

PERUSAL SCRIPT

Sleepy Hollow

From the story by Washington Irving

Adapted by **Genevieve Aichele**

Theatre Tales from Around The World *SERIES*



Newport, Maine

© 2004 by Genevieve Aichele
ALL RIGHTS RESERVED

CAUTION:
Professionals and amateurs are hereby warned that

SLEEPY HOLLOW

being fully protected under the copyright laws of the United States Of America, the British Empire, including the Dominion Of Canada, and the other countries of the Copyright Union, is subject to royalty. Anyone presenting the play without the express written permission of the Copyright owners and/or their authorized agent will be liable to the penalties provided by law.

Script and music copies must be rented from the Publisher and Royalty must be paid to the publisher for each and every performance before an audience whether or not admission is charged. A performance license must first be obtained from the publisher prior to any performance(s).

Federal Copyright Law -- 17 U.S.C. section 504 -- allows for a recovery of a minimum of \$250 and a maximum of \$50,000 *for each infringement*, plus attorney fees.

The professional and amateur rights to the performance of this play along with the lecturing, recitation, and public reading rights, are administered exclusively through LEICESTER BAY THEATRICALS without whose permission in writing no performance of it may be made. For all other rights, inquiries may be made to the authors through LEICESTER BAY THEATRICALS. Any adaptation or arrangement of this work without the author's written permission is an infringement of copyright. **Unauthorized duplication by any means is also an infringement.**

FOR PUBLIC PERFORMANCE RIGHTS YOU MUST APPLY TO THE PUBLISHER OR YOU ARE BREAKING THE LAW!

The possession of this PERUSAL SCRIPT, does not constitute permission to perform the work herein contained, in public or in private, for gain or charity. Proper prior application must be made, license granted and royalty paid before a performance may be given. Copies of this SCRIPT and all other rehearsal materials may be rented from:

LEICESTER BAY THEATRICALS
P.O. Box 536 Newport, ME 04953-0536
www.leicesterbaytheatricals.com
Printed in the United States Of America

THIS NOTICE MUST APPEAR IN ALL PROGRAMS, ON ALL POSTERS AND PUBLICITY MATERIALS AND INTERNET ADVERTISING/WEBPAGES FOR THE PLAY:

“SLEEPY HOLLOW is presented through special arrangement with Leicester Bay Theatricals. All authorized materials are also supplied by LBT, www.leicesterbaytheatricals.com”

NOTE: Your contract with Leicester Bay Theatricals limits you to making copies of this document for persons directly connected with your production. Do not distribute outside of your cast and crew. Following your performance run you must destroy all photocopies, preferably by shredding them. If we sent you the document in printed format, you must return that document to us. If we provided you with an electronic PDF file, simply trash that on your computer so that it cannot be recovered. The electronic document may only be on ONE computer -- it may NOT be duplicated. This is also a part of your contract with Leicester Bay Theatricals.

SLEEPY HOLLOW

CAST OF CHARACTERS — 6 female, 4 male, 13 male or female, 6-20 ensemble/chorus male or female (Doubling Possible)

Narrators 1 & 2

Ichabod Crane

Brom Van Brunt

Van Ripper*

Nicholas*

Dutch Wives 1, 2, 3

Dame Van Tassel

Katrina Van Tassel

Baltus Van Tassel

Gunpowder (the horse, non-speaking)

Hans, Brom's boon companion

Jack, Brom's other boon companion

Farmers 1, 2 & 3(male or female)

Students 1, 2, 3, 4(male or female), 5(female)

Ensemble/Chorus (6-20) (may include some of the smaller speaking roles)

NOTES

* Can be changed to female roles if necessary

SETTINGS: The Woods(2x), Schoolhouse(2x), Van Tassel Farm(2x), The Town

MUSIC: Appropriate music may be taken from the public domain, with all ASCAP or BMI or SOCAN clearances, if necessary, being the responsibility of the Producer. OR you may feel free to have composer(s) create new music for your show.

SLEEPY HOLLOW (based on the story by Washington Irving) by Genevieve Aichele. TYA 6f, 4m, 13 either. Several Simple Settings. Period Costumes. About 30 minutes. This is a simple but imaginative story-theatre telling of the famous tale of a headless ghost on horseback who terrorizes a small town of 200 years ago. Lanky schoolmaster Ichabod Crane vies for the hand and property of the blooming Katrina Van Tassel, much to his students' amusement. Ichabod's rival in love is Tarrytown's favorite son, Brom Bones. Following a merry quilting frolic and dance party, Ichabod rides home through the haunted Sleepy Hollow and encounters the legendary Headless Horsemen - or is it really Brom Bones in disguise? Adapted from Washington Irving's beloved story, the script incorporates both Irving's original clever language and modern flourishes to delight younger audiences. Part of the TALES FROM AROUND THE WORLD SERIES.
ORDER #3135

Genevieve Aichele is Founding Executive Director of New Hampshire Theatre Project in Portsmouth, and has performed, directed and taught theatre arts both nationally and internationally for over 35 years, including 20 years of directing the NHTP Youth Repertory Company.

Genevieve has written dozens of story theatre scripts for use both onstage and in the classroom. Her adult scripts include *Neighborhoods* (2001 Portsmouth Spotlight Community Arts Award); original adaptations of *Lysistrata* and *Finding the Prince*; and *Dreaming Again*, commissioned in 2011 by the NH Humanities Council.

As a storyteller, Genevieve performs with musician Randy Armstrong in *World Tales*. Their two CD's have won numerous national and international awards. Her first audiobook recording, *Forest Secrets* by Tracy Kane, was released in 2012. *Ocean Secrets*, her first novel for young readers co-written with Tracy Kane, was released in May 2014.

Genevieve received the 2001 New Hampshire Governors Award for Excellence in Arts in Education and the 2008 NH Theatre Award for her work with youth. In 2002, she received an award for Outstanding Achievement in American Theatre from the New England Theatre Conference.

SLEEPY HOLLOW

SCENE 1 – Welcome to Sleepy Hollow

Music overture. As play opens, the Ensemble forms the woods of Sleepy Hollow. CHORUS lines can be single voices, small groups or entire Ensemble at the director's discretion.

NARRATOR 1: On the eastern shore of the Hudson River, not far from the small village of Tarrytown, there is a little valley among high hills, which is one of the quietest places in the whole world. It is known by the name of Sleepy Hollow.

NARRATOR 2: A small brook glides through this valley, murmuring and singing. The occasional whistle of a quail or tap of a woodpecker are almost the only sounds that break in upon the tranquility of Sleepy Hollow.

NARRATOR 1: A drowsy dreamy atmosphere seems to hang over the land. Its inhabitants, descendants from the original Dutch settlers, are given to all kinds of marvelous beliefs, and frequently see strange sights and hear music and voices in the air.

NARRATOR 2: The whole neighborhood abounds with:

CHORUS: Local tales...

CHORUS: Haunted spots...

CHORUS: And twilight superstitions.

NARRATOR 1: The dominant spirit, however, that haunts this enchanted region is the apparition of a figure on horseback. It is said by some to be...

CHORUS: The ghost of a Hessian trooper...

NARRATOR 1: Whose head had been carried away...

CHORUS: By a cannonball...

NARRATOR 1: In some nameless battle during...

CHORUS: The Revolutionary War.

NARRATOR 2: The specter is known at all the country firesides by the name of...

CHORUS: The Headless Horseman of Sleepy Hollow.

NARRATOR 1: And many a farmer and his wife hurrying along the road in the gloom of night have claimed to see the Horseman riding in quest of his head...

NARRATOR 2: As if on the wings of the wind.

CHORUS: What fearful shapes and shadows beset his trembling path?
What ghosts and goblins gather? Do they follow?

Is that a blast of wind howling through the trees,
Or is that the Headless Horseman of Sleepy Hollow?

(Music. Scene change to schoolhouse.)

SCENE 2 – The Schoolhouse

ICHABOD and STUDENTS enter.

NARRATOR 1: In this by-place of nature, there abode a worthy wight of the name...

ICHABOD: *(bowing)* Ichabod Crane.

NARRATOR 1: Who sojourned in Sleepy Hollow for the purpose of...

ICHABOD: Instructing the children of the vicinity.

NARRATOR 2: Crane was tall and exceedingly lank, with narrow shoulders...

STUDENT 1: Long arms and legs...

NARRATOR 2: Hands that dangled...

STUDENT 2: A mile out of his sleeves...

NARRATOR 2: And feet that might have served for...

STUDENT 3: Shovels.

NARRATOR 1: His head was small, his ears were huge, and his nose so long...

STUDENT 4: It looked like a weathervane.

NARRATOR 2: Indeed, one might easily have mistaken him for ...

STUDENT 5: A scarecrow.

NARRATOR 1: But Ichabod Crane was a conscientious schoolmaster.

ICHABOD: Pupils, your numbers, please!

STUDENT 1-4: *(chanting)* One and one are two, two and two are four, four and four are eight, eight and eight are sixteen...

ICHABOD: *(to STUDENT 5, who is not participating)* Young lady, I believe you are loitering behind on the flowery path of knowledge.

STUDENT 5: I am?

ICHABOD: Yes, and if you do not begin working immediately, when I am domiciled at your home next

week we will be doing mathematics every evening before AND after dinner.

STUDENT 5: Master Crane, did you know you look a lot like... a crane?

ICHABOD: (*Sighs and gathers himself together*) Yes, well... let's continue with the lesson.

NARRATOR 2: It behooved Crane to keep on good terms with his students because, according to the country custom in those parts, he boarded and lodged each week at the houses of farmers whose children he instructed.

(FARMERS and DUTCH WIVES enter.)

NARRATOR 1: Since some people think that the costs of schooling and boarding a schoolmaster are burdensome, Crane had various ways to make himself useful and agreeable.

FARMER 1: He helps to make hay.

FARMER 2: He drives the cows from pasture.

FARMER 3: And he cuts wood for the winter fire.

WIFE 1: He watches the younger children.

WIFE 2: Teaches music to the older children.

WIFE 3: And he can rock a cradle with his foot for whole hours together.

NARRATOR 2: And, of course, everyone thought that, like all teachers...

FARMER 1: He has a wonderfully easy life of it.

STUDENT 1: Master Crane, what's in that cotton handkerchief you always carry from house to house each week?

ICHABOD: All of my worldly possessions.

WIFE 1: Well, what more does a schoolmaster need?

NARRATOR 1: As Ichabod traveled from farm to farm, one of his sources of fearful pleasure was to pass long winter evenings with the old Dutch wives as they sat spinning by the fire.

(All gather around ICHABOD.)

NARRATOR 2: With a row of apples roasting and spluttering along the hearth, he listened spellbound to their marvelous tales of...

WIVES: Ghosts and goblins...

STUDENTS: Haunted fields...

FARMERS: Haunted bridges...

STUDENTS: Haunted houses...

NARRATOR 2: And particularly of...

ALL: The Headless Horseman of Sleepy Hollow.

NARRATOR 1: But although there was great pleasure telling tales while cuddling snugly in the chimney corner, Ichabod paid for it dearly on his subsequent walk homeward.

(ICHABOD waves farewell to FARMERS, WIVES and STUDENTS who exit as ENSEMBLE enters and becomes the woods and shadows. Spooky music and sound effects as ICHABOD walks.)

CHORUS: What fearful shapes and shadows beset his trembling path?
What ghosts and goblins gather? Do they follow?
Is that a blast of wind howling through the trees,
Or is that the Headless Horseman of Sleepy Hollow?

(Music continues as all exit, ICHABOD rather precipitously.)

SCENE 3 – The Farm of Baltus Van Tassel

BALTUS, KATRINA and DAME enter and freeze until their lines.

NARRATOR 2: Now Ichabod Crane would have passed a pleasant life of it if his path had not been crossed by a being that causes more perplexity to mortal man than ghosts, goblins, and the whole race of witches put together and that was...

KATRINA: A woman.

NARRATOR 1: Katrina Van Tassel was the daughter and only child of a substantial Dutch farmer...

BALTUS: *(bowing)* Baltus Van Tassel.

NARRATOR 2: And his wife...

DAME: *(with an elaborate curtsey)* Dame Van Tassel.

NARRATOR 1: Katrina was a blooming lass, plump as a partridge and as rosy-cheeked...

DAME: *(pinching Katrina's cheek)* As one of her father's peaches.

NARRATOR 2: Universally famed, not merely for her beauty but for...

KATRINA: Her vast expectations.

DAME: She expects the best and she deserves the best. As do I. Don't I, Baltus?

BALTUS: Whatever you say, dear.

(ICHABOD enters and DAME crosses to him.)

DAME: Katrina, here is the schoolmaster to give you your music lessons. Good morning, Master Crane.

How are you today?

ICHABOD: *(staring at Katrina, who is making eyes at him)* Well, I... er... fine... I...

DAME: *(beaming)* Of course, of course! Katrina has been so looking forward to singing the new hymns with you today, haven't you, Katrina? Say good morning to Master Crane, Katrina.

KATRINA: Good morning, Master Crane. I am so looking forward to singing the new hymns with you today.

ICHABOD: And so am I. Looking forward to it. With you. The hymns, I mean.

DAME: Is my little Katrina not the most beautiful thing you have ever seen, Master Crane?

ICHABOD: Yes, er... well..

KATRINA: You do not find me beautiful, Master Crane?

ICHABOD: Oh, I do, I do. Please, Katrina... call me Ichabod.

KATRINA: Certainly... Ichabod.

DAME: Baltus, dear, perhaps Master Crane would like a little tour of the farm before they begin their music lessons.

BALTUS: Whatever you say, dear.

DAME: Katrina, bring Ichabod along now.

KATRINA: Coming, Master Crane?

(They begin tour as ENSEMBLE enters and becomes the farm.)

NARRATOR 1: Baltus Van Tassel had a great farmhouse with a vast barn which seemed bursting forth with the treasures of the farm.

NARRATOR 2: Sleek, unwieldy porkers grunted in repose.

NARRATOR 1: Troops of pigs sallied forth to snuff the air.

NARRATOR 2: The pond held stately squadrons of snowy geese...

NARRATOR 1: Whole fleets of ducks...

NARRATOR 2: And regiments of turkeys gobbled through the farmyard.

NARRATOR 1: Ichabod beheld the rich fields of buckwheat, rye and Indian corn...

NARRATOR 2: The orchards burdened with ruddy fruit...

NARRATOR 1: And his heart yearned for the damsel...

NARRATOR 2: Who was to inherit these domains.

(During the tour, ICHABOD and KATRINA have lagged behind BALTUS and DAME VAN

TASSEL. ICHABOD is staring into space.)

DAME: Look, Baltus, isn't that sweet? Master Crane is daydreaming about our beautiful Katrina.

KATRINA: Are you ready for my music lesson, Ichabod?

(Beat)

Ichabod??

ICHABOD: Wouldn't that little piggy be delicious roasted with a nice red apple in his mouth?

KATRINA: Ichabod, it's time for my music lesson. I have an engagement later this afternoon.

ICHABOD: And that turkey should be stuffed with... You have an engagement?

KATRINA: Yes, Brom Van Brunt is coming to call.

ICHABOD: Brom Van Brunt?

ALL: BROM VAN BRUNT!

(BROM enters, with HANS and JACK, who all pose.)

NARRATOR 1: Yes, Ichabod Crane had a rival for Katrina's affections, the most formidable...

BROM: Brom Van Brunt.

NARRATOR 2: The country round rang with his feats of strength and hardihood, and his great skill in horsemanship.

JACK: He rides like a Tartar!

HANS: He fights like Hercules!

NARRATOR 2: Because of this, he had received the nickname of:

JACK & HANS: Brom Bones!

NARRATOR 1: Brom Bones and his boon companions...

JACK: That's us!

HANS: His boon companions!

JACK: Jack.

(points to himself)

HANS: And Hans.

(points to himself)

JACK: Hans.

(points to Hans)

HANS: And Jack.

(points to Jack)

BROM: Shut up!

(They do.)

NARRATOR 1: Brom Bones and his boon companions scoured the countryside...

JACK: Looking for mischief...

HANS: And merriment!

NARRATOR 2: This hero had for some time singled out the blooming Katrina to be the object of his gallantries.

DAME: *(excited)* Oh Katrina, look who's here!

BROM: Yo. Katrina!

(snaps his fingers)

KATRINA: Oh, Brom!

(KATRINA runs to BROM, almost knocking over ICHABOD who tries to follow but is stopped by JACK and HANS.)

NARRATOR 1: When Brom Bones' horse was seen tied at the Van Tassel porch on a Sunday night...

JACK: All other suitors...

HANS: Pass by in despair.

KATRINA: Oh, Brom!

NARRATOR 2: Now considering the competition, a wiser man might have despaired.

NARRATOR 1: But Ichabod was not without his resources.

ICHABOD: Master Van Tassel, did you wish to forego the music lessons today?

BALTUS: Of course not. I think.

(looking at his wife)

Dear?

DAME: Katrina, please go with Master Crane and have your music lesson. I can certainly keep Master Van Brunt entertained while you're learning your hymns.

ICHABOD: *(offering his arm to Katrina and a smug look to Brom)* My lady, the music awaits.

BROM: You'll pay for this, Crane.

JACK: He'll pay for this.

HANS: Oh yeah.

JACK: Oh, he will pay.

HANS: Oh yeah.

JACK: He is really going to pay.

HANS: Oh ye...

BROM: Shut up!

(They do.)

DAME: Baltus, dear, perhaps Master Van Brunt and his friends would like a little tour of the farm while they're waiting.

BALTUS: Whatever you say, dear.

(ICHABOD and KATRINA exit, followed by the others on their "tour." Music. Scene change to schoolhouse.)

SCENE 4 – The Schoolhouse

Bored STUDENTS are reading. ICHABOD presides over them on his stool.

NARRATOR 1: One fine autumnal afternoon, Ichabod sat in the schoolroom watching the concerns of his little literary realm.

ICHABOD: *(pointing to STUDENT 1).* What are you chewing?

STUDENT 1: Pine gum.

(ICHABOD holds out his hand and STUDENT 1 brings him the gum.)

ICHABOD: Read.

(to STUDENT 2)

What are YOU chewing?

STUDENT 2: Apple.

(ICHABOD holds out his hand and STUDENT 2 brings him the apple.)

ICHABOD: Read.

(Silence, then strange popping and whirling noises are heard. ICHABOD points to STUDENTS 3 & 4 who approach him with objects.)

And these would be?

STUDENT 3: My popgun.

STUDENT 4: My whirlygig.

ICHABOD: *(taking the toys)* READ!!!

(Silence. Buzzing sounds are heard. STUDENT 5 is catching flies and putting them in a small cage.)

Young lady, WHAT are you doing?

STUDENT 5: Catching flies in my new flycage.

(ICHABOD silently gestures for the flycage)

Did you want these flies, sir?

ICHABOD: You know the answer to that.

STUDENT 5: Whatever you say, sir.

(She lets flies out of cage. They buzz around ICHABOD. Chaos ensues.)

NARRATOR 2: Suddenly a messenger came clattering up to the school door.

NICHOLAS: Schoolmaster, schoolmaster!

ICHABOD: Yes, yes, Nicholas, what is it?

NICHOLAS: I have an invitation for you from Master Van Tassel.

ICHABOD: An invitation to what?

NICHOLAS: A quilting frolic, to be held this very evening.

STUDENT 1: Oooh, schoolmaster's invited to a merrymaking at Katrina Van Tassel's.

STUDENT 2: That means Brom Bones will be there, too.

STUDENT 3: Brom Bones is so handsome.

STUDENT 4: Have you seen his horse Daredevil?

STUDENT 5: What horse will you ride, Master Crane?

ICHABOD: Class dismissed.

(STUDENTS whirl around Ichabod and exit laughing)

NARRATOR 1: The gallant Ichabod now spent at least a half hour arranging his looks by a bit of broken looking-glass that hung up in the schoolroom.

(ICHABOD faces NICHOLAS who becomes the mirror as he arranges his looks.)

ICHABOD: But what will I do for a horse?

(VAN RIPPER enters.)

VAN RIPPER: Ichabod Crane, I hear you have been invited to the Van Tassel's quilting frolic tonight. Then you won't be joining us for supper, I suppose?

ICHABOD: No, I suppose not.

VAN RIPPER: Why the gloomy look, schoolmaster?

ICHABOD: I would like to make my appearance before Katrina Van Tassel in the true style of a cavalier, but alas, I have no horse.

VAN RIPPER: A problem easily solved, dear Ichabod. I will let you borrow my horse Gunpowder for the evening. Nicholas, go and fetch him, please.

NICHOLAS: Gunpowder? You want me to get Gunpowder?

VAN RIPPER: Yes, I do. He may be old but he was full of fire and mettle in his day.

NICHOLAS: Whatever you say, sir.

(NICHOLAS brings GUNPOWDER and helps ICHABOD to mount as NARRATORS describe.)

NARRATOR 2: Gunpowder was a broken-down plough horse that had outlived almost everything...

NICHOLAS: Except his own viciousness.

NARRATOR 1: He was gaunt and shaggy with a rusty mane and a tangled tail.

NARRATOR 2: But Ichabod Crane was a suitable figure for such a steed.

NARRATOR 1: Thus, gallantly mounted, he issued forth like a knight errant...

ICHABOD: In quest of adventures!

(VAN RIPPER gives Gunpowder a nudge and he takes off with Ichabod hanging on backwards.)

ICHABOD: Aahhh!!!

(Music. Scene change to Quilting Party.)

SIX MORE PAGES TO THE END:

KATRINA: Oh, Brom!

ALL: The End.

GLOSSARY

abound – to overflow, have plenty, be filled
apparition – a strange figure appearing suddenly and thought to be a ghost
behoove – to be necessary
beset – to surround or hem in, to attack from all sides
boarded & lodged – to receive food & a place to sleep
boon companion – a close friend who often joins one in seeking fun
brood – to worry
burdensome – hard to bear, oppressive
by-place – old word for bypass or byway, a secluded place
cavalier – a knight or gallant gentleman
conscientious – painstaking, showing care and precision
crestfallen – dejected, disheartened
damsel – girl, maiden
diligent – careful, hardworking, industrious
domiciled – to live with
enrapture – enchant, fill with delight
expectations – a looking for as due or deserving
feat – a remarkable deed, exploit or accomplishment
forego – to give up
formidable – awe-inspiring, strikingly impressive
gallantry – noble behavior or spirit
Hercules – a Greek god known for his feats of strength
Hessian – mercenary soldiers who fought for the British in the Revolutionary War
higgledy-piggledy – in disorder, jumbled confusion
knight errant – a medieval knight wandering in search of adventure
loiter – to spend time idly, to linger in an aimless way
mettle – courage or spirit
perplexity – bewilderment, confusion
pommel – the rounded, upward-projecting front part of a saddle
porkers – hogs
quest – to go in search
revel – to be merry, a noisy festivity
ruddy – a healthy red color
sally forth – to come forth suddenly, a rushing out
sojourn – to live somewhere temporarily
specter – a ghost or apparition
stammer – to stumble in speech
subsequent – to follow after, later
suitor – a man courting a woman
sumptuous – lavish, magnificent, splendid, expensive
Tartar – a fierce Mongolian warrior in the Middle Ages
tether – to tie up a horse
tranquility – calmness, serenity
wight – old word for human being, a person

Other plays in the **THEATRE TALES FROM AROUND THE WORLD SERIES**

The Adventures of Hiiaka (Hawaii) Order #3142

The Children of Lir (Celtic) Order #3141

Clever Manka (Czechoslovakia) Order #3140

The Elephant and the Ant (India) Order #3139

The Girl Who Found Fear (Turkey) Order #3138

Persephone (Greece) Order #3137

Princess and the Pea (Denmark) Order #3136

Sleepy Hollow (USA) Order #3135

Theft of Thor's Hammer (Norway) Order #3134