



The Musical

THE CHILDREN'S CRUSADE

Written by Cy Young

THE CHILDREN'S CRUSADE

is a "mega-musical" developed for the stage, based on historical events, Biblical quotes, and spiritual concepts. **The Children's Crusade** is an epic story of glory and passion, revealing the ill-fated plot behind the army of children who attempted to reach the Holy Land in the 13th century.

STORY & STRUCTURE





ACT ONE

SYLVIAS, a monk and a historian, speaks directly to our audience, charming them with his cheerful demeanor and self-deprecating humor. In ACT ONE, he takes us through the events leading up to the crusade, telling us that he himself witnessed these events, so he knows they are true. After removing a flask from his tunic, Sylvias takes a draught, eyes the audience with mock seriousness, and says, "No, I'm not Irish ... well, maybe two fifths. 'Bibo ergo sum' - I drink therefore I am!"

Sylvias introduces us to our protagonist, AMIEL, his father, KOENIG also known as The White Knight, and his mother, RUTH, deftly establishing the strong tie between Amiel and his mother, the essential relationship of our story.

As Novices file into an opulent church setting, Sylvias segues into the first song, THE MIRRORS, sung by the young boys in a round. Sylvias takes part in this number, posing as one of the teachers, a Grammatiste.

A spotlight picks up the charismatic monk in the next scene; the audience, he explains, needs to understand the events leading up to the children's crusade. Three songs, The GATES OF JERUSALEM, HOSPITALITY, and CRUSADE sung by the monks, paint a graphic picture of the era and set the tone that leads to the disaster.

Continuing, Sylvias reveals a fondness for Amiel and a deep admiration for his student's principled character, presented in the lad's song, WHEN I'M A MAN.





Sylvias continues to narrate our story, explaining that Christian fervor for the Crusades has waned, but soldiers are still plentiful, so the Pope has hired Koenig to snuff out the Cathers, a rebellious group of zealots in Iberia. Meanwhile, Koenig, The White Knight, forms an army, *A WARRIOR'S ARMOR*, *SHEKINAH*, and *STAY ON THE PATH*. Simultaneously, Amiel meets his beloved Christienne, *LOVE IS THE ONLY THING*.

Then we meet two greedy merchants, *WILLIAM THE PIG* and *HUGH THE IRON* who tell two monk brothers, *ANGUS* and *TIMOTHY*, about their sinister idea to round up the homeless children and sell them into slavery.

To recruit children, Angus will appear to a devout goat header, *STEPHEN OF CLOYES*, on a hill at dawn, with the sun shining brightly behind him as if he were an angel from God and urge Stephen to preach a children's crusade.

Once the armies are amassed and the children reach their destination, the men would sell them into slavery, *SLAVERY*, *THE PITCH*.

ACT TWO

DEATH, ever present, opens Act II with THE DANCE OF DEATH. Meanwhile, Stephen and the children have been enticed by Angus and Timothy to form a children's crusade. The mother's pleas to the children go unheeded, LISTEN TO ME, and Sylvias agrees to accompany Amiel on their trek, THE PRAYER, YOU CAN HEAR US SINGING.





Koenig and his Templar knights lead the children on their mission but are thwarted by a Turkish army, IN THE COMING BATTLE. A violent confrontation ensues, Koenig is slain, the children are captured and never heard from again.

Sylvias returns after 19 years, finds Ruth in Koenig's manor, and tells her Koenig and her son are not coming home. Ruth sings the final song, I HEAR YOUR LAUGHTER, as Death appears in triumphant glee and slowly lowers the curtain with a defiant gesture.





ORIGINAL SONGS

ACT ONE

OVERTURE

WHEN I'M A MAN

SLAVERY

THE MIRRORS

A WARRIOR'S ARMOR

GATE OF JERSUALEM

SHEKINAH

CRUSADE

STAY ON THE PATH

CHILDREN OF THE SHADE

WHERE WILL I SLEEP TONIGHT?



ACT TWO

CONVERSION

THE FUTURE LOOKS PROMISING

IN THE COMING BATTLE

LOVE IS THE ONLY THING

CRUSADE REPRISE

FOLLOW THE CHILDREN

THE PITCH

LISTEN TO ME

I HEAR YOUR LAUGHTER

HOW MANY ANGELS


THE PRAYER

DANCE OF DEATH

YOU CAN HEAR US SINGING

A silhouette of a person stands against a bright, golden sunset sky. The person is positioned in the center, with their back to the viewer. The horizon line is visible at the bottom, showing dark silhouettes of land or hills. The overall mood is contemplative and artistic.

ARTISTIC APPROACH

A close-up photograph of a young boy with short brown hair, looking upwards and to the right with a joyful, open-mouthed expression. He is wearing a dark tunic with a white and gold geometric pattern. The background is a clear, bright blue sky. The lighting is warm, suggesting late afternoon or early morning.

This crusade is particularly fallow ground for musicalization. From the children's youthful zeal to the robust morality of the knights, to the deep sense of loss from the mothers, these events unfurl through a musical score packed with emotion. The battle dance between the Christian Knights and the Turkish Warriors is an outstanding physical encounter, acrobatic and decisive, which includes flying across the stage and over the audience in incredible maneuvers that are breathtaking and frightening. This musical is unique, and imagined as an immersive experience.



STAGE DESIGN

Moveable set pieces appear in front of two large scale rear projection screens that function as backdrops, featuring both still and moving imagery. Downstage, two slender towers flank the stage.



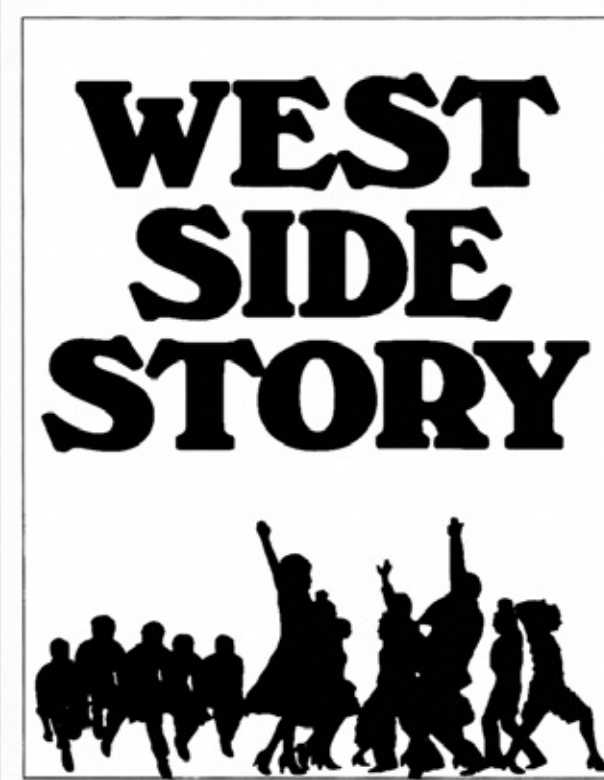
Examples of Rear Projection



COSTUMING



PLAYBILL
MINSKOFF THEATRE



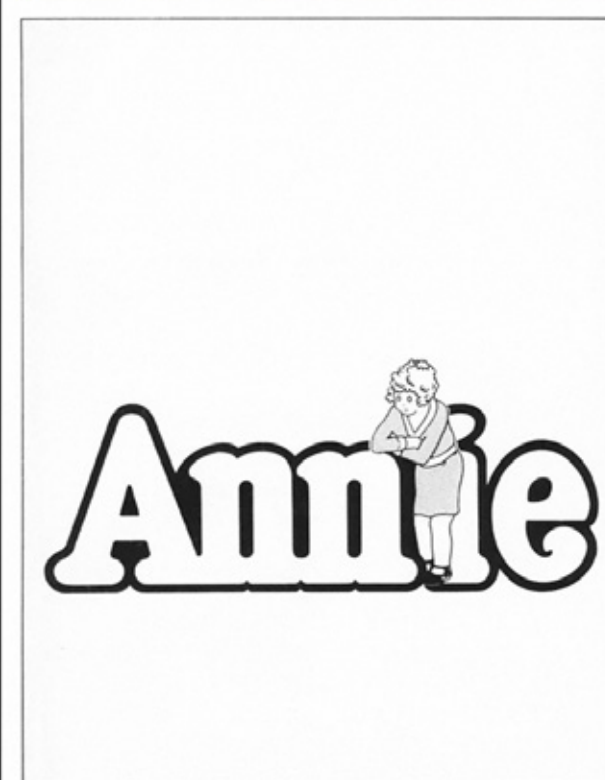
PLAYBILL
MARK HELLINGER THEATRE



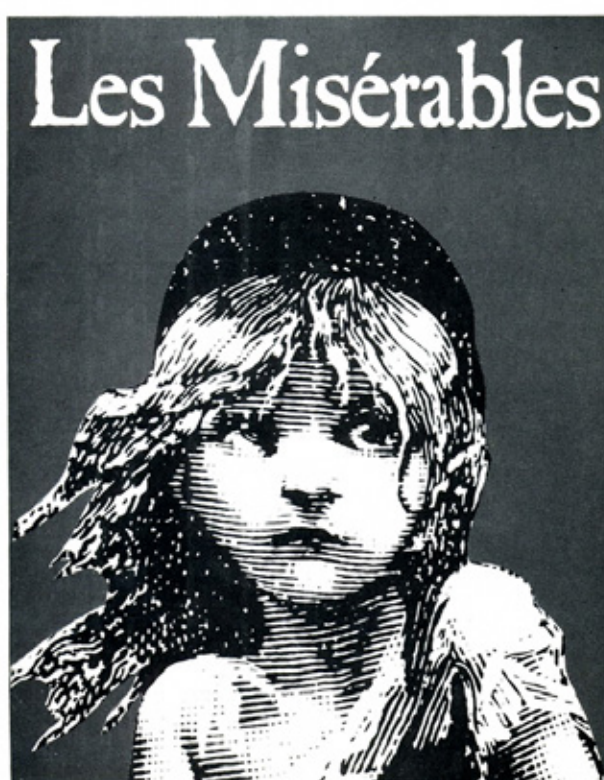
PLAYBILL
NEIL SIMON THEATRE



PLAYBILL
ALVIN THEATRE



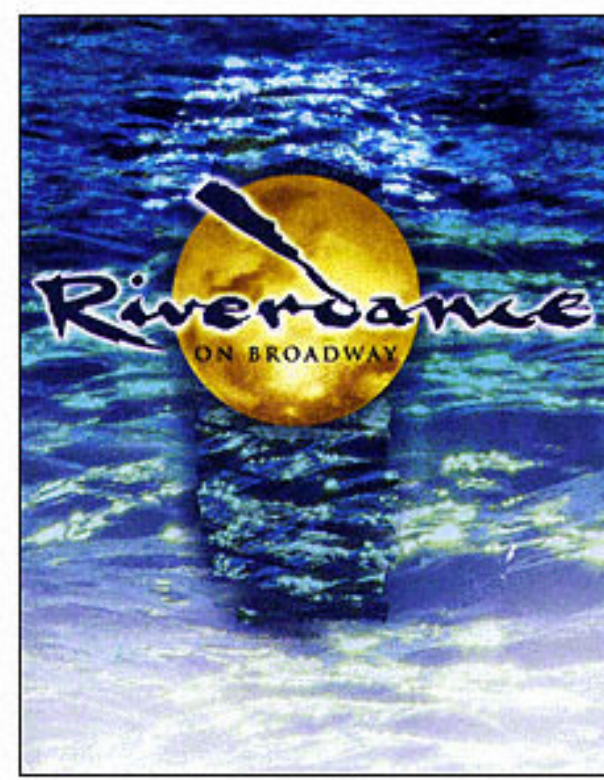
PLAYBILL
THE BROADWAY THEATRE



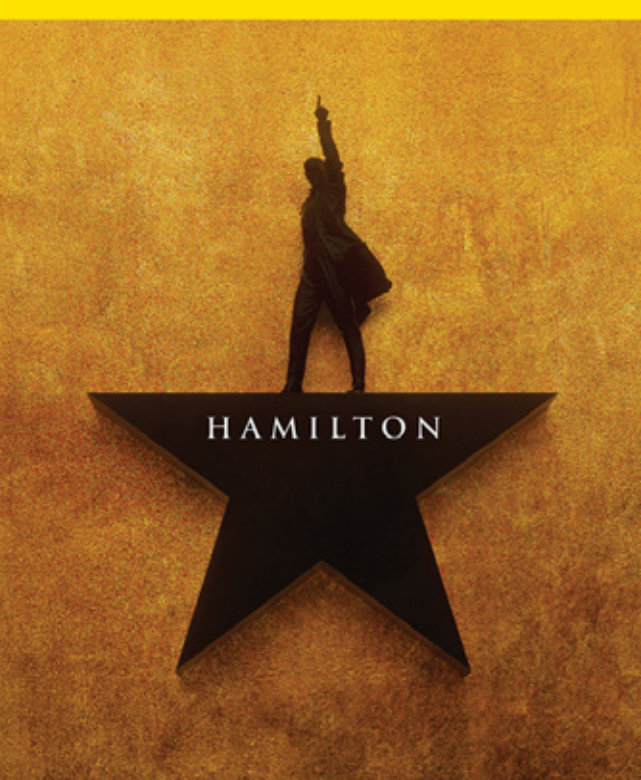
PLAYBILL
MINSKOFF THEATRE



PLAYBILL
GERSHWIN THEATRE

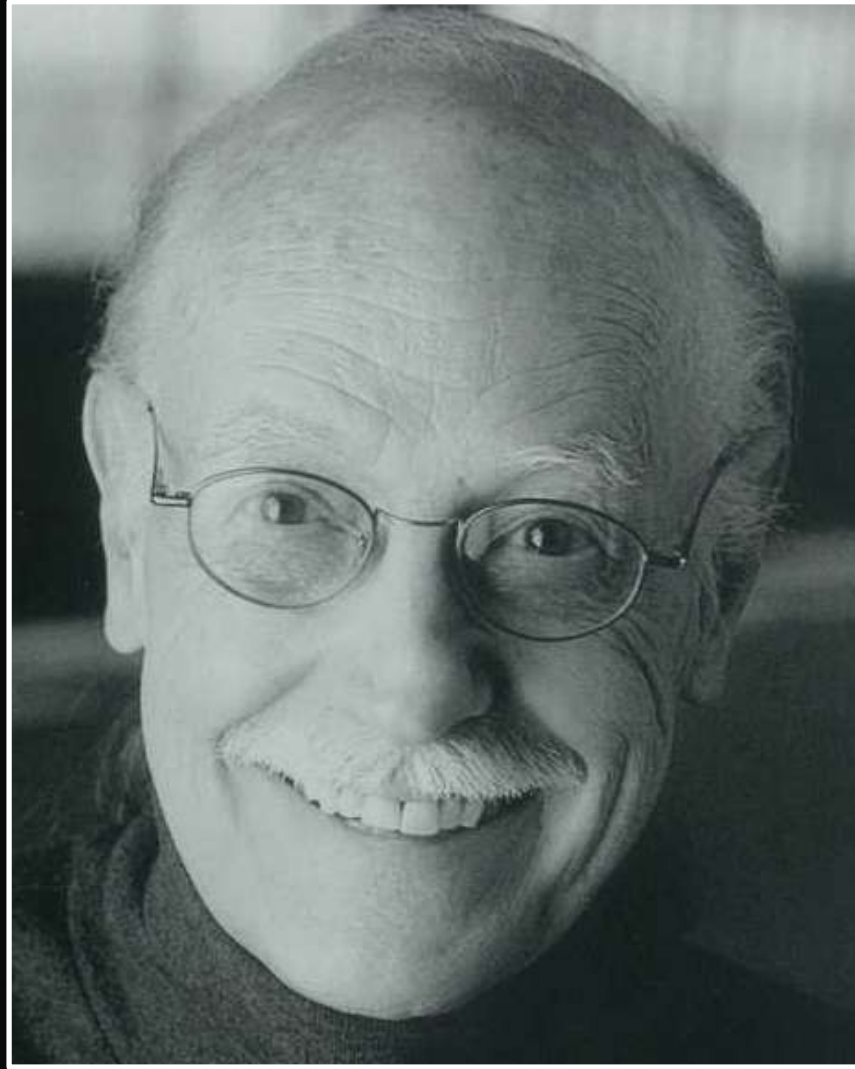


PLAYBILL
RICHARD RODGERS THEATRE



COMPS

TIME PERIOD	SHOW	GROSS
1957-1959, 1960	Westside Story	\$112,817,207
1962 - 1964	Oliver	\$37,000,000
1971 - 1973, 1977 - 78	Jesus Christ Superstar	\$237,000,000
1977 - 1983	Annie	\$200,836,836
1987 - 2003, 2006, 2014 - 16	Les Miserables	\$514,794,489
1997 - Present	Lion King	\$1,985,598,428 (Worldwide)
2000 - 2001	Riverdance	\$45,553,810
2000	Jesus Christ Superstar	\$11,284,435
2015 - Present	Hamilton	\$956,722,891
2019 - Present	Hadestown	\$191,456,147



CY YOUNG

WRITER & COMPOSER

When I was 4, my mom took my sister and me (Pat was 6) to a ballet class for possible lessons. I took one look and headed out the door. Wish I'd stayed and plied and learned to dance earlier. I didn't take ballet until I was out of Northwestern and 21 years old!

My first job was dancing with 6 female dancers and 2 males in Chicago... I loved that math! We were in a troupe that opened the Beverly Hilton Hotel. I remember Debbie Reynolds giving me the eye! I was pretty cute.

Making it in the Big Apple took an extra dose of courage; luckily I was performing next to Bert Lahr, The Cowardly Lion from *The Wizard Of Oz*. We were cast in the musical *The Girls Against the Boys* alongside Dick van Dyke at the Alvin Theatre.

At the 44th Street Theater, I worked with the son of the star of *Modern Times*, the first silent movie I'd ever seen. I was celebrating my fourth birthday. Feb. 29th is a special treat as a leap-year baby. My mother took me to downtown Kansas City to see Charlie Chaplin on the big screen. I found him awe-inspiring and working with his son, Sydney, left me speechless.

I co-starred with the greatest stuntman in film, Buster Keaton. I played the prince to his role as king in *Once Upon A Mattress*. Known as a prankster, it was our final song playing father and son that really touched my heart where he exposed his warm, loving side and was a true role model in my career.

Singing, dancing, acting, telling jokes...I did it all! Whether entertaining at a night club for three years (*The Upstairs At The Downstairs*) or recording songs for Painted Smiles Records, I was glowing in the lights of New York. I zipped off to London to co-star at the famed Globe Theater in *Divorce Me Darling*, a musical.

I discovered the power of the pen. It was a magic pen with a life of its own. Once unleashed, I couldn't stop it. I published short stories, plays, musicals, books, and a pan-tome. I had the pleasure of meeting Barbara Streisand; her voice illuminated one of my songs and made it shine. *Draw Me a Circle* debuted on one of her huge TV specials and lives on through her third album. It even reached the hearts of children when performed on *Sesame Street*.

As a line producer on F. Lee Bailey's television show, *Lie Detector*, I flirted with the criminal element, Charles Starkweather and Caril Ann Fugate. He went on a shooting spree in the 50's and mowed down some unlucky blokes who ended up on a slab. Caril Ann finally revealed the honest truth about her experience when she took the lie detector test ... and passed.

They say the written word is eternal; you'll see me with each turn of the page!



THANK YOU

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