!

The children pick up the chant:

THE CHILDREN
DEUS VOLT! DEUS VOLT! GOD WILLS IT!

They thrust their banners in the air, and as they *repeat* the chant with MUSIC UNDER-SCORING, they march off stage down right followed by the Mothers. Lights dim leaving Ruth alone in a spot. She watches the departing children, then turns her back and slowly exits up left as Sylvias enters down right

SYLVIAS

The mothers' pleas went unheeded. I offered to accompany the boy to protect him on the way. His mother was grateful and packed enough supplies for both of us to last the journey. I promised I'd send word back of our progress. Ruth was sorrowing. I told her Amiel would be safe with me, but she said she had an omen, that something bad was going to happen.

A music bridge swells up as lights fade ...

Scene 6

SCREENS: MEDIEVAL TOWN SQUARE WITH CHILDREN GATHERING ALONG WITH CLERICS, PRIESTS, AND BYSTANDERS

TOWN SQUARE

Amiel runs in followed by Sylvias. We see the following action as Sylvias narrates.

The square is filled with CLERICS, PRIESTS, and TOWNSPEOPLE. The children are kneeling downstage. Amiel joins them. Among the little ones are the babes with their hobby horses and scoppereles.

SYLVIAS

By the time I reached the square, I was amazed to find it filled with children, most of them under 12. There were also clerics and a few priests preparing to accompany the little crusaders.

MUSIC intro begins as the children *sing* THE PRAYER. They're joined by Ruth atop the right tower and the Mother Superior and Naomi atop the left tower.

SCREENS: IMAGES OF CHILDREN AT PRAYER

CHILDREN (**Cut 6**)

(*sing*)

FATHER, FATHER
HEAR OUR PRAYER
KEEP US SAFE
FROM ALL THAT HARMS
ALL THAT HARMS

FATHER, YOU ARE
EVERYWHERE
YOU ARE HOLDING US
WITHIN YOUR ARMS

FATHER, FATHER
ALL DIVINE
YOU ARE LEADING US/THEM
EVERYDAY, EVERYDAY

CHILDREN
FATHER, FATHER
WE/THEY ARE THINE
FROM THY PRESENCE
WE/THEY CAN NEVER STRAY
FROM THY PRESENCE
WE/THEY CAN NEVER STRAY

Lights fade. A spot picks up Sylvias down right.

SYLVIAS
Amiel was thrilled to learn I would be accompanying him on the crusade. After being blessed by the priests and saying goodbye to the sorrowing parents, we began our journey. Ruth didn't attend the ceremony. She couldn't bear to see her son marching off with the other children.

Lights fade.

Scene 7

A GLEN

MUSIC changes to a different mood as the children cross stage left to right, Sylvias bringing up the rear. He wipes his brow, leaves the children, and comes downstage right. Use rear-SCREENS projection to depict the children on the march.

Mothers can reprise THE PRAYER softly under the following:

SCREENS: TRACE THE ROUTE WITH A MOVING LINE

SYLVIAS

Our journey from Claremont-Ferrand was east to Lyons, south along the Rhone River to Avignon, and finally to the seaport of Marseilles. We started the journey in June of 1212. It was an extremely hot summer with a drought, and water was scarce.

Sylvias drinks from a skein, begins to disrobe, then stops, looking at the audience.

SYLVIAS

Now you're wondering, I presume, what monks wear under their robes. Some wear ... nothing.

He holds his robe open and looks down.

SYLVIAS

But I'm not one of them!

He removes his garment to reveal a pair of knee-length breeches and a loose fitting shirt. Sylvias heaves a sigh of relief.

SYLVIAS

Ahhh ... I am cooler now "a pedibus usque ad caput!" ... translation: from feet to head!

The children re-enter up right and come downstage. Amiel, Richard, and Christienne are among them.

SYLVIAS

Amiel and I had plenty of food and water,
but the boy often gave his food to a less
fortunate child. The trip was hard, and the
children sang songs to keep their spirits
high ... oh, oh. I have an emergency!

Sylvias tip toes off stage down right.

MUSIC intro to YOU CAN HEAR US SINGING

SCREENS: IMAGES OF CRUSADING CHILDREN DURING THE FOLLOWING

AMIEL/RICHARD/CHRISTIENNE/CHILDREN (**Cut 7**)

IF YOU LISTEN
YOU CAN HEAR US
SINGING
SINGING
YOU CAN HEAR US
SINGING OUR SONG

IT'S A PLEASANT MELODY
ONE THAT'S MEANT
FOR YOU AND ME
IF YOU CARE TO
YOU CAN SING ALONG

LA LA LA LA
LA LA LA LA
LA LA

AMIEL/RICHARD/CHRISTIENNE/CHILDREN

LA LA LA LA
LA LA LA LA

IT'S A PLEASANT MELODY
ONE THAT'S MEANT
FOR YOU AND ME
IF YOU CARE TO
YOU CAN SING ALONG

IF YOU START OFF
EVERY DAY WITH
SINGING, SINGING

LIKE A BIRD
THAT'S SPREADING ITS WINGS

YOU CAN TAKE OFF
YOU CAN SOAR
PLACES NO ONE'S BEEN BEFORE
YOUR GREAT BLESSING
IS A HEART THAT SINGS

LA LA LA LA
LA LA LA

PLACES NO ONE'S BEEN BEFORE
YOUR GREAT BLESSING
IS A HEART THAT SINGS

Death appears atop the down left tower in a shaft of red light and stands watching the children as they sing.

AMIEL/RICHARD/CHRISTIENNE/CHILDREN

WHEN YOU'RE MARCHING
OFF TO WAR TRY
SINGING
SINGING
WHEN YOU'RE SINGING
WHAT CAN GO WRONG

AMIEL/RICHARD/CHRISTIENNE/CHILDREN
DO YOUR BEST
AND WHEN YOU'RE THROUGH
EVERYONE WHO'S HEARD OF YOU
WILL REMEMBER
HOW YOU SANG THIS SONG

Spot fades on Death as Ruth appears atop the down right tower along with the Mother Superior and Naomi. They *sing* THE PRAYER as the children *continue*:

AMIEL/CHILDREN
LA LA LA LA
LA LA LA LA
LA LA
LA LA
LA LA LA LA
LA LA LA LA
DO YOUR BEST

AND WHEN
YOU'RE THROUGH
EVERYONE WHO'S
HEARD OF YOU
WILL REMEMBER
HOW YOU SANG
THIS SONG

THEY'LL REMEMBER
HOW YOU SANG
THIS SONG
SANG THIS SONG
IF YOU CARE TO

YOU CAN SING
ALONG
HMM-MMM-MMM
LA LAAAA LA

RUTH/MOTHERS
FATHER, FATHER
HEAR OUR PRAYER
KEEP THEM SAFE
FROM ALL THAT HARMS
ALL THAT HARMS
ALL THAT HARMS
FATHER, YOU ARE

EVERYWHERE
YOU ARE HOLDING
THEM WITHIN
YOUR ARMS
YOU ARE HOLDING
THEM

WITHIN YOUR
ARMS
IN YOUR ARMS
AHH AHH
IN YOUR ARMS

IN YOUR ARMS
AHH AHH
AHH AHH
IN YOUR ARMS

Lights fade on Ruth, the Mother Superior, and Naomi on the down right tower as we slowly fade to ...

BLACKOUT

Scene 8

A ROAD

SCREENS: IMAGES OF KNIGHTS WITH CHILDREN

Sylvias comes downstage in a spot. Use rear projection here to depict whatever action best suits the following dialogue. MUSIC under as the children enter. Amiel and his friends are prominent.

SYLVIAS

We'd been on the road for three weeks when Koenig arrived in Claremont returning from his battle with the Cathers. On learning that Amiel had joined the children on their march, Koenig took a small contingent of Templar Knights, raced after the little crusaders and caught up with us at Lyons.

SCREENS: A MOVING LINE DEPICTS THEIR ROUTE

Koenig and several Templar Knights enter. Koenig goes to Amiel who is overjoyed to see his father. They embrace.

SYLVIAS

He found Amiel and took him aside. He argued that the boy could better serve the cause of justice by joining him and his Templars in their quest to free the Holy Land. This was Amiel's chance to fulfill his dream of becoming a Templar. The boy agreed with Koenig only if he could bring Richard, Christienne, myself, and a few children with him. When Koenig agreed, we left the little band of crusaders, joined Koenig and his Templars, and headed to Avignon where his army was waiting.

SCREENS: THE MOVING LINE DEPICTS THE ROUTE TO AVIGNON

SCREENS: KNIGHTS ON HORSES, CRUSADERS, CHILDREN MARCHING ACROSS THE LANDSCAPE

All exit except for Sylvias, who continues his narration.

**SCREENS: THE MOVING LINE SHOWS THE NORTHERN ROUTE THROUGH
CONSTANTINOPLE, NICAIA AND TARSUS ENDING AT PALESTINE**

SYLVIAS

Koenig's plan: take the northern route along the Valley of the Danube to Constantinople, hire the Byzantine navy to ferry his army across the straits of the Bosphorous on dromon galleys, march to Nicaea and finally, to Jerusalem. But as I learned later that the children on Stephen's crusade never reached the Holy Land, our plans were also thwarted. At Adrianople, 214 kilometers west of Constantinople, a Muslim army was waiting ...lead by the powerful warlord, Salah ad-Din ...

Lights fade to half light a field. SALAH ad-DIN'S tent looms up in filtered lighting. A Turkish theme begins. Uneven streaks of light suggest dawn. A twisted tree and a small boulder are the only additions to the desolate landscape.

Salah ad-Din's tent is guarded by two enormous TURKISH GUARDS. A SCOUT runs in and approaches one of the guards, seeking audience with the great general. The guard nods and enters the tent. After a few beats, he reenters and joins the other guard.

A beat. Salah ad-Din enters and approaches the scout. Salah ad-Din's eyes are steady, unblinking. His movement is cat-like, refined. Dressed in a tunic with a flowing surcoat of white linen, he is the epitome of masculine strength. At his side is his prized yataghan (sword with double-curved blade).

The scout whispers to him. Salah ad-Din nods, then places his hand on the scout's shoulder in thanks, gives him a skein of wine and sends him away. Salah ad-Din pauses, mulls the information given him (a communication that the Christian enemy is near), then turns abruptly dismissing his two guards. Salah

ad-Din is now alone on stage.

As a plaintive sitar wails a classical Eastern mode in the minor key, Salah ad-Din comes downstage to a patch of light. He seems to be looking ahead, past time and place, through the mortal veneer of sensory perception to a deeper reality. He pauses, looks up, then drops to his knees and *sings*:

SCREENS: A TURKISH WARRIOR READY FOR BATTLE

SALAH ad-DIN (**Cut 8**)

ALLAH ---! ALLAH ---!
ALLAH ---! ALLAH ---!

LET MY SWORD
BE THE SWORD OF DEATH
IN THE COMING BATTLE

LET MY STEED
BE SWIFT AND SURE
IN THE COMING BATTLE

SHIELD MY HEAD
FROM THE ENEMY BLOWS
BREAK THE SPEAR
THAT THE ENEMY THROWS
BLUNT THE SHAFT
FROM THE ENEMY BOWS

IN THE COMING BATTLE
IN THE COMING BATTLE

ALLAH ...! ALLAH ...!

IF MY FRIENDS
TO THE RIGHT ARE SLAIN
IN THE COMING BATTLE

SALAH ad-DIN
IF MY FRIENDS
ON THE LEFT SHOULD FALL
IN THE COMING BATTLE

LET ME FIGHT
WITH THE STRENGTH
OF A THOUSAND MEN

LET MY BLADE
BE AS SHARP
AS THE FALCON'S BEAK

ALL ALONE
I WILL CONQUOR THE ENEMY
IN THE COMING BATTLE
IN THE COMING BATTLE
IN THE COMING BATTLE

ALLAH ...!

IF I DIE
LET ME RISE AGAIN
IN THE COMING BATTLE

SAFE AT LAST
I WILL BE WITH YOU
IN THE COMING BATTLE

LIFT ME UP
WITH YOUR GENTLE GRACE
SPEED MY SOUL
TO YOUR PERFECT PLACE

LET ME STAND WITH YOU
FACE TO FACE
IN THE COMING BATTLE
IN THE COMING BATTLE
IN THE COMING BATTLE!

ALLAH ...! ALLAH ...!

As the prayer/song nears its ending, Salah ad-Din rises, eyes looking upward. As lights come up on the stage, his men are discovered standing around him. *MUSIC*

continues as Salah ad-Din leads his men in battle drill. At first, they move with subdued intensity, a quiet fury ... but gradually the control gives way to a state of abandon and physical exultation. The Turk's movements shift to a savage, acrobatic volatility as they dance and leap with greater and greater ferocity using their spears/swords on the ground in jabbing, percussive effects, clanging their shields together.

The *MUSIC/DRUMBEATS* increase in fervor ... until they reach a highly climactic moment. Then the *MUSIC* leads them into a *reprise* of IN THE COMING BATTLE as the WARRIORS and their leader stand together down right.

Lights come up down left revealing Koenig and his Templar Knights standing in the same formation as the Turks.

The knights *reprise* a segment of SHEKINAH as Turks *reprise* the final verse of IN THE COMING BATTLE:

SALADIN/TURKS
 LIFT ME UP
 WITH YOUR GENTLE GRACE
 SPEED MY SOUL
 TO YOUR PERFECT PLACE
 LET ME STAND
 WITH YOU FACE TO FACE
 CLEANSE MY SINS
 'TIL THEY LEAVE NO TRACE
 KEEP ME SAFE
 IN YOUR SWEET EMBRACE
 IN THE COMING BATTLE
 IN THE COMING BATTLE
 IN THE COMING BATTLE

KOENIG/TEMPLARS
 SHEKINAH

 SHEKINAH

 LET ME STAND
 WITH YOU FACE TO FACE
 CLEANSE MY SINS
 'TIL THEY LEAVE NO TRACE
 KEEP ME SAFE
 IN YOUR SWEET EMBRACE
 SHEKINAH
 SHEKINAH
 SHEKINAH

BLACKOUT

Scene 9

SCREENS: A WOODED GLEN

A WOODED GLEN OUTSIDE ADRIANOPOLE

Sylvias appears in an isolated spot. *MUSIC* underscoring.

SYLVIAS

On July 13, 1212, Koenig and his army, along with myself and the few stragglers of children from Stephen's contingent, arrived in a marshy area just north of Adrianople. Having learned of the presence of Saladin's army and a possible ambush, Koenig set up camp, posted guards, and then led a squad of Templars on a mission to scout the area and place archers in strategic places ...

NOTE: This sequence is not a battle, it is a *skirmish*; short, quick encounters that foreshadow the giant conflict that is to come. Koenig motions to the towers. A CHRISTIAN ARCHER rises up from each tower and waves, then sinks out of sight. Koenig and his Templars move offstage.

Several large boulders rise on either side of the stage. A beat. Lighting is dim as a Turkish Warrior appears.

A CHRISTIAN ARCHER appears atop one of the downstage towers in a pin spot takes aim and lets fly ... the arrow "thuds" into the Turk who falls to the ground mortally wounded.

Another Turkish warrior steps out from behind the other boulder and is immediately slain by a second CHRISTIAN ARCHER in the other tower.

Koenig, along with two Templar Knights enter as four Turkish warriors loom up behind the boulders. As they're about to attack the Templars, an arrow

“thuds” into one of them as Koenig whirls and defeats the three remaining soldiers.

Koenig signals his two archers on top of the towers. They rise partially and signal back. Koenig motions to his Templars, they enter and follow him off, stepping over enemy bodies.

A beat. Salah ad-Din appears with his Turkish warriors. He sees the dead Turks with arrows in their chests, surveys the area warily, then notices the two towers. He confers with two of his men with crossbows. They take up positions behind the boulders. Salah ad-Din dismisses his other men and makes himself a target, walking back and forth, rattling his sword ...

... until a Christian archer on the down right tower rises and aims an arrow at the exposed Turkish general. One of the Turks with a crossbow shoots an arrow striking the Christian archer who falls dead.

When the other Christian archer rises, the second Turk kills him. Changes in lighting convey a constantly fluctuating scene.

Salah ad-Din backs in cautiously. He pauses, senses the enemy presence, and spins around as a Templar knight charges delivering a powerful blow with his sword. Salah ad-Din gracefully avoids the thrust, moves behind the knight, and slays him as three other Christian knights enter and surround him.

Several of Salah ad-Din’s men run in but he waves them off. With great speed, Salah ad-Din defeats all three knights, each with a single thrust. His men join him, he leads them away after one of the knights who was only wounded, staggers to his feet and limps off as lights fade ...

Scene 10

SCREENS: A BEAUTIFUL MEADOW

A MEADOW OUTSIDE ADRIANOPE

Amiel, Christienne, and Richard, enter and fall to the ground, exhausted. Evening light filters through the leaves. There is a gentle wind. *MUSIC UNDERSCORING*. Sylvias steps into a spot. Show a scene depicting a meadow and a waterfall on the SCREENS.

SYLVIAS

We made camp in a meadow by a beautiful waterfall. The children and I were weary and grateful for a quiet place to rest. I'd been out of ale for weeks and consoled myself with sniffing my empty beer skein (flask?).

Sylvias stands down right. Koenig enters and stations guards at different locations as the other knights enter and sit among the children sharing their food rations.

Sylvias is seen conferring with a knight.

As the ravenous children gobble the food, Koenig meets with a few of his men. A moment later, a guard motions to Koenig who points off stage. They exit together and re-enter with the wounded knight ...

As other Templars attend to the wounded knight, Koenig returns to find Amiel and the other children asleep. *MUSIC UNDERSCORING* to FOLLOW THE CHILDREN begins. Koenig covers Amiel with his surcoat, and kneeling behind the boy, sings FOLLOW THE CHILDREN.

SCREENS: THE FACE OF A YOUNG CHILD

KOENIG (**Cut 9**)

SLEEP THE SLEEP
OF THE INNOCENT
DREAM WITH A HEART
THAT IS PURE

I HOPE AND PRAY
THAT THE SMILE
YOU WEAR TODAY
WILL ALWAYS ENDURE

ONCE I SLEPT
LIKE AN INNOCENT
DREAMED WITH A HEART
THAT WAS FREE

THAT BLAMELESS CHILD
WHO HAS NEVER BEEN BEGUILED
WAS HIDDEN IN ME
BUT NOW I SEE

WE HAVE WANDERED FAR
FROM OUR HOMELAND
LOST AND TIRED
WE'RE THE SADDEST OF MEN

BUT IF WE TURN
AND FOLLOW THE CHILDREN
THEY'LL BRING US HOME
AGAIN

WE ARE FOOLS
WHO DWELL IN THE SHADOWS
LONELY SOULS
ON A COLD DARKENED SHORE

BUT IF WE TURN
AND FOLLOW THE CHILDREN
WE'LL SHINE WITH THEM
ONCE MORE

KOENIG
AND A LITTLE CHILD
SHALL LEAD THEM
IS THE SIMPLE PROPHECY

IF THE LION
AND THE LEOPARD FOLLOW
WHY CAN'T WE

SOMETHING DEEP
WITHIN US IS YEARNING
TO RETURN
THE LAND THAT WE KNOW

AND IF WE ONLY
FOLLOW THE CHILDREN
THEY'LL SHOW US
HOW TO GO

Sylvias, along with two of Koenig's Templar Knights, joins him.

KOENIG/SYLVIAS/TEMPLARS
AND A LITTLE CHILD
SHALL LEAD THEM
IS THE SIMPLE PROPHECY

IF THE LION
AND THE LEOPARD FOLLOW
WHY CAN'T WE
WHY CAN'T WE

Four more Templars appear. Koenig leads all down stage, where they *sing* the song's ending facing the audience:

KOENIG/SYLVIAS/TEMPLARS
WE HAVE WANDERED FAR
FROM OUR HOMELAND
LOST AND TIRED
WE'RE THE SADDEST OF MEN

KOENIG/SYLVIAS/TEMPLARS
BUT IF WE TURN
AND FOLLOW THE CHILDREN
THEY'LL BRING US
HOME AGAIN

THEY'LL BRING US
HOME AGAIN

BLACKOUT

Scene 11

ARMAGEDDON

The stage is dark. A spot picks up Sylvias. He rises from sleep, yawns, goes to a bush, plucks a few berries, and addresses the audience as he eats.

SYLVIAS

Blueberries. If they only had time to ferment ...
Early the next morning, Koenig gathered his forces for the final battle. Saladin's warriors had dug wolf pits criss-crossing the perimeter forcing Koenig and his Knights to fight on foot. The children were to stay in a safe place, but plans often change in battle ...

Sylvias takes a sword from a TEMPLAR.

SYLVIAS

I was not only an expert drinker, I'd been in battle before and knew how to use a sword.

Sylvias swings the blade over his head with great expertise, then lays down up right.

Speckled lighting filters down on Koenig, his knights, and the children. They're all asleep except for three guards upstage, far left, and far right. A distant drum beat is heard in the distance.

Dawn. All on stage begin to stir. Koenig has been sleeping beside his son. Christienne and Richard rest nearby. Koenig rises, awakens his men, then the other children as the drumbeat grows louder. The knights rise and strap their armour on as Amiel rouses his friends and leads them off stage. All together there should be a dozen children.

Sylvias rises and joins Koenig and Amiel.

Lights are now up to full. Koenig commands his knights with a movement of his sword. The knights line up and, moving with the drumbeat, begin a simple drill.

This drill becomes sharper, more enthusiastic as the knights organize into two lines.

At Koenig's command, the knights form a single line stage left, facing stage right ...

... where Salah ad-Din and his Turkish warriors appear and form a line stage right facing the knights, and as the music builds, the Turkish warriors chant their own mantra:

TURKISH WARRIORS

LA ILLAHA ... ILLALLAH
LA ILLAHA ... ILLALLAH
ALLAH - O AKBAR
(followed by a high-pitched babble)

... as the KNIGHTS chant:

KNIGHTS

GOD IS GOOD!
GOD IS GOOD!
GOD IS GOOD!
GOD IS GOOD!

... and off stage monks begin *singing* STAY ON THE PATH in an echo effect. This sequence builds in intensity and with a sudden rush ... the COMBAT DANCE begins (ARMEGEDDON) as the two enemies attack each other.

SCREENS: USE FOOTAGE FROM THE FILM, THE KINGDOM OF HEAVEN THROUGHOUT THE FOLLOWING ACTION

Combine martial arts with athletic movements. Intersperse the Turkish battle cry with sounds of clashing steel and cries from the wounded.

The battle sequences will be best served with isolated actions such as the following scenes observed in confined areas with overhead lighting:

SEQUENCE 1 (Up right)

Sylvias is battling two Turks. He kicks one, drops to the ground as the other Turk lunges over him, then does a nip up (?) and as the Turk turns, Sylvias pierces his chest;

SEQUENCE 2 (Down left)

Amiel sneaks up on a Turk who is fighting a knight. Amiel hits the Turk with his staff and when the Turk spins around, Amiel scoots between his legs, hits him again with his staff and hides behind the knight who slays the enemy Soldier;

SEQUENCE 3 (Up left)

Salah ad-Din is challenged by three knights. He feints, and when the knights lunge, the Kurdish general leaps high, striking one knight with his yatagan, stabs the second knight with his knife, and breaks the neck of the third knight;

SEQUENCE 4 (Down right)

Koenig is facing two Turks. When they attack, he whirls in an acrobatic maneuver and devastates them both with a series of brilliant sword flourishes;

SEQUENCE 5 (Up center)

Richard is dodging two Turks keeping them off guard by his swift movements. In a final maneuver, Richard causes the Turks to slay each other;

SEQUENCE 6 (Down center)

Amiel and Christienne, are confronting a Turk. This could have a comic edge as the two dazzle their enemy with lightning-quick moves, clobbering him with their crosses, jabbing, poking, kicking him in the shins, stomping on his feet ...

OPEN STAGE

The knights form a circle around the children as the battle intensifies. Sylvias is at Koenig's right hand.

Koenig and Sylvias are piling up bodies one after another ... but as attrition eats away at Koenig's ranks of Templar Knights, his line of defense is broken, and one by one the children are captured and whisked away screaming on the shoulders of Turkish soldiers ...

Add other sequences as needed until Koenig and Salah ad-Din work their way to center stage and meet each other alone on stage (except for the bodies of those killed) in an epic battle of giants combining realistic acrobatic action with martial arts and balleticism.

Ultimately, these two warriors should be on wires and battle across the ceiling and up and down walls ("CROUCHING TIGER").

They fight on until each mortally wounds the other.

Silence.

After a beat, Amiel appears with Sylvias who runs over, picks up Koenig's sword and escapes with the boy.

The stage is littered with bodies. A thin wisp of fog blows in and hovers over the ground.

Death floats in with the fog, methodically stepping over corpses, surveying his work. He stops down center, stares at the audience. Slowly he makes a circular motion with his scythe ... stirring ... stirring ...

Laughter filters in. Merchants Hugh and William and brothers Angus and Timothy enter up right in high spirits. Death stands motionless, quietly facing front.

Both merchants carry small treasure chests filled with coins. They stop down stage right, dip their hands in the chests, and gleefully let the coins trickle through their fingers. The two brothers watch with great satisfaction.

The laughter of the 4 men is cut short as they notice Death standing quietly. A fatal beat ... then Death slowly turns his head and stares at the four men. With decisive moves, he resumes his virulent stirring motion ... his movements quicken, grow in scope and power into a deadly frenzy until ...

... the merchants' and brother's eyes pop open, the merchants drop the money chests, coins clatter over the ground. Unable to breathe, the four greedy men clutch their throats, flail about pathetically, responding helplessly to each of Death's circular swings, until they fall to the ground, twitch violently, and die.

Silence. Death, now in repose, stares at the four dead men, then slowly turns his head front and surveys the audience. In a cocky moment of supreme conceit, he leans one arm on his scythe, crosses one leg over the other, then pushes his hood forward, as if to say, "Hey? Whatta' ya' think 'a that?"

Quietly withdrawing, Death steps gingerly over bodies without looking back ... until he disappears in the mist.

BLACKOUT

Scene 12

SECLUDED GLEN NEAR BATTLEFIELD

The theme of WHEN I'M A MAN begins softly. Sylvias enters. After deciding it's safe, he motions to Amiel ...

... who enters. Sylvias, battered and tired, goes to him and hands him Koenig's sword. The boy tries to be brave, but bows his head in silent weeping.

Sylvias places his hand on the boy's shoulder. They kneel in prayer, then, as Sylvias lays down to rest, Amiel comes down stage and reprises "When I'm A Man." *Music in ...*

SCREENS: SUNLIGHT FILTERING THROUGH CLOUDS

AMIEL
I WILL BE STRONG
HONEST AND GOOD
I WILL UPHOLD
MERCY AND TRUTH
THE WAY A MAN SHOULD

IF ALL OF THESE THINGS I DO
MY DEEPEST DESIRE
WILL COME TRUE

WHEN I AM A MAN
I'LL BE A MAN ...

He breaks down, the song ends without him finishing.

As Amiel stands in the spot, the song ends. Several Turkish soldiers appear and capture Amiel and Sylvias.

BLACKOUT

Scene 13

AN EMPTY STAGE

Sylvias stands alone in a spot. Mournful *MUSIC* begins.

SYLVIAS

Many years passed. Amiel and I, along with Christienne, Richard, and other captured children, were taken to a town on the Algerian coast and sold into slavery. I learned the fate of Stephen's children crusaders was the same. They'd reached the port of Marseilles, were tricked into boarding 7 ships by calculating, opportunistic merchants, supposedly to be taken to the Holy Land. Instead, they were thrown into chains and sold as slaves. I was fortunate. The Egyptian governor bought me to educate his children in letters and Western languages. After many years, I was released to return home. And what of my star pupil, my shining light with lofty ideals and a sweet nature? My Amiel? He was martyred because he refused to renounce Christianity.

Chimes denote the passage of years. *MUSIC INTRO* to I HEAR YOUR LAUGHTER in as lights dim, then ...

Scene 14

AN OUTDOOR WELL NEAR CLAREMONT

Lights up. WOMEN are washing clothes. Ruth is among them. She wears black. Reprise "Future". Sylvias slowly crosses from up left to down right as he narrates.

SYLVIAS

On my return to Claremont, I went to Koenig's great hall where Ruth was still living. I told her about the deaths of Koenig and her son and offered to stay with her. She was inconsolable, wanted to be alone. I left the great hall never to return. And so ends my story. Only one thing I ask of you, dear friends... that you remember Koenig, his bravery, courage, and idealism, Amiel's wish to become a good man, and the children crusaders. I hope you remember them in your prayers.

Lights cross-fade on Sylvias, up on Ruth. There are several small children playing and LAUGHING upstage near the well. Some are throwing a ball in the air, some are running, others playing tag. As two little ones run downstage of the well, one trips and falls. Ruth steps down and helps the boy to his feet. He laughs and runs off with his friend.

Ruth watches the boy as the intro to I HEAR YOUR LAUGHTER begins. A spot picks her up, lights dim as Ruth steps forward and *sings*:

SCREENS: IMAGE OF AMIEL HOLDING HIS FATHER'S SWORD

RUTH (Cut 10)

I HEAR YOUR LAUGHTER
I CALL YOUR NAME
THE NIGHT IS COMING
IT'S TIME FOR YOU
TO BE AT HOME
WHERE YOU'LL BE SAFE

RUTH
SAFE BY MY SIDE
WHERE YOU BELONG
SITTING QUIETLY WITH ME
SAFE BY THE FIRE
WHERE YOU BELONG
WITH YOUR HEAD
RESTING GENTLY
ON MY KNEE

A mother joins Ruth singing:

RUTH/MOTHER
I HEAR YOUR LAUGHTER
ECHOING EVER AFTER
THROUGH THE CHAMBERS
OF MY MIND
LIKE A GHOST I CANNOT SEE
ON A PATH I CANNOT FIND
ON A PATH I NEVER FIND

I RUSH TO MEET YOU
YOU'RE NEVER THERE
THE NIGHT HAS FALLEN
IT'S TIME FOR YOU

TO BE AT HOME
WHERE YOU'LL BE SAFE
I HEAR YOUR LAUGHTER
I CALL YOUR NAME

Another mother steps forward and joins the two mothers singing:

RUTH/MOTHERS
I THINK I HEAR YOU ANSWER
IT'S ALWAYS JUST THE WIND
SIGHING

I'M SURE I HEAR YOU ANSWER
IT'S ONLY SOMEONE'S VOICE
CRYING

I KNOW I HEAR YOU ANSWER
IT'S JUST YOUR MOTHER'S WORLD
DYING

The rest of the mothers join in singing the ending.

RUTH/MOTHERS
I HEAR YOUR LAUGHTER
I CALL YOUR NAME
THE NIGHT IS COMING
IT'S TIME FOR YOU
TO BE AT HOME
WHERE YOU'LL BE SAFE

I HEAR YOUR LAUGHTER
I'LL ALWAYS HEAR YOUR LAUGHTER
I CALL YOUR NAME
I CALL YOUR NAME

Death appears swathed in a reddish glow. He watches Ruth and the mothers as the lights dim on them ... turns to the audience ... stares for a moment, then slowly raises his scythe high above his head, holds a long beat, then slams it down with one deft stroke to a quick

BLACKOUT

CURTAIN CALLS

Lights up to full. Death enters an empty stage and moves to upstage center. He pauses, then motions to stage right. The Turkish Warriors enter and take their bows in front of Death. Next, Death motions to stage left, bringing in the REPENTANT CHRISTIANS.

The Templar Knights are next, then the MERCENARIES, followed by the other PLAYERS in line of importance. Finally SALADIN, Nicholas, Koenig, and Ruth enter and take their bows.

Sylvias enters and takes his bow.

The Children should be last ... ending with the Christienne, Richard, and Amiel. As Death steps forward to take its bow, the Children surround him, take away his scythe, pull off his robe, and chase him offstage wearing only his long red underwear.

The children *sing* a chorus of **YOU CAN HEAR US SINGING**, then the orchestra lunges into a reprise of one of the dance/battles ...

... as the CHRISTIANS and Turks face the audience and perform wildly in unison using swords, shields, boots, and spears to create an energetic, powerful dance ending.

SONGS TO REPRIS: ANY OF THE ABOVE