

TRUNCATED SAMPLE SCRIPT

This is a series of excerpted scenes from the full script, which runs to 57 pages--about 60 minutes in performance. Also included in this truncated script is a sampling of the appendix *How to Produce 'Headless Horseman' as a Radio-On-Stage Show--* featuring casting monologues, and technical information.

If you purchase the rights to the play, I will send you a full script—as a PDF—from which you can make as many copies as are needed by your cast & crew. There is no per-script-fee.

If you wish to secure the performance rights to this script, pre-recorded music tracks and pre-recorded sound effects or sheet music to the score, contact Sales@RuyaSonic.com

THE HEADLESS HORSEMAN OF SLEEPY HOLLOW

Adapted for the stage
from Washington Irving's short story
by Anthony E. Palermo

RUYASONIC
940 S. Windsor Blvd.
Los Angeles, CA 90019
(323) 938-0415 Palermo@RuyaSonic.com
www.RuyaSonic.com

TRUNCATED SAMPLE SCRIPT
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Billing shall be in the following form:

(name of producer)
presents

The Headless Horseman of Sleepy Hollow

Adapted for the stage from Washington Irving's short story by
ANTHONY E. PALERMO

Long bio:

ANTHONY E. PALERMO (PLAYWRIGHT) is a dramatist, performer, and educator based in Los Angeles. His work is heard on NPR and Satellite Radio as well as in audiobooks and on-stage with L.A. Theatre Works, California Artists Radio Theater, numerous theatre troupes, and on national tours. His plays, including *A Christmas Carol*, *It's A Wonderful Life*, and *Auntie-Scrooge, a Backwards Christmas Carol* have seen hundreds of productions around the world since 1996. Tony's sound effects work on Yuri Rasovsky's *Sherlock Holmes Theatre* contributed to its winning the 2006 *Audie Award*--the Oscar of audiobooks. Tony directed the 60th anniversary production of Norman Corwin's *On a Note of Triumph*--for which he also re-created Bernard Herrmann's orchestral score. Recently, Tony provided live SFX for shows such as Eric Idle's *What About Dick?*, CART's *Leviathan '99*, LATW's *California Suite* and *Death of a Salesman*, as well as performing 65 solo shows at the California State Fair. Tony's *Sonic Storytelling Studio* at San Francisco's Exploratorium is a permanent exhibit that has seen thousands of visitors since 2006. His *Sparx Audio Adventures* assembly programs and workshops are popular with schools and colleges across California, the U.S. and the world. Tony also hosts the RuyaSonic website, offering info on writing, directing, scoring, engineering, and sound effects. www.RuyaSonic.com

Short bio:

ANTHONY E. PALERMO (PLAYWRIGHT) is a dramatist, Audie Award-winning radio performer, and educator who has produced dramas and workshops for broadcast, stage, and schools. Tony hosts the RuyaSonic website, offering info on writing, directing, scoring, engineering, and sound effects. www.RuyaSonic.com

NOTE: Up-to-date text of the bios is available at www.RuyaSonic.com/tp2bio.htm You can cut & paste the text into your playbill or program and thus not have to worry about typos.

THE HEADLESS HORSEMAN OF SLEEPY HOLLOW

CAST

KNICKERBOCKER	The narrator (M/F)
ICHABOD CRANE	Yankee school-master (M)
KATRINA VAN TASSEL	Rich 18 yr-old girl (F)
BROM VAN BROONT	Arrogant suitor (M)
SIBYLLA VAN RIPPER	Old mid-wife (F)
PARSON HILLEBRAND	Fiery preacher (M)
LITTLE ULF VAN BROONT	Mischievous boy (M)
MOGEN VAN BROONT	Tough blacksmith (M)
KOREN VAN BROONT	Wife of blacksmith (F)
LORIS	Cheeky country lad (M)
VOORLEZER	Church leader (M)
MYNHEER 1	Superstitious man (M)
MYNHEER 2	Skeptical man (M)
MYNHEER 3	Gullible man (M)
VROUW 1	Superstitious woman (F)
VROUW 2	Skeptical woman (F)
VROUW 3	Gullible woman (F)
LITTLE GERT	Young girl (F)
BALTUS VAN TASSEL	Wealthy farmer (M)
SOFIE VAN TASSEL	Regal farm wife (F)
VARKENVISSER	Storyteller (M)
ASTRID	Country damsel (F)
BRIELLE	Country damsel (F)
ROOS	Country damsel (F)
ALVA	Girl student (F)
FAMKE	Girl student (F)
CECILIUS	Boy student (M)
DOL	Boy student (M)
HEADLESS HORSEMAN	Vengeful ghost (M)
MAJ. ANDRE'S GHOST	Dead British spy (M/F) [an off-stage voice]

NOTE:

The above list is for a cast of 30. A smaller cast of 12 actors (6M/6F) is possible if actors double up. See "Casting Monologues" section for suggestions on doubling roles.

An off-stage sound effects artist and some off-stage voices are also required.

Also, pre-recorded sound effects are employed for ambiances (wind, crickets, rain) and a few spot sounds (thunder, splashes, sluice gate opening, water rushing into a vat)

A pre-recorded musical score is also available.

OTHER MATERIALS AVAILABLE FOR YOUR PRODUCTION of *The Headless Horseman of Sleepy Hollow*

PRE-RECORDED SOUND EFFECTS TRACKS:

I offer 24 pre-recorded sound effects tracks—33 minutes worth—of the more unusual sounds (battle sounds, crickets, wind, thunder, cloudbursts, rain, falling in the Tappan Zee, etc.)

While your troupe's Sound Designer could assemble such sounds from various SFX collections, here, they are already edited, ambience is added and sequences are laid out in sync with the dialogue in the script. It will cost you more to do this yourself than to purchase these tracks from me. They are available as downloadable MP3 tracks or as audio CDs. See the SFX section of the appendix to this sample script for a detailed listing of the tracks.

PRE-RECORDED MUSIC TRACKS:

I also offer pre-recorded music tracks—35 minutes worth. These 22 tracks cover scene transitions and underscore the drama—often in sync with the scripted dialogue. The instrumentation is primarily orchestral but also in a few places, a reed organ for a church choir's singalong and a 1789 folk band. This authentic musical underscoring adds greatly to the production. They are available as downloadable MP3 tracks or as audio CDs. See the MUSIC section of the appendix to this sample script for a detailed listing of the tracks.

NOTE: These music tracks are NOT Broadway-style musical songs. Instead, the tracks function the way movie music does. You could hire a composer to create a score, but that would cost you more time and trouble—and money—than using the tracks I offer.

Contact Sales@RuyaSonic.com for information.

PRONUNCIATION GUIDE/GLOSSARY:
The Headless Horseman of Sleepy Hollow

Character names:

BALTUS	BALL-tooZ
BROM	BRAWM
ICAHABOD	ICK-ah-bod
DEIDRE	DEED-rah
DIEDRICH	DEED-rick
SIBYLLA	see-BEE-law
ULF	OOHLF (Like “wolf”)

Unusual words:

Farrier	FAIR-ee-ur	horse-shoer
Hessian	HESH-an	German mercenary soldiers
Imp	IMP	small phantom
minnaar	mee-NAAR	lover
mynheer	mine-EAR	Dutch mister
oly-koeks	oh-lee-COOKs	dough-nuts
vrouw	VROW	Dutch housewife

SCENE 1*EXT. - SLEEPY HOLLOW - AUTUMN AFTERNOON**(KNICKERBOCKER)**SETTING:*

The apron of the stage will serve as the main road, path through the woods, shore and dock for the village of Sleepy Hollow--with the theater's floor beyond the apron as the pond and Tappan Zee (lake). As needed, a rocking chair or bench can be brought on-stage, occupying the apron area to serve as additional locations.

The area upstage is bisected into two spaces that will be dressed together and separately as scenes require. The idea is to allow the play to continue without significant interruption while stagehands redress the two areas in darkness. After the introductory battle scene, the area stage-left will primarily serve as kitchens and parlors of various houses. It has a functional door opening upstage to the outdoors. The area stage-right will serve as the schoolroom, church and van Tassel's common room. It also has an functional door opening upstage that leads to the outdoors. Lucky horse-shoes hang over both doors. The one over the stage-right door can be dislodged from backstage so it falls on the floor with a clang.

The two areas will be fully described just prior to the opening of scenes.

AT RISE:

Both upstage areas are dark. They will serve as the battle field in Scene 2.

MUSIC: [MUS-01] (BED) "SLEEPY HOLLOW" INTRO
--ESTABLISH AND UNDER.

KNICKERBOCKER enters from OFF-STAGE LEFT and addresses the audience directly.

KNICKERBOCKER: Hallo... my name is Deidre/Diedrich Knickerbocker. As an authority on the Hudson River Valley, I can provide a veracious chronicle of "The Headless Horseman of Sleepy Hollow."

KNICKERBOCKER: *(Pause)* This area was first explored by Hendrick Hudson and soon sprouted a thriving Dutch colony. After battles with Indians and the French--and the American Revolution--the locale had just settled down... as our tale opens in the year Seventeen-Eighty-Nine.

MUSIC: FADE "SLEEPY HOLLOW"--UNDER.

KNICKERBOCKER: *(Gesturing to the locations--in the audience area)* Sleepy Hollow was a sequestered glen of small farms anchored by houses, topped by high-ridged roofs--with spinning-wheels humming within doors.

(Pause) A drowsy, dreamy influence pervades the very atmosphere--hence the name, "Sleepy Hollow." It abounds with bizarre tales and twilight superstitions. The Nightmare makes this rural enclave a favorite scene of her midnight gambols.

MUSIC: [MUS-02] _____ (BED) "HORSEMAN'S ORIGIN"--UNDER.

KNICKERBOCKER: ...But the dominant spirit that haunts this enchanted region is the apparition of a figure on horseback... without a head!

SCENE 2

EXT. - CHATTERTON HILL BATTLEFIELD-- DUSK

(KNICKERBOCKER, HORSEMAN, WALLA-SOLDIERS, WALLA-SCREAMERS)

SETTING:

The two areas UPSTAGE are the Revolutionary War battle-field. Overturned benches can serve to shield musket-shooting troops, as can water barrels (flats), hay bales, corn-stalks, etc. In the STAGE-RIGHT area, an American cannon (a flat) sits, pointing LEFT.

Arrayed around it are the American soldiers. The Hessian troops occupy STAGE-RIGHT.

KNICKERBOCKER remains on the apron, narrating the battle.

Under the narration, American and Hessian troops clash--some with muskets, some with swords. A few Hessians are on horses (perhaps horse-shaped flats worn by actors--like suspenders), galloping back and forth.

One of the Hessian riders is the future Headless Horseman. He can gallop across the areas UPSTAGE. The cannon fires and his head flies off. (Perhaps a head-shaped mask yanked off by a string--in coordination with the cannon firing sound effect.)

SFX TRACK: [FX-01] _____ BATTLE SOUNDS (SOLDIERS, MUSKET-FIRE, SWORD FIGHTS, CRASHING, HORSES GALLOPING)--UNDER.

KNICKERBOCKER: Back in Seventeen-Seventy-Six, the Battle of Chatterton Hill was fought just six miles hence. There, American forces struggled fiercely against King George's ruthless Hessian cavalry. And in a fateful charge, one of the Hessian soldiers' heads was carried away by a cannonball!

SFX TRACK: [FX-02] CROSS-FADE TO CANNON BLAST & BATTLE SOUNDS THAT WILL FADE INTO CRICKETS--CONTINUE UNDER.

ALL TROOPS withdraw, EXITING LEFT and RIGHT. Some drag their dead comrades off.

KNICKERBOCKER: Since then, this cursed horseman's ghostly spirit has been seen rushing through the gloom of night on the wings of the wind! ...searching for a head--to replace his own!

LIVE SFX OFF-STAGE: DEMON HORSE GALLOPING ON GRAVEL--UNDER.

AUDIO NOTE:

The Headless Horseman's laugh can be done by an actor on-stage, but optionally can be done into a microphone, Set up a mic, off-stage and apply a ghostly reverb effect to it. Have an actor who's NOT appearing on-stage as the Horseman do the laugh. The disembodied, reverbed sound will be far spookier than if the actual on-stage Headless Horseman/actor did the laugh. Alternately, use a wireless mic with reverb for the onstage Headless Horseman/actor.

HORSEMAN: [REVERB] (*Evil laugh*) Ha-ha-ha-ha-ha. Ha-ha-ha-ha-ha.
(*Continue under the following series of screams and narration.*)

The HEADLESS HORSEMAN gallops back and forth UPSTAGE--into the wings OFF-STAGE, then turns around and crosses again, repeatedly. Each time he's OFF-STAGE, individual townsfolk scream.

VOICES OFF-STAGE: A SERIES OF INDIVIDUAL SCREAMS OF WOMEN AND MEN--WITH PAUSES BETWEEN THEM.

KNICKERBOCKER: The body of the trooper was interred at the Old Dutch Church burial-yard. Some say the ghost must return there before daybreak. Thus, the specter is known as... "the Headless Horseman of Sleepy Hollow!"

The HEADLESS HORSEMAN EXITS, galloping into the wings OFF-STAGE RIGHT.

HORSEMAN: [REVERB] (*Evil laugh*) Ha-ha-ha-ha-ha. Ha-ha-ha-ha-ha.

MUSIC: FADE OUT “HORSEMAN’S ORIGIN”--UNDER.

SFX TRACK: FADE OUT CRICKETS--UNDER.

SCENE 3

EXT. - BOAR’S HEAD TAVERN – MID-MORNING

(KNICKERBOCKER, VROUW 1, VROUW 2, VROUW 3, MYNHEER 1, MYNHEER 2, MYNHEER 3)

SETTING:

The apron will serve as the dock in front of the tavern--with the floor in front of the stage being the Hudson river. The tavern itself would be UPSTAGE of the apron, but there’s no need for a flat for the many, brief scenes there of the gossiping townsfolk.

The MYNHEERS and VROUWS ENTER from OFF-LEFT and OFF-RIGHT, and mingle just UPSTAGE of Knickerbocker--who has remained at DOWNSTAGE CENTER. The townsfolk murmur quietly to each other under the narration.

KNICKERBOCKER: Beside Sleepy Hollow’s little dock is a tavern. There, the local Mynheers and their good Vrouws gossip about their spell-bound region. They trade tales of haunted fields, and haunted brooks, and haunted bridges, and haunted houses.... and particularly... of the Headless Horseman...

KNICKERBOCKER yields the stage to the townsfolk, but remains on-stage, listening amusedly.

MYNHEER 1: Did you hear the Galloping Hessian last eve?

VROUW 1: Hear him, mynheer? He was chasing after me, he was! His skeleton hands grabbed me by the throat, they did!

MYNHEER 2: Well, did he get you--or... didn’t he? By the looks o’ ya, maybe.... he did!

The other MYNHEERS and VROUWS laugh heartily.

VROUW 2: (*Chuckling*) Maybe he mistook you for The Imp--that white-haired little witch!

VROUW 1: Me??? But I’m flaxen-haired!

MYNHEER 2: Oh, but my good vrouw, in the moon-light...

VROUW 3: Bah! Last night, I swear I saw a scarecrow... walking through van Fleet's cornfield! It must have come alive and climbed down off it's pike. (*Shudders*)

The other MYNHEERS and VROUWS ad-lib shock: "Terrifying!" "Goodness!" etc.

MYNHEER 3: Yaw! I seen it too! A tall demon, strolling across the field--like all...

VROUW 2: Wait! That was no scarecrow, mynheer! That's the new school-master, Ichabod Crane.

The other MYNHEERS and VROUWS ad-lib: "School-master?" "Ichabod Crane?" etc.

MYNHEER 2: Ahh! A Yankee--from Connecticut--he is! But so thin and lank, you might mistake him for a scarecrow.

MYNHEER 3: Another new school-master?

MYNHEER 1: Aye! And soon to be lodging--a week at a time--in all our homes. I'm against it!

The other MYNHEERS and VROUWS ad-lib: "No!" "We need him." "Yaw" etc.

VROUW 2: Yaw, someone has to board him! The poor lad can't make much living on the wages we pay.

VROUW 3: Ichabod Crane? Probably another huge feeder! That last school-master had the dilating ability of an Anaconda!

MYNHEER 1: Anaconda?

VROUW 1: A tropical snake, thirty-foot long, mynheer. It can swallow a sheep!

VROUW 2: (*Skeptical*) What? A whole sheep?!

MYNHEER 2: Well... (*Chuckles*) eventually, anyhow.

MYNHEER 3: Aha! Anaconda! So that's what I saw in my well...

EXITING STAGE-LEFT, the MYNHEERS and VROUWS ad-lib: "No!" "Salamander?" "It had heads on both ends!" "Both?" "Mercy!"

KNICKERBOCKER: In Sleepy Hollow, with so much non-sense in the air, a good education was of double necessity...

MUSIC: [MUS-03] (BRIDGE) "SCHOOL-MASTER" –IT WILL SELF-FADE UNDER NARRATION.

SCENE 4

INT. - SCHOOL-HOUSE – AFTERNOON

(KNICKERBOCKER, ICHABOD, ALVA, ULF, FAMKE, DOL, LITTLE GERT, CECILIUS, BROM)

SETTING:

The area STAGE-RIGHT is now the one-room school house--with several benches for the students--arrayed in a diagonal facing CENTER-STAGE, where Ichabod Crane will lecture. A wooden chair serves as his "desk."

ENTERING quietly STAGE-RIGHT, the students sit at the benches. They can be any age--from 4 to 20. ICHABOD CRANE enters, crossing to CENTER. He carries a birch switch in his hand.

KNICKERBOCKER: Thus, the new school-master--Ichabod Crane--brought much needed enlightenment to the little, log-built school-house.

ICHABOD calls the roll without looking up--his nose is buried in a list of names. Individual students answer, "Yaw" in reply, but his list has more names than there are students in the room. They are answering Ichabod's role call in jest. Also, some names on his list are spoofs that only Dutch-speakers would understand as a joke.

ICHABOD: ...van Balen ("Yaw"), van Broont ("Yaw"), van Fleet ("Yaw"), van Hengel... [this means fishing-rod]

The STUDENTS chuckle. One student answers "Yaw." STUDENTS chuckle again.

KNICKERBOCKER: (Over them) Fortunately, a nearby birch tree provided ever-ready "discipline" for the more unruly urchins...

ICHABOD whacks his chair with the birch switch. The STUDENTS sit upright and obey, answering "Yaw" individually in reply to their name being called.

ICHABOD: van Horn ("Yaw"), van Oort ("Yaw"), van Ripper ("Yaw"), van Unen [this means fool]...

The STUDENTS chuckle. One student answers "Yaw." STUDENTS chuckle again.

ICHABOD: van Veerden ("Yaw"), van Vart ("Yaw"), and ...Zondernaam.
(Pause) Zondernaam...?

The STUDENTS chuckle.

ALVA: Master Crane, “Zondernaam” means “no name” in Dutch.

LITTLE ULF: Yes! So he “answered” after all, Master Crane.

The STUDENTS chuckle.

ICHABOD: Ulf van Broont! That is quite enough “howling” from you!

The STUDENTS chuckle.

ICHABOD: Now, class... Continuing from yesterday: During the War, British naval superiority allowed them to capture and occupy American coastal cities. But in the country-side, their advantage was far from...

CECILIUS: Master Crane, British ships were anchored right here!--on the Tappan Zee!

DOL: Cecilius is right! Eight years ago, the whole valley was crawling with red-coats!

ICHABOD: True, Dol, but the British land army was too sparse to effectively...

FAMKE: Unless the traitor, Benedict Arnold helped them! He could have handed West Point to the British!

LITTLE GERT: Yaw! And we’d all be eating crumpets today, instead of (*Chuckles*) dough-nuts!

The STUDENTS laugh.

ICHABOD: Famke! Dol! You’re getting ahead of my lesson. Very well... (*Sighs*) Is there any more local history to cite? (*Pause*) Alva?

ALVA: Yaw! Luckily, Benedict Arnold was discovered when Major John Andre--the British spy--was captured... in our own Tarry-town!

LITTLE ULF: And Major Andre was hung until dead, at the tulip-tree--just beyond Old Dutch Church.

ICHABOD: Was he now, Ulf?

LITTLE ULF: Yaw, and they say he put the noose ‘round his own neck!

The STUDENTS ad-lib disgust and fascination--under Ulf's gory descriptions.

LITTLE ULF: (Spookily) When they knocked the log from under his feet...

ICHABOD: Ulf! Desist!

LITTLE ULF: And (Strangle) Ahhlllk! His eyes burst! And from his drawers spewed...

The STUDENTS AD-LIB: "Eew", "Ugh", etc.

ICHABOD: Stop this moment, Ulf!

LITTLE ULF: (Spookily) So now his ghost haunts the glen--noose still hanging 'round his neck! (Choking whisper) Ahhlllk! Ahhlllk!

The STUDENTS ad-lib fright and fascination

ICHABOD: Ulf! You force me to employ "the Birch of Justice."

The STUDENTS gasp and "ooh." ICHABOD delivers a wimpy whack with birch switch to a defiant Ulf.

LITTLE ULF: (Pause) Ha! You call that a beating, Master Crane?

ICHABOD: (Sternly) I am merely "sparking your attention." You will remember this and thank me for it, Ulf!

ICHABOD delivers a wimpy whack.

LITTLE ULF: (Laughs) Ha! As will you, Master Crane!

ICHABOD: Why you little, wrong-headed, Dutch...

BROM ENTERS from the school room's UPSTAGE DOOR.

BROM: (Entering) Ahem... "Master" Crane?

The STUDENTS gasp.

ICHABOD: Er.... Yes...., Sir?

BROM: I am Brom van Broont. And that is my little brother you are whipping.

LITTLE ULF: (Worried) Brom!

BROM: And his chores await.

ICHABOD: *(Alarmed)* Um... er... yes. Well, I was just providing a bit of ... er... discipline to young Ulf here... With the *(Chuckles weakly)* ...er... “Birch of... um... Justice.”

BROM: Give me that switch, “Master” Crane...

ICHABOD: *(Hands switch to Brom)* It’s... er...

LITTLE ULF: I don’t need your help, Brom, I just... *(Gasps)* No! Brom! Wait!

BROM whacks Ulf hard (1x) with birch switch

LITTLE ULF: *(Cries out)* Ow! Brom!

BROM whacks Ulf hard (3x) with birch switch. Ulf cries out each time.

BROM: That is how to discipline my little brother, “Master” Crane...

ICHABOD: Um... I... er... see...

BROM: So... Now, you try it. *(Giving Ichabod the switch)* Here!

ICHABOD: I... er... think little Ulf has...

BROM: No! I insist!

ICHABOD: *(Cowed)* Well... um... let’s see...

ICHABOD delivers a tiny whack to Ulf with the switch.

LITTLE ULF: *(Howls in real pain)* Owwww!

The STUDENTS laugh.

BROM: *(Arrogantly)* Much better, “Master” Crane. Now... *(To all)* class dismissed!

The STUDENTS cheer and EXIT, via the UPSTAGE door. BROM and ICHABOD also EXIT via the door.

KNICKERBOCKER enters DOWNSTAGE-LEFT and begins the narration below.

SCENE 5

INT. - VAN BROONT KITCHEN – NIGHT

(KOREN, ICHABOD, MOGEN, BROM, ULF)

SETTING:

The area STAGE-LEFT is now the van Broont kitchen. There's a table, some chairs or benches, possibly a side-board with food or pots. On the table are simple plates, silverware, cups and pots of food. A jug of Apfel-Jack (hard cider) sits next to Mogen. A small bedding area is where Ichabod will sleep later--and awake from his forthcoming dream/nightmare.

Under Knickerbocker's narration, in the STAGE-LEFT area, ULF, BROM, ICHABOD and MOGEN quietly seat themselves at the dinner table. KOREN remains standing, UPSTAGE.

MUSIC: [MUS-04] _____ (BED) "VAN BROONT DINNER"--FADES UNDER.

KNICKERBOCKER: Such was the nature of Brom van Broont. Huge of limb, he possessed an undercurrent of seething intensity--as did the whole van Broont family. As providence would have it, Ichabod was to be lodging with the van Broonts all this week--making for "interesting" dinner conversation...

MOGEN, BROM, ULF and ICHABOD eat as KOREN steps up to serve Ichabod seconds.

KOREN VAN BROONT: More squash, Master Crane.

ICHABOD: Thank you, Dame van Broont. Your hospitality is... bounteous!

MOGEN VAN BROONT: (*Grunts*) Master Crane... What was today's lesson?

ICHABOD: Today, Mynheer van Broont? Well, I suppose... (*Sheepishly*) "Spare the rod--and... um... 'spoil' the... child."

BROM: Yaw, Papa. Master Crane's students are certainly not... "spoiled."

ICHABOD: What Brom means is... I seek to make them uhh... "smart."

LITTLE ULF: (*Sighs*) I'll say.

KOREN VAN BROONT: Why, Ulf! You're all black and blue!

MOGEN VAN BROONT: Good, Koren. I'm sure he deserved it!

KOREN VAN BROONT: (*Outraged*) Mynheer!

MOGEN VAN BROONT: *(Sternly)* Koren! Did you notice that this fish is also blackened! ...Again!

KOREN VAN BROONT: Pardon, dear. As a blacksmith, fire is your specialty. Cooking just isn't mine. Sometimes our fire's too hot. Things burn.

BROM: Like the fish...

LITTLE ULF: And the squash! And the corn! All burned!

ICHABOD: No! Your cooking... Dame van "Burnt"--I-I mean van Broont--van Broont--is... um exceedingly... "well-done!"

MOGEN VAN BROONT: *(Suspicious)* What? *(Sarcastic)* Don't you like it?

ICHABOD: Like...Mynheer? *(Panicked)* I-I love it!

BROM: See, Mother? Master Crane likes it. "Loves" it!

KOREN serves Ichabod another heaping serving of burnt squash. ICHABOD whimpers quietly.

KOREN VAN BROONT: *(Delighted)* Oh! Dank-U, Master Crane. Have some more! There's always more!

LITTLE ULF: *(Sarcastically)* Yaw... always!

MOGEN VAN BROONT: Hush, Ulf! *(Commanding Ichabod)* More apfel-jack, Master Crane.

MOGEN pours a cup of apfel-jack for Ichabod.

ICHABOD: Thank you, Mynheer. So... black-smithing! What a fascinating profession!

MOGEN VAN BROONT: *(Snorts cynically)* Bah!

ICHABOD: No, really! Hammering iron, pumping the bellows, shoeing horses...

MOGEN VAN BROONT: That's a farrier.

ICHABOD: Huh?

MOGEN VAN BROONT: A farrier shoes horses. I'm a smith! I make axes, knives and nails. Brom helps--at the forge.

BROM: Yaw. We can make a thousand nails a day.

ICHABOD: That many! Um... Brom, could you please pass the succotash?

BROM plops the bowl down on the table. ICHABOD spoons succotash onto his plate.

MOGEN VAN BROONT: We also make many horse-shoes.

ICHABOD: Ah! Yes, I've seen those horse-shoes hung above the doors of every house in Sleepy Hollow.

KOREN VAN BROONT: They keep the demons and evil spirits away.

LITTLE ULF: But, Mother, why doesn't the horse-shoe over the door work at Karl's Mill?

ICHABOD: Karl's Mill?

MOGEN VAN BROONT: It's that old goblin-style water mill in the remote part of the Hollow--on Gory Brook.

BROM: They say it's haunted...

LITTLE ULF: It is, Brom! Witches meet there!

ICHABOD: Do they! I've read in Cotton Mather's "History of New England Witchcraft" all about...

BROM: (*Cutting him off*) Yes, Karl's mill is supposedly subject to awful visitations.

KOREN VAN BROONT: (*Disapprovingly*) Hah! Visitations maybe of Brom and his squad of hard riders... dashing past the farm-houses at midnight with whoops and halloos.

BROM: Mother! Last night I returned directly from visiting the van Tassels'...

MOGEN VAN BROONT: (*Interrupting*) Koren! Don't mock the forces of darkness! These were the Devil's lands once. Remnants still abide here.

LITTLE ULF: Like that giant mosquito! He sails out whenever he is hungry!

ICHABOD: A giant mosquito, Ulf?

LITTLE ULF: Yaw! In olden days, it would eat an Indian or two and (*Shudders*) pick its teeth with their ribs!

MOGEN VAN BROONT: Hush, Ulf! The moon is up. So... Good night, Master Crane. And perchance.... sweet dreams.

ICHABOD: Oh, well I'm ...er, not fully tired. I am a bit of a "night-owl." I think I may ...er just go for a walk... in the moonlight.

MOGEN VAN BROONT: (*Sourly*) A walk? I... wouldn't advise it.

BROM: Nor I. You don't know what is out there, "Master" Crane...

SCRIPT HAS BEEN TRUNCATED AT THIS POINT

(several pages later...)

MUSIC: [MUS-05] (BRIDGE) "MOONLIGHT WALK"--LET IT FADE UNDER THE FOLLOWING SCENE.

The stage darkens. The VAN BROONTS EXIT, STAGE-LEFT. ICHABOD EXITS, STAGE-RIGHT, ready to turn around and begin his walk in the woods.

SCENE 6A

*DREAM SEQUENCE - EXT. - SLEEPY HOLLOW WOODS – NIGHT
(ICHABOD, MAJ. ANDRE'S GHOST, WALLA-WRAITHS)*

SETTING:

For the first dream sequence, Ichabod will wander back and forth from LEFT to RIGHT--on the apron of the stage. The fantastical sights he sees will all be located out in the audience--"the woods."

To make this scene especially scary, don't visually depict Major Andre's Ghost or the Phantom Throng. Instead, use a microphone--just OFF-STAGE with a reverb applied--to convey the ghost's walking on leaves, and his whispering lines. The ghostly drums and voices should also be mic'd.

ICHABOD enters tentatively from RIGHT and walks slowly LEFT on the apron. When he gets to EXTREME-LEFT, he turns around and heads RIGHT, repeating as necessary. He should not be sleep-walking, or he will give away that this is a dream. Make it appear real.

SFX TRACK: [FX-03] CRICKETS & WIND #1--FADE UP AND CONTINUE UNDER THE SCENE.

ICHABOD walks 5 steps--and stops.

AUDIO NOTE:

Use a microphone--just OFF-STAGE, with a reverb applied--for voices, drums and Major Andre's ghostly footsteps on leaves. Balance the volume of the live SFX with the cricket and wind SFX tracks and the underscore music tracks.

ICHABOD: *(Whispers)* Hallo? ...Hallo?

MUSIC: "MOONLIGHT WALK"--FADES OUT.

ICHABOD walks 5 steps--and stops. He looks around. Peers out into "the woods."

ICHABOD: *(Whispers)* Hallo...? Who's there?

LIVE SFX OFF-STAGE: ANDRE'S GHOST WALKS ON LEAVES
--(5 DRAGGY STEPS)--STOPS.

ICHABOD: *(Whispers)* Oh! ...No!

ICHABOD walks 4 steps--and stops.

LIVE SFX OFF-STAGE: ANDRE'S GHOST WALKS EVEN QUICKER ON LEAVES
--(4 DRAGGY STEPS)--STOPS.

ICHABOD: *(Gasps)*

ICHABOD walks quickly, 3 steps--and stops. Major Andre's Ghost advances to be right in front of him--but unseen by the audience.

LIVE SFX OFF-STAGE: ANDRE'S GHOST WALKS ON LEAVES
--(1,2-3 DRAGGY STEPS)--STOPS.

SFX TRACK: QUICK FADE OUT OF CRICKETS & WIND--SILENCE.

ICHABOD: *(Whispers)* Wh-wh-who are you? *(Gasps)* What's that... tied... 'round your... neck? A n-n-n-noose?

LIVE SFX OFF-STAGE: ANDRE'S GHOST WALKS AWAY ON LEAVES
--(5 DRAGGY STEPS)--STOPS.

ICHABOD: *(Whispers)* Wait! *(Gasps)* Wait! Wh-wh-where are you going?

MAJ. ANDRE'S GHOST: *(Choked whisper)* Follow! ...Follow!

LIVE SFX OFF-STAGE: ANDRE’S GHOST WALKS ON LEAVES--UNDER.

SFX TRACK: [FX-04] WIND, THEN CRICKETS & WIND #2--UNDER.

ICHABOD: *(Whispers)* Wait! Wait! *(Gasps)* Don’t leave me here!

ICHABOD walks and continues talking to the ghost. He peers into “the woods” at Andre’s Ghost--in the distance.

MUSIC: [MUS-06] (BED) “EERIE RITUAL”--UNDER.

ICHABOD: *(Whispers)* You... ahead! Oh, pale and breathless form, what is that rumbling?

LIVE SFX OFF-STAGE: (DISTANT) SLOW GHOSTLY DRUMMING.
(1-2-3-4, REPEATS)--UNDER.

ICHABOD: *(Whispers)* On into that clearing?

OFF-STAGE-VOICES: (DISTANT) CREATURES MOANING--UNDER.

MAJ. ANDRE’S GHOST: *(Choked whisper)* Follow! ...Follow!

ICHABOD stops walking, he looks into the “woods” and shudders at the sight.

ICHABOD: *(Whispers)* Go there? No! That phantom throng! *(Gasp)* They have large heads, but... shrunken bodies! Were they once men...? Like me? It’s some horrid ritual! Is that a... witch, leading them?

OFF-STAGE-VOICES: WOMAN MOANING. CREATURES ALSO MOAN--UNDER.

LIVE SFX OFF-STAGE: DRUMS AND MOANING SUDDENLY STOP.

ICHABOD: *(Whispers)* What? Their demon celebration has ended? What does that mean?

MAJ. ANDRE’S GHOST: *(Choked whisper)* Follow! ...Follow!

OFF-STAGE-VOICES: (ANGRY UPROAR).

ICHABOD: *(Whispers)* They’re coming? For me? *(Terrified)* No! No! I’m going the other way! The other way....

ICHABOD turns RIGHT and runs--10 steps--stops. Now Andre’s ghost is at some distance in front of him--just OFF-STAGE RIGHT.

ICHABOD: *(Panting)* ...What?... you?

MAJ. ANDRE'S GHOST: *(Choked whisper)* Follow! ...Follow!

ICHABOD: *(Whispers)* You again? Where are you leading me? ...the old water-mill? Karl's mill! No!

ICHABOD EXITS, OFF-RIGHT, works his way backstage to the mill door UPSTAGE.

MAJ. ANDRE'S GHOST: *(Choked whisper)* Follow! ...Follow!

MUSIC: "EERIE RITUAL"--FADES UNDER.

ICHABOD: *(OFF-STAGE, whispers)* The mill door? It's locked!

ICHABOD rattles the mill door.

MAJ. ANDRE'S GHOST: *(Choked whisper)* Follow! ...Follow!

ICHABOD: *(Whispers)* How... are you inside the mill... already? *(Shudders)*
Ohhhhh!

ICHABOD opens the mill door slowly and ENTERS.

SFX TRACK: QUICKLY FADE OUT "CRICKETS & WIND"

SCENE 6B

DREAM SEQUENCE CONTINUED - INT. - KARL'S MILL - NIGHT

(ICHABOD, MAJ. ANDRE'S GHOST, HORSEMAN)

The STAGE-RIGHT area is Karl's Mill, with a wooden vat--coffin sized--UPSTAGE. The vat has a large wooden lid--strong enough to support the Headless Horseman when he will stand upon it. Right beside the vat is a large sluice-gate control wheel, mounted so it can be accessed only by standing upon the vat lid. It is like a wagon wheel, with spokes and must turn, but only with some effort.

SFX TRACK: [FX-05] MILL AMBIENCE OF DRIPPING WATER--UNDER.

ICHABOD: *(Whispers)* Hallo....?

The horse-shoe above the door falls onto the floor with a clang.

ICHABOD: *(Frightened)* Wahhh! *(Whispers)* What's that? *(Gasps-shudders)* A horse-shoe?

MAJ. ANDRE'S GHOST: *(Choked whisper)* Follow!

ICHABOD: *(Whispers)* Is that... blood on the mill-stone? Bones... in the vat? What trap have you led me into? *(Pause)* I'm leaving this grisly chamber... *(Exiting)*

LIVE SFX OFF-STAGE: (DISTANT) DEMON HORSE GALLOPS APPROACHING--
UNDER.

HORSEMAN: [REVERB] *(Evil laugh)* Ha-ha-ha-ha-ha. Ha-ha-ha-ha-ha.

ICHABOD: *(Gasps)* What? Oh no! *(Whispers)* The Headless Horseman! Merciful Heaven! He's coming here! He'll behead me! *(Crossing to the vat)* Oh!!! Into the vat! The vat!

ICHABOD scrambles into the vat and pulls the wooden lid over the top.

AUDIO NOTE:

The vat is constructed to allow the audience to hear Ichabod's voice once he's inside it. OR there could be a microphone in the vat and his whispering voice is amplified for the audience. If he is mic'd, see "The Cigar Box Trick" in the appendix section about sound effects. It details how to give Ichabod's voice a "trapped-in-a-coffin" sound.

ICHABOD: Oh! *(Whispers)* Oh, don't come into the mill, specter...I pray.
Don't!

LIVE SFX OFF-STAGE: DEMON HORSE STOPS OUTSIDE.

The HEADLESS HORSEMAN opens the mill door slowly, and ENTERS.

HORSEMAN: [REVERB] *(Evil laugh)* Ha-ha-ha-ha-ha. Ha-ha-ha-ha-ha.

The HEADLESS HORSEMAN turns, "looking/sniffing" for a human. Then he slowly steps to the vat and steps up onto the wooden vat lid--thereby trapping Ichabod within.

ICHABOD: *(Whisper/inhales)* Oh...! Oh...! Oh!

The HEADLESS HORSEMAN begins turning the sluice-gate control wheel, letting water rush into the vat.

SFX TRACK: [FX-06] SLUICE GATE OPENS, WATER STREAMS INTO THE VAT--
UNDER.

ICHABOD: *(Whispers)* What? The sluice gate! Water...? Water! Noooo!

HORSEMAN: [REVERB] *(Evil laugh)* Ha-ha-ha-ha-ha. Ha-ha-ha-ha-ha.

From inside the vat, ICHABOD pounds on the wooden lid--(3x-3x)--under his lines.

ICHABOD: Horseman! Don't drown me! The water! The water! Nooooooo!

HORSEMAN: [REVERB] (*Evil laugh*) Ha-ha-ha-ha-ha. Ha-ha-ha-ha-ha.

ICHABOD: (*Whispers*) No! Noooo!

The stage darkens. ICHABOD secretly exits the vat (perhaps through an open-back.)

HORSEMAN: [REVERB] (*Evil laugh*) Ha-ha-ha-ha-ha. Ha-ha-ha-ha-ha.

In the darkness, ICHABOD crosses to STAGE-LEFT and lays upon his little bed in the van Broont kitchen.

SCENE 6C

INT. - VAN BROONT KITCHEN – WAKING FROM DREAM - NIGHT

(ICHABOD, BROM, KNICKERBOCKER)

The area STAGE-LEFT is now the van Broont Parlor again--just as it was before the dream sequence began. Laying upon his little bed, ICHABOD thrashes as if having a nightmare.

ICHABOD: (*Moaning*) No! No! No!

BROM ENTERS from OFF-LEFT and crosses to Ichabod's bed.

SFX TRACK: QUICKLY FADE OUT "WATER STREAM INTO VAT"

BROM slaps Ichabod to wake him.

BROM: Master Crane! Wake up! ...Wake up! Wake up....!

ICHABOD: (*Waking*) The horseman! The horseman!

BROM: Wake up! It's only a dream, Master Crane! Or... only... a nightmare!

SCRIPT HAS BEEN TRUNCATED AT THIS POINT

(several pages later...)

KNICKERBOCKER: (*Pause*) But Ichabod's path was soon crossed by a being that causes more perplexity to mortal man than ghosts, goblins, and a whole pack of demons put together! And that... was a woman...

MUSIC: [MUS-o8] "COUNTRY DAMSELS" --IT SELF-FADES UNDER

SCENE 7

EXT. - POCANTICO RIVERSIDE – DAY

(KNICKERBOCKER, ROOS, ICHABOD, ASTRID, BRIELLE, LORIS, KATRINA)

SETTING:

The floor in front of the apron will serve as the Pocantico River. The apron will be the shore. This is a picnic, so baskets can be set UPSTAGE. No pies for the pie-contest need be seen.

KNICKERBOCKER continues narrating as ICHABOD, ROOS, ASTRID and BRIELLE ENTER--strolling along in a group--from STAGE-LEFT. Extra damsels can join the group. Straggling after them is LORIS and some extra boys. KATRINA enters, but hangs UPSTAGE, checking out “the competition.” She is mostly obscured from view--until she butts into the conversation.

SFX TRACK: [FX-07] RIVERSIDE AMBIENCE--A BIT WINDY--UNDER.

KNICKERBOCKER: Our hero was quite favored among the country damsels. He would saunter along the banks of the Pocantico--with a whole bevy of them, dressed in their Dutch sun-bonnets. All the while, the country boys hung sheepishly back, envying his superior elegance and address....

KNICKERBOCKER EXITS, STAGE-RIGHT. The damsels laugh, as does Ichabod.

ROOS: Master Crane, you suggested this splendid pie contest, but with the ever change-able weather, I think we'd best...

ICHABOD: Patience, Roos. I promised my attention to Astrid, here. *(To Astrid)* Now, Astrid...

ASTRID: Master Crane, I overheard Loris van Kloongel boast he has a poem to recite. Right, Brielle?

BRIELLE: Yaw. *(Proudly)* He fancies himself an orator! *(To Loris)* Come, Loris. Do recite your poem.

ICHABOD: Yes, Loris. Gladden our souls, good fellow!

LORIS: *(Stepping up)* Very well... Ahem.

(Recites haltingly) Um...

How... How doth the little croc-o-dile

Improve his shining t-tail,

And pour the waters of the N-N-Nile
On every golden.... um... um... scale!

How cheer-fully he seems to g-grin,
How neatly spread his... claws,
And welcomes little fishes in
With g-gently smiling... jaws!

The DAMSELS applaud, ad-libbing praise: "Well said!" "Oh, Loris!" "My!" etc.

ICHABOD: Oh, But that's a not proper poem, Loris. You've recited a juvenile parody of Dr. Isaac Watts famous, "Against Idleness And Mischief."

LORIS: (*Puzzled*) I-I did? (*Crest-fallen*) Oh...

The DAMSELS, ad-lib scorn: "Loris!" "Clod" "Heavens!" "How uncouth!" etc.

KATRINA: (*Stepping up*) Per-adventure, Master Crane, do you know the correct wording of Doctor Watts' poem?

ICHABOD: I believe I do, Miss... Miss....

KATRINA: Van Tassel, sir. Katrina van Tassel.

ICHABOD: Let's see... Hmmm... "Against Idleness And Mischief"--dedicated to Miss... van Tassel.

(Recites with plummy affectation)

How doth the little busy bee
Improve each shining hour,
And gather honey all the day
From every ope'-ning flower!
(MORE...)

ICHABOD: (CONT'D...)

In works of labour--or of skill--,
I would be busy too;
for Satan finds some mischief still...
For idle hands to do.

In books, or works, or healthful play,

Let my years be passed,
That I may give--for every day--
Some good account... at last.

SCRIPT HAS BEEN TRUNCATED AT THIS POINT (several pages later...)

MUSIC: [MUS-09] (BED) "VAN TASSEL'S PARLOR"--SELF-FADES UNDER.

SCENE 8

INT. - VAN TASSEL PARLOR – DAY

(KNICKERBOCKER, KATRINA, ICHABOD, BALTUS, SOFIE)

SETTING:

The STAGE-LEFT area is now set as the van Tassel Parlor--more upscale than the van Broont home. A functional door is UPSTAGE. There's a table--filled with food and plates. Two chairs are for Baltus and Sofie, with a basket of yarn for her knitting. Kronos--their dog--sits beneath the table. (A human can portray the dog or it can be a flat or toy--with an off-stage voice providing the scripted howls.) The space beneath the table is big enough for 2 men to hide there--later.

KNICKERBOCKER ENTERS, STAGE-RIGHT.

Under the following narration, the characters ENTER. BALTUS and SOFIE are seated--SOFIE knits, BALTUS smokes a pipe. ICHABOD and KATRINA stand DOWNSTAGE, facing each other.

KNICKERBOCKER: Of course, so tempting a morsel as Katrina van Tassel soon found favor with Ichabod--and more markedly after he visited her family's spacious farm-house. The wealthy Baltus van Tassel and his regal wife, Sofie could well afford to pamper their only child. And so... ahem... singing lessons were arranged for the lovely Katrina...

KATRINA: (Singing badly) [TO "AMAZING GRACE"]
T'was Grace that taught...
my heart to fear.
And Grace, my fears re-lieved...

ICHABOD: No! No! No! Katrina! Aren't you a bit off?

BALTUS VAN TASSEL: *(Sternly)* Master Crane! I assure you, my daughter is eighteen, buxom and lovely!

ICHABOD: *(Cowed)* Certainly, Mynheer van Tassel. But her singing warrants correction.

SOFIE VAN TASSEL: Baltus! If I can busy myself knitting, quietly, you can permit Master Crane to continue.

BALTUS VAN TASSEL: Very well, Sofie! *(To Ichabod)* Proceed, Master Crane, but... gently.

ICHABOD: *(To Katrina)* Now, Katrina, listen...
(Sings--worse) [TO "AMAZING GRACE"]
T'was Grace that taught...
my heart to fear.
And Grace, my fears re-lieved...

LIVE SFX OFF-STAGE: DOG HOWLS ON THE SAME SOUR NOTE.

ICHABOD & KATRINA: *(Singing)* How precious did that Grace appear...
the hour I first be-lieved...

LIVE SFX OFF-STAGE: DOG HOWLS ON THE SAME SOUR NOTE.

BALTUS VAN TASSEL: *(To the dog)* Kronos! Down, boy! Don't wail!

KATRINA: *(Eager)* Goodness! Wait until they hear us in church, Mother!

SOFIE VAN TASSEL: *(To Ichabod)* Um... Perhaps, you song-birds need a rest now?

BALTUS VAN TASSEL: I know I do. *(Rising)* Where is Brom? At least he doesn't sing! All I want is "Loost in Roost." Bah... Out to the barn...

BALTUS EXITS via the upstage door, slamming it behind him.

SCRIPT HAS BEEN TRUNCATED AT THIS POINT
(several pages later...)

SCENE 9

INT. - OLD DUTCH CHURCH – DAY

(KNICKERBOCKER, ICHABOD, KATRINA, VOORLEZER, PARSON HILLEBRAND, BALTUS, CHOIR AND CHURCHGOERS--ANYBODY BUT BROM)

SETTING:

The STAGE-RIGHT area is now the Old Dutch Church, with benches set facing a CENTER-STAGE riser--from which the ministers will preach. An optional pump organ is upstage with an organist.

SOFIE, ICHABOD and KATRINA cross to take up their positions in the church--STAGE-RIGHT.

The CHOIR/CHURCHGOERS ENTER from STAGE-RIGHT and are seated in the benches.

BALTUS takes a seat and nods off. SOFIE sits beside him. VOORLEZER and PARSON ENTER, crossing to the riser.

KNICKERBOCKER: Yet, all souls have their faults, and are in need of refinement.
...Which brings us to Sleepy Hollow's Old Dutch Church--on a Sunday morning, just a few days later...

ICHABOD, KATRINA and the CHOIR stand to sing. The music cue gives them their starting note--an F--on the pump organ. However, everybody is wildly sour, getting worse as the song progresses. ICHABOD conducts the choir, while singing along, sourly and loudly.

CHOIR: (Singing sourly, not fully in unison)
Amazing Grace, how swee-eet the sound,
That saved a wretch like meeeee....
I once was lost but now am found,
Was blind, but now, I seeeeee....

LIVE SFX OFF-STAGE: DISTANT DOG HOWLS ON THE SAME SOUR NOTE.

VOORLEZER: Ahem... Thank-you, Master Crane... and the choir.

ICHABOD: You are welcome, Voorlezer Kruenen. Amen!

CHURCHGOERS: (In not-quite unison) Amen.

ICHABOD and the CHOIR sit. VOORLEZER steps upon the riser.

VOORLEZER: As “lay reader” of our old Dutch church, I want to welcome Parson Hillebrand, who traveled all the way from Hackensack. Join me now...

CHURCHGOERS: *(In not-quite unison)* Welcome Parson Hillebrand.

PARSON HILLEBRAND: Thank you. Or I should say: "Dank U."

CHOIR: *(Chuckle-murmuring)*

VOORLEZER: *(To Parson)* Most reverend Parson, our church was established in Sixteen-Eighty-Five to bring the Lord's Word to this savage land.

BALTUS: *(Snores--occasionally under)* Snnnnnnnn...

VOORLEZER: And that's why the church fathers deliberately built it upon ancient Indian burial-grounds. Thus, the Heathen soil was sanctified--cleansed by the divine sprit; And thereby, the demons were exorcized.

CHURCHGOERS: *(In not-quite unison)* Amen.

PARSON HILLEBRAND: As is entirely fitting, Voorlezer Kruenen.

VOORLEZER steps down and takes a seat. PARSON mounts the riser. He holds a bible in his hand.

PARSON HILLEBRAND: Now... *(To congregation)* My sermon today derives from that line in Deuteronomy, chapter 32-verse 35... "In due time, their foot will slip..."

BALTUS: *(Snores--occasionally under)* Snnnnnnnn...

PARSON HILLEBRAND: Ahem! Sitting in this very congregation, many of you feel that your quiet glen of Sleepy Hollow is "The Land of the Blessed."

CHURCHGOERS: *(In not-quite unison)* Amen.

PARSON HILLEBRAND: Oh, but... if you mistake this world for Paradise, you've slipped! Recall that Adam and Eve were expelled from Eden! And you... are far from Paradise... Far from Heaven! Beware, Brother. Beware! "In due time... their foot will slip!"

BALTUS: *(Snores--occasionally under)* Snnnnnnnn...

PARSON HILLEBRAND: It will slip--and soon, you are lost! Lost to the Devil, who stands ever-ready to seize you as his own! His Infernal Region opens its mouth wide to receive you! That world of misery.... that lake of burning fire, is stretched out beneath you!

CHURCHGOERS: (Worried murmuring, ad-lib) “Misery?” “Fire?” “Why?”

PARSON HILLEBRAND: Why? (*Pause*) Because your own sloth, your own preoccupation with illusion and indolence make you heavy as lead... sinking into... eternal torture!

CHURCHGOERS: (Gasps)

BALTUS: (*Snores--occasionally under*) Snnnnnnnnn...

PARSON HILLEBRAND: Yet... realize that nothing--nothing but the Lord’s mere pleasure... keeps you from being swallowed up in ever-lasting destruction! (*Pause*) And for that... we... are humbly... thank-ful.

CHURCHGOERS: (Frightened--in perfect unison) Amen.

SFX-TRACK: [FX-XX] PEALING THUNDER CLAP.

STAGE LIGHTS go out. CHURCHGOERS EXIT in panic, STAGE-RIGHT.

CHURCHGOERS: (Frightened screams) Ahhhh!

KNICKERBOCKER ENTERS, STAGE-LEFT.

MUSIC: [MUS-11] (BED) “BOATING EXCURSION”--FADES UNDER.

KNICKERBOCKER: Of course, not every day was Sunday. And all was not Doom-and-Gloom in Sleepy Hollow... certainly not for Ichabod Crane. In fact, he had a soft and foolish heart towards the fair sex. And over several weeks, Katrina van Tassel began to have double value in his eyes... which even led to boating on the nearby Tappan Zee--that wide expanse of the Hudson River, just north of Sleepy Hollow...

KNICKERBOCKER EXITS, STAGE-LEFT.

SCENE 10*EXT. - ROW BOAT ON THE TAPPAN ZEE – DAY**(KNICKERBOCKER, ICHABOD, KATRINA, BROM, SOFIE)**SETTING:*

The floor in front of the apron is the Tappan Zee (a wide spot in the Hudson River). Long blue cloths can be flapped--held by stage-hands on either end-- to present the illusion of water. The dock will be the apron, STAGE-RIGHT--with a step to allow getting from the floor to the stage's level. A row boat--possibly a flat held by suspenders--will traverse the waters, turning as necessary to go back and forth. KATRINA rows.

At the end of Knickerbocker's narration above, ICHABOD and KATRINA ENTER, STAGE-RIGHT-- in a row boat.

SFX TRACK: [FX-11] TAPPAN ZEE AMBIENCE--UNDER ENTIRE SCENE.

ICHABOD: Katrina! Who would think that such a lovely lass had such strength and stamina!

KATRINA: Indeed, Icky, who!?

ICHABOD: But, er... can I row for a while?

KATRINA: Ha! Don't you know I've been rowing on the Tappan Zee since I was a child?

ICHABOD: *(Coyly)* Yet... you haven't once ventured beyond Sleepy Hollow? Are you afraid? ...of the Unknown?

KATRINA: Afraid? Who dove under a table at the Parson's sermon?

ICHABOD: Forgive me, Katrina. That wasn't very brave.

KATRINA: Oh, anyone can be brave. Mere "bravery" shows a lack of... imagination, don't you think?

ICHABOD: *(Hopeful)* It does?

KATRINA: Sure! Fear... requires a... supple mind. *(Philosophically)* Therefore... one cannot dream without risking night-mares.

ICHABOD: Still, I suppose you admire “brave” men? “Manly”... like Brom van Broont?

KATRINA: (*Bluntly*) Icky, you are the skinniest man I’ve ever seen! I could break you in two. Just imagine what Brom could do.

ICHABOD: (*Sighs*) Must I?

KATRINA: Don’t despair! There’s a... “resonance” between us. I admire you, Master Crane. You’re “the way-faring man.”

ICHABOD: Me? All my belongings fit into a knap-sack! I lodge with different families every week.

KATRINA: You are a "travelling gazette"--bringing word of the incessant change outside Sleepy Hollow. And... You have unseen qualities.

ICHABOD: Do you believe in the Unseen?

KATRINA: Well, I always believed in the planet Uranus--though undiscovered ‘til recently. Just because it could not be seen with the naked eye, didn’t mean it wasn’t out there. It took but a telescope to reveal it!

ICHABOD: That’s how I feel about the supernatural. I believe in it, I just don’t require proof.

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(several pages later...)

BROM: Sight-seeing, “Master” Crane?

ICHABOD: (*Suddenly taunting*) That’s right, Brom! And a lovely sight she is!

KATRINA: (*Angry*) Witness, Brom van Broont! This is how your doubt defeated my love! This is what forestalled our future--your fear that there was none!

BROM: Oh, but my fears are justified! See!

KATRINA: I see that my optimism cannot overcome your pessimism. We’re docking now, be-gone!

ICHABOD: *(Proudly)* You heard her, Brom! Depart!

BROM: Leave off, “Master” Crane...

ICHABOD steps up, onto the dock. ICHABOD and BROM scuffle--under. SOPHIE ENTERS, STAGE-LEFT, onto the dock.

SOFIE VAN TASSEL: *(Calling out)* Katrina! Dissuade them!

KATRINA: *(Alarmed)* Mother! Come! Help. I can’t...!

ICHABOD: *(Struggling)* Wait! Wait!

BROM: *(Struggling)* Mind your big feet, you clumsy meddler... *(Falling)*
Whoa....!

KATRINA: *(Alarmed)* Brom!

BROM falls into the river, the sound effect coordinated with his “splash.” BROM flails about in the water.

SFX TRACKS: [FX-12] BROM FALLS INTO THE RIVER--SPLASHES ABOUT.

SOFIE VAN TASSEL: Katrina! Brom! What disaster!

BROM: *(Calling out)* “Master” Crane! I’ll remember this...

ICHABOD: *(To Brom)* Do, Mynheer van Broont!

SOFIE VAN TASSEL: Katrina! Whatever are you doing?! *(To Ichabod)* Pardon me, Master Crane...

ICHABOD: *(To Sofie)* Of course, Dame van Tassel. Let me just... Whoops!

SOFIE VAN TASSEL: *(Tripping)* Wooooo!

KATRINA: *(Alarmed)* Mother! No....!

SOFIE VAN TASSEL: *(Falling)* Whoa!

SOFIE stumbles and falls into the river, the sound effect coordinated with his “splash.” Sofie flails about in the water.

SFX TRACKS: [FX-13] SOFIE FALLS INTO THE RIVER--SPLASHES ABOUT.

ICHABOD: Oh, dear...

KATRINA: *(Calling out)* Stroke, Mother! Stroke!... Stroke!

SCRIPT HAS BEEN TRUNCATED AT THIS POINT

(several pages later...)

KNICKERBOCKER: The Mynheers and their good Vrouws thoroughly enjoyed scandal-mongering. It proved a respite from the usual jabbering about devils and imps and such...

KNICKERBOCKER remains, listening, amusedly, to the gossips.

MYNHEER 1: Did you hear? Armageddon is nigh!

VROUW 2: Well, at least for the van Tassels, it is!

MYNHEER 3: What?--between Brom van Broont and Master Crane?

MYNHEER 1: Well... Brom is a formidable rival!

VROUW 3: And Katrina has long been the object of his uncouth gallantries.

VROUW 2: All this proves is that Katrina van Tassel can turn any man into jelly.

MYNHEER 2: ...if not one of her... famous oly-koeks!
(“oh-lee-COOKS”)

The MYNHEERS and VROUWS laugh.

VROUW 1: Yet, it's un-natural... how beautiful, Katrina is. She casts spells over men.

MYNHEER 3: Yes! She's an enchantress, that Katrina.

VROUW 2: And leading both those fools to their doom! You watch!

VROUW 3: A stouter man than Ichabod Crane would have shrunk from competition with Brom.

MYNHEER 1: ...and a wiser man would've despaired.

VROUW 1: But this is Baltus van Tassel's fault! He has given Katrina have her way in everything.

MYNHEER 2: Well, let her have her way in choosing between Master Crane and the van Broont lad.

VROUW 2: Ah, but when it's Brain vs. Brawn, capricious maidens always choose Brawn.

VROUW 3: Yaw! And she'll come to regret it... I certainly did!

The MYNHEERS and VROUWS laugh.

MYNHEER 2: Yaw! Seven "brawny" children, eh?

The MYNHEERS and VROUWS laugh.

VROUW 1: ... all sent to "Brainy"--the School-master--who flogged them daily!

The MYNHEERS and VROUWS laugh.

VROUW 3: But Master Crane's plan for the van Tassel farm must be to raid it--like a fox!

MYNHEER 2: Maybe sell off the land and set out for the Western frontier?

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(several pages later...)

MUSIC: [MUS-13] (BRIDGE) "HEAVENLY COURTING"--FADES UNDER.

SCENE 12B

DREAM SEQUENCE - INT. - VAN TASSEL PARLOR - NIGHT

(ICHABOD, KATRINA, BROM, HORSEMAN)

SETTING:

The STAGE-LEFT area is the van Tassel Parlor. It is set as it was for Katrina's singing lesson.

There's space beneath the table for two men to hide--while being seen by the audience.

ICHABOD sits at the table with a now-empty plate in front of him. KATRINA stands beside him, with a pot/platter of slapjacks (pancakes)--ready to serve him.

KATRINA: *(Like a overly-indulgent mama)* Now, now, Icky. Will you have a few more dainty slapjacks? Oooh! Are they all buttered and garnished with treacle...? Yaw! Open wide, my dear... *(She feeds him.)*

ICHABOD: *(With mouth full of food)* Mmmmmm! Oh, Katrina, my lady-fair!
(Eats) I knew... *(Swallows)* ...it was love... *(Eats)* at first... *(Eats)*

KATRINA: Bite? *(Laughs)* Well, of course, my little Icky. And do I know just what you need...?

ICHABOD: *(Mouth full of food)* The savory sausages? Smothered in onions...?

KATRINA: Nay! Why not smothered in... kisses, minnaar?

ICHABOD: *(Puckering up)* Oooh!

KATRINA: *(Cooing)* Ahhh!

LIVE SFX OFF-STAGE: SUDDEN POUNDING KNOCK ON DOOR (4X).

ICHABOD: What? What? The door?

KATRINA: *(Frightened)* Oh! Oh, no! Papa! It must be Papa! *(Whispers)* Oh, he can't find us alone-- together, like this! Oh! Hide, Icky! Hide!

LIVE SFX OFF-STAGE: POUNDING KNOCK ON DOOR (4X).

KATRINA: *(Calls out)* Coming, Papa! *(Whispers to Ichabod)* Here, hide under the table, Icky!

ICHABOD crawls under the table. KATRINA CROSSES to the upstage door.

LIVE SFX OFF-STAGE: POUNDING KNOCK ON DOOR (4X).

KATRINA: *(Exiting)* Coming! Coming, Papa!

KATRINA opens the door. BROM ENTERS, closing the door behind him.

KATRINA: *(Surprised)* Uh.... Brom...! Brom van Broont! I told you be-gone!

BROM: Katrina, I've come to apologize.

KATRINA: You didn't trust me. Don't try to apologize! Quit my door! I never want to see you again!

BROM: That's a lie! I'm sorry and I've come to... propose to you. *(Looking at the table)* Mmmmm! Slapjacks! May I? *(Eats from the plate)*

KATRINA: Wait...! Propose marriage? To me? No!

BROM: *(With mouth full)* Yes! Because... we're fated, Katrina, minnaar!

KATRINA: *(Scoffs)* Fated!

BROM: At least we were--until that scanty Ichabod Crane intruded.

KATRINA: *(Smilingly)* So you fear him--as a rival!

BROM: Fear? Ha! I'll double that school-master up, and lay him on a shelf of his own school-house!

KATRINA: *(Flattered)* Brom! ...you would do that... for me...?

ICHABOD: *(Gasp)*

BROM: What's that?

KATRINA: *(Distracting Brom)* Um... So, you say we're "fated"--you and I?

BROM: Yes!... because... because.... you can not resist me. Admit it!

KATRINA: Well... It's true. I've always.... felt ...a certain powerful attraction...

BROM: And I know just what you need... A kiss!

KATRINA: *(Puckering up)* Oooh!

LIVE SFX OFF-STAGE: SUDDEN POUNDING KNOCK ON DOOR (4X).

KATRINA: *(Frightened)* Oh! Oh, no! This must be Papa! *(Whispers)* He can't find us alone--together! Not like this! Hide, Brom! Hide!

LIVE SFX OFF-STAGE: POUNDING KNOCK ON DOOR (4X).

KATRINA: *(Calls out)* Coming, Papa! *(Whispers to Brom)* Here, hide, Brom! Under the table! Quick!

BROM crawls under the table, sees Ichabod. KATRINA crosses to the door.

BROM: *(Whispers)* Master Crane? Here? Why you...!

ICHABOD: *(Whispers)* Brom! *(Angry)* You, cad!

KATRINA: *(Whispers)* Hush! Hush, boys! Papa!

SCRIPT HAS BEEN TRUNCATED AT THIS POINT
(several pages later...)

MUSIC: [MUS-14] (BED) "TWILIGHT JOURNEY"--FADES UNDER.

SCENE 13*EXT. - OLD POST ROAD – TWILIGHT**(KNICKERBOCKER, SIBYLLA, ICHABOD)**SETTING:*

The Old Post Road is the apron, with the two riders going back and forth--as necessary. STAGE-RIGHT is a bridge--just a slight raised platform. This precedes the OFF-RIGHT church. The tulip tree--where Major Andre was captured and hung-- is out in the audience, as are the tombstones that Sibylla talks about.

Later, this same area--and it's landmarks--will be the site of the chase by the Headless Horseman. KNICKERBOCKER continues the narration. As Knickerbocker narrates about them, SIBYLLA and ICHABOD--on horseback--ENTER, STAGE-LEFT.

SFX TRACK: [FX-14] (BED) TWILIGHT MEADOW AMBIENCE--UNDER SCENE.

KNICKERBOCKER: Saturday evening next, Ichabod was on his way to the van Tassels' "Quilting Frolic"--a rustic party with food and dancing and plenty of socializing. In the twilight, Ichabod--not walking for once, but riding a horse--was accompanied by Dame Sibylla van Ripper, the local mid-wife and weather-spy...

KNICKERBOCKER EXITS, STAGE-LEFT.

SIBYLLA VAN RIPPER: I'm sorry, Master Crane, that I could only provide you with my broken-down plow-horse. But beware! Ol' Gunpowder has outlived almost everything--except his viciousness.

ICHABOD: Well, thank you, Sibylla. If he can but transport me quickly past the old burial-yard here, I'll be grateful.

SIBYLLA VAN RIPPER: Oh, when I see this graveyard, I recall my childhood companions... who sported with me (*Sigh*) on the very sod under which they are now mouldering.

ICHABOD: (*Shudders*) Mouldering? Er... They say the Galloping Hessian is buried here. Is that true?

SIBYLLA VAN RIPPER: Yaw. And so, this area is said to be fraught with enchantment-- from the graveyard, to the Old Dutch Church, to that bridge ahead, over Wiley's Swamp.

ICHABOD: Well then, ol' Gunpowder is much more appreciated... despite his scrawniness.

SIBYLLA VAN RIPPER: Oh, but my late husband's prize saddle lends some grandeur to your mission, no?

ICHABOD: A fine saddle it is. I'll take good care.

ICHABOD and SIBYLLA approach the bridge over Wiley's Swamp. They cross it slowly.

SIBYLLA VAN RIPPER: Now, single-file across the bridge, here, Master Crane...

ICHABOD: Being on horse-back, I can now make my appearance before Katrina in the true style of a knight-errant of yore!

SIBYLLA VAN RIPPER: Yaw, but Brom van Broont will likely be attending the Frolic too.

ICHABOD: So?

SIBYLLA VAN RIPPER: Brom is an accomplished rough-rider! His stallion--Daredevil--is a fine, spirited animal. I fear... you and ol' Gunpowder pale in comparison.

SCRIPT HAS BEEN TRUNCATED AT THIS POINT
(several pages later...)

MUSIC: [MUS-15] _____ (BED) "QUILTING FROLIC"--UNDER.

SCENE 14

INT. - VAN TASSEL HALL – LATER THAT NIGHT

(KNICKERBOCKER, ICHABOD, KATRINA, SOFIE, LORIS, ULF, BROM, BALTUS, PARTY GUESTS)

SETTING:

The STAGE-RIGHT area is the van Tassel's hall. Benches line the sides of the room. Their Parlor table has been moved to this area and is now arrayed with platters of food and jugs of wine DOWNSTAGE-CENTER--forming a border between the two rooms.

The STAGE-LEFT area is the van Tassel Parlor--set with a bench and chairs--occupied by a few men talking amongst themselves.

KNICKERBOCKER ENTERS, STAGE-LEFT--on the apron-- and begins narrating while strolling to CENTER.

Meanwhile, UPSTAGE, a band of musicians (guitar, harmonica, hammered dulcimer, jaw harp, Appalachian dulcimer, a snare drum worn over the shoulder) begin to play (miming to the pre-recorded track). At the same time, the PARTY GUESTS ENTER, via the UPSTAGE DOOR, ad-libbing festive murmuring--under Knickerbocker's following narration.

BALTUS ENTERS, STAGE-RIGHT, bringing a jug of hard-cider to the food table.

Seated at the wall bench, STAGE-RIGHT, are LORIS, LITTLE ULF, and BROM. ICHABOD and KATRINA ENTER, STAGE-RIGHT and cross to the food table. ICHABOD is stuffing his mouth with food.

KNICKERBOCKER: At the “Quilting Frolic,” the van Tassels’ common room teemed with festivities and merry-making. An oaken table lay covered with dishes of meat and vegetables, bottles of wine, and cakes and pies and assorted daintys. And at each platter, Ichabod paid a hearty visit!

ICHABOD: *(Mouth full)* What delights, Katrina!

KATRINA: Back for seconds, Icky?

SOFIE ENTERS, STAGE-RIGHT.

KNICKERBOCKER: Guests from all over the Hollow mingled and paraded and heeded old Sofie van Tassel’s joyous advice...

SOFIE VAN TASSEL: *(Calls out)* Fall to and help yourselves, my friends! Enjoy!

MUSIC: [MUS-16] (SOURCE) “YANKEE DOODLE DANCING”--UNDER.

Several PARTY GUESTS begin dancing. Others clap or stomp to the beat (1-2-3-4).

ICHABOD and KATRINA lead the dancers, sashaying across the room.

KNICKERBOCKER: *(Over the first verse of the melody)* And enjoy they did! ...Especialy the dancers. All across the floor, Ichabod and Katrina led them, cavorting and clattering about as the crowd stamped and sang along...

PARTY GUESTS: *(Singing-- the second time the melody plays)*
 Yankee Doodle went to town
 A-riding on a pony,
 Stuck a feather in his cap
 And called it “macaroni!”
 Yankee Doodle keep it up,
 Yankee Doodle dandy,
 Mind the music and the step,
 And with the girls be handy.

The PARTY GUESTS continue clapping and stomping along with the music, which now features various instrument solos over the verses--over which are Knickerbocker’s narration and the dialogue between Brom and his buddies.

KNICKERBOCKER: Well, nearly all sang along. Brom van Broont, sorely smitten with love and jealousy, sat brooding in a corner--surrounded by his fellows--none of whom could dance either...

LORIS: Brom! Look at that Ichabod Crane! He capers about like St. Vitus himself! Don’t he, Ulf?

LITTLE ULF: *(Chuckles)* Yaw, Loris. Hey, Brom! Why don’t you dance with Katrina?

BROM: Bah! “Better to reign in Hell, than serve in Heav’n!”

LORIS: Yaw, but Katrina is certainly entertained by that big-footed clod.

LITTLE ULF: It’s a wonder he doesn’t trip over her!

BROM: Perhaps that can be arranged, Little Ulf!

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(several pages later...)

VARKENVISSER: Yaw. Old Brouwer says he met the Horseman--who was returning from his midnight foray into Sleepy Hollow. The Hessian obliged Brouwer to get up behind him--on his fiendish horse! Together, they galloped over bush and brake, over hill and marsh, until... just

as they reached the bridge over Wiley's Swamp... the Horseman suddenly turned into a skeleton! And sprang away--over the tree-tops--with a clap of thunder!

The MEN ad-lib, concurring: "Yaw." "That sounds right to me." "Lucky to escape, Brouwer was!"

ICHABOD: *(Butting in)* You know, mynheers, in Cotton Mather's "History of New England Witchcraft," there's a similar tale of a skeleton strangling a ...

LORIS: Cotton Mather...? Oh, we know all those stories already. Eh, Brom?

BROM: I do, Loris. Can "Master" Crane perhaps relate one of his own experiences with the sinister forces here in the Hollow?

BALTUS VAN TASSEL: Yaw, Ichabod. My daughter says you're awash in fantastical stories. Proceed.

ICHABOD: OK. Well, ...a month ago, *(Spookily)* I was out walking--at midnight... *(Shudder)* Oh, how often did I quake--with curdling awe--at the sound of my own steps beneath my feet.

VARKENVISSER: Yaw, yaw. I know that feeling--well!

ICHABOD: *(Spookily)* And I dreaded looking over my shoulder, lest I behold some uncouth being... tramping close behind me! But anon, I heard a voice, entreating me to... *(Whispers)* "Follow...! Follow!" This creature had a rope 'round his neck.

LITTLE ULF: Major Andre's ghost! He saw Major Andre's ghost!

ICHABOD: *(Unsure)* Yes, Ulf. It could have been. Well, *(Spookily)* that voice led me to a clearing--and, just as the moon was growing old... I beheld a phantom thron--creatures with large heads, and shrunken bodies...

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(several pages later...)

MUSIC: [MUS-18] (BED) "ICHABOD'S SIGH"--FADES UNDER.

KNICKERBOCKER: As the revel gradually broke up, Ichabod lingered behind--as country lovers do--to speak with Katrina. What passed at this interview I do not know. Something, however, must have gone wrong, for he departed quite desolate and crest-fallen.

SCENE 16

EXT. - THE OLD POST ROAD – MIDNIGHT

(KNICKERBOCKER, ICHABOD, HORSEMAN, WALLA: WRAITHS)

SETTING:

The apron serves as the road home, just as it was for the journey to the van Tassel's. Now it is very dark.

KNICKERBOCKER continues narrating as he strolls STAGE-RIGHT.

ICHABOD--riding upon Ol' Gunpowder--enters STAGE-LEFT. Throughout the scene he will cross the stage several times--pausing when necessary--only reaching the bridge at the climax of the chase.

SFX TRACK: [FX-15] MIDNIGHT CRICKETS AND WIND--UNDER.

KNICKERBOCKER: As Ichabod traveled back to the van Ripper farm, he and ol' Gunpowder now plodded solemnly along the roads he had traversed so cheerily in the afternoon. Now, however, it was near mid-night. Reflecting, Ichabod's curiosity was deepened... instead of satisfied.

ICHABOD: *(To horse)* Well, Gunpowder--what a sad catastrophe my career has become! Repelled at the van Tassel's castle... *(Gets idea)*... a castle of Indolence!

ICHABOD: Funny, but James Thomson's poem comes to mind... Lend an ear, *(Sigh)* my faithful steed... Let's see... how does that go? Um... *(Reciting)*
 ...A pleasing land of drowsy-head it was,
 Of dreams... *(Sighs)* that wave before the half-shut eye,
 And of gay castles in the clouds that pass,

Forever flushing... 'round a summer sky...

(Sighs) Alas, but not for me...

KNICKERBOCKER:

However, Ichabod was soon disturbed in his mid-night contemplation... A cold green light was quivering over the marsh. And then... it happened...

SFX TRACK: [FX-16]

THUNDER RUMBLES, RAIN--BEGINS, THEN TURNS TO DOWNPOUR--UNDER.

ICHABOD:

Rain? *(To the sky)* I would have to say “clouds forever flushing,” wouldn't I!

(To horse) Get along there, ol Gunpowder! we don't want to catch our death in this dismal rain...

ICHABOD/HORSE begin to trot across the stage, slowly.

KNICKERBOCKER:

The two paced along, but soon approached the place where the scenes of the ghost-stories had been laid. And it was the very witching time of night

ICHABOD:

(To horse) Say, Gunpowder, that tree ahead. Isn't that tulip-tree where Major Andre was captured--and... *(Ulp)* hung?

KNICKERBOCKER:

As Ichabod approached the fearful tree, he tried to whistle--to bolster himself...

ICHABOD:

(Whistles “Yankee Doodle”--sourly--under)

KNICKERBOCKER:

And about two hundred yards ahead, lay the haunted bridge over Wiley's Swamp. Fearful are all who cross it alone--after dark! And doubly--so on this All Hallows' Eve! For it was thirteen years--this very night--from when the Galloping Hessian had lost his life... and head!

ICHABOD/HORSE trots along--then suddenly stops.

HEADLESS HORSEMAN--on his demon steed--ENTERS, quietly, STAGE-LEFT and stands perfectly still, waiting.

ICHABOD:

What? *(To horse)* You stop now? Here? No! Giddy-up, Gunpowder! We must get...*(Pause)* Wait! *(Calls out)* Who... goes there? Who?

SFX TRACK: [FX-13B] THUNDER RUMBLES(2X)--UNDER.

KNICKERBOCKER: In the dark shadow of the grove, he beheld something huge, misshapen, black--and towering. It stirred not, ...but seemed gathered up in the gloom--like some gigantic monster ready to spring upon the traveler.

ICHABOD: *(Calls out)* Are y-you the “Headless Horseman?” *(Ulp)* Let me pass. I-I shall not trouble you. I-I’m a g-g-god-fearing schoo-...

HORSEMAN: [REVERB] *(Evil laugh)* Ha-ha-ha-ha-ha. Ha-ha-ha-ha-ha.

ICHABOD: *(Screams)* Ahhhhhhhh!

KNICKERBOCKER: The figure appeared headless, yet... nay, not entirely headless; for the head--which should've rested upon its shoulders--was carried on the pommel of his saddle!

HORSEMAN: [REVERB] *(Evil laugh)* Ha-ha-ha-ha-ha. Ha-ha-ha-ha-ha.

SFX TRACK: [FX-19] CROSSFADE TO THUNDER RUMBLES /INTENSE THUNDERSTORM--UNDER

ICHABOD: Giddy-up, Gunpowder! Now!

ICHABOD/HORSE gallops off. HEADLESS HORSEMAN/HORSE follows. They travel from one end of the apron to the other and then turn around.

KNICKERBOCKER: The horses rushed off madly! Ol’ Gunpowder, zig-zagging right to left... followed by the goblin steed--a giant horse with fiery eyes and smoking nostrils!

ICHABOD: C’mon, Gunpowder! Go! *(Ad-lib under)*

HORSEMAN: [REVERB] *(Evil laugh)* Ha-ha-ha-ha-ha. Ha-ha-ha-ha-ha.

SFX TRACK: [FX-20] THUNDER/INTENSE STORM--UNDER.

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(several pages later...)

SCENE 17

EXT. - BOAR'S HEAD TAVERN – SUNDAY MORNING

(KNICKERBOCKER, WALLA-TOWNSFOLK, VROUW 1, VROUW 2, VROUW 3, MYNHEER 1, MYNHEER 2, MYNHEER 3)

SETTING:

The apron again serves as the front of the tavern. The lights fade up as KNICKERBOCKER, DOWNSTAGE-CENTER begins the narration.

SFX TRACK: [FX-22] SUNDAY AMBIENCE--UNDER.

KNICKERBOCKER: Sunday morning dawned at the van Ripper farm, but Ichabod did not make his appearance at breakfast; nor at church. Dinner-hour came, but not Ichabod. Sibylla van Ripper felt some uneasiness about the fate of Master Crane... and her late husband's prized saddle.

The MYNHEERS and VROUWS ENTER from OFF-LEFT and mingle just UPSTAGE of Knickerbocker. The townsfolk murmur quietly to each other under the narration.

KNICKERBOCKER: An inquiry came upon Ichabod's traces. This, of course, fostered much discussion among the towns-folk...

VROUW 1: Mynheer! In the road leading to the church they found old Hans van Ripper's saddle--all trampled in the dirt!

MYNHEER 1: Yaw! And the tracks of horses' hoofs were traced just up to the bridge!

VROUW 3: No further?

MYNHEER 2: No further!

SCRIPT HAS BEEN TRUNCATED AT THIS POINT
(several pages later...)

KNICKERBOCKER: The brook was searched, but the body of the schoolmaster was not found. It may have been Magick or Mischief at root, but after this ghostly adventure, neither Master Crane nor the Headless Horseman was ever seen again in the vicinity. Perhaps the spell of Sleepy Hollow was now... broken?

(Pause) As for Katrina van Tassel--it wasn't too long before Brom conducted her to the altar--in accordance with her father's wishes. Thus, Brom conquered! Yet, he was finally conquered himself. Like some heroic spider, he had unwittingly ensnared a hornet--to his immortal glory, perhaps--but to the utter ruin of his web. Katrina's "in-expert" homemaking made Brom daily regret ever winning her hand...

BROM, then KATRINA ENTER, STAGE-LEFT.

BROM: *(Moaning)* Oh, Katrina! You burned the dinner! ...Again!

KATRINA: *(Sarcastic)* What? Don't you like it, Brom van Burnt?

BROM: That's van Broont! Van Broont! (Moans) Oh...

KATRINA, then BROM EXIT, STAGE-LEFT.

KNICKERBOCKER: Ahem... Over the years, there were reports by travelers that Ichabod Crane was alive--relocated to other environs; That he'd kept school and studied law; turned politician, and made a justice of the Ten Pound Court.

SFX TRACK: [FX-23] WIND & CRICKETS AMBIENCE--UNDER.

The lights begin to fade--to dusk, then night.

KNICKERBOCKER: The old country wives, however, believe that Ichabod was spirited away by supernatural means. So the legend of "The Headless Horseman of Sleepy Hollow" remains a favorite story--often told 'round a crackling fire. *(Pause)* The rest... is mystery...

HORSEMAN: [REVERB] *(Evil laugh)* Ha-ha-ha-ha-ha. Ha-ha-ha-ha-ha.

SFX TRACK: [FX-24] THUNDER, WIND & CRICKETS--LET IT FADE UNDER MUSIC

MUSIC: [MUS-22] (BRIDGE) "TWISTED FANFARE"--UNDER AND OUT.

--THE END--

SCRIPT HAS BEEN TRUNCATED. THE FULL SCRIPT
RUNS 57 PAGES--60 MINUTES.

CASTING: *The Headless Horseman of Sleepy Hollow* (30 actors or 6M/6F) - 1 SFX)

_____	KNICKERBOCKER	The narrator (M/F)
_____	ICHABOD CRANE	Yankee school-master (M)
_____	KATRINA VAN TASSEL	Rich 18 yr-old girl (F)
_____	BROM VAN BROONT + HEADLESS HORSEMAN	Arrogant suitor (M) Vengeful ghost (M)
_____	SIBYLLA VAN RIPPER + ASTRID	Old mid-wife (F) Country damsel (F)
_____	PARSON HILLEBRAND + MAJ. ANDRE'S GHOST + VARKENVISSER + DOL	Fiery preacher (M) Dead British spy (M) Storyteller (M) Boy student (M)
_____	VROUW 2 + BRIELLE + LITTLE GERT	Skeptical woman (F) Country damsel (F) Young girl (F)
_____	MYNHEER 1 + LORIS + VOORLEZER + CECILIUS	Superstitious man (M) Cheeky country lad (M) Church leader (M) Boy student (M)
_____	SOFIE VAN TASSEL + ALVA + VROUW 3	Regal farm wife (F) Girl student (F) Gullible woman (F)
_____	MOGEN VAN BROONT + BALTUS VAN TASSEL + MYNHEER 2	Tough blacksmith (M) Wealthy farmer (M) Skeptical man (M)
_____	LITTLE ULF VAN BROONT + MYNHEER 3	Mischievous boy (M) Gullible man (M)
_____	VROUW 1 + FAMKE + KOREN VAN BROONT + ROOS	Superstitious woman (F) Girl student (F) Wife of blacksmith (F) Country damsel (F)

CASTING MONOLOGUES: *The Headless Horseman Of Sleepy Hollow*

Not all roles are represented here, but auditions using these monologues should indicate which actors are best suited for all the roles in the play.

To prepare for the audition, select a character or two and read their lines to yourself several times, both silently and aloud. Try several interpretations or styles of delivery. Since actors can often play several parts, try auditioning using different voices or accents for the various roles.

KNICKERBOCKER: Hallo... my name is Deidre/Diedrich Knickerbocker. As an authority on the Hudson River Valley, I can provide a veracious chronicle of "The Headless Horseman of Sleepy Hollow." But school-master Ichabod Crane's path was crossed by a being that causes more perplexity to mortal man than ghosts, goblins, and a whole pack of demons put together! And that... was a woman...

ICHABOD CRANE: Hello, I'm Ichabod Crane, a school-master from Connecticut. I've come to Sleepy Hollow to find my fortune--which may be the beautiful and rich Katrina van Tassel. Or, I fear, it could be that terrifying Galloping Hessian--the ghost who haunts the local roads, searching for a head to replace his own! Many a night, I've dreaded looking over my shoulder, lest I behold some uncouth being... tramping close behind me! Could it be... the Headless Horseman?

(Recites poem)

In works of labour--or of skill--,
I would be busy too;
for Satan finds some mischief still...
For idle hands to do.

KATRINA VAN TASSEL: I'm Katrina van Tassel and I'm intelligent, fair of face and... well, constant in nothing by my inconstancy! Every young man in the Hollow pursues me, yet I secretly yearn to explore the Western Frontier! What's more, I always believed in the planet Uranus--even though undiscovered 'til recently. Just because it could not be seen with the naked eye, didn't mean it wasn't out there. It took but a telescope to reveal it! ...And my fate!

BROM VAN BROONT: I'm Abraham van Broont--known around The Hollow as Brom van Broont. I'm a first-rate horseman and ever-ready for a Frolic or a fight. Lately I suspect that this unworthy stranger, whom I ...

SCRIPT HAS BEEN TRUNCATED AT THIS POINT

LIVE SOUND EFFECTS: *The Headless Horseman of Sleepy Hollow*

These can be done into an off-stage mic and amplified into the theater.

SUDDEN POUNDING KNOCK ON DOOR (4X)

Use your hand to pound on a stiff cardboard box. Do a different knock for Brom and the Horseman.

MAJOR ANDRE'S GHOST WALKS ON LEAVES

For "leaves", get some dried corn tamale "wrappers"--available in the Mexican food section at grocery stores. "Crunch" them in a walking rhythm of 1-2, 1-2. Take "draggy" steps, since this is a ghost.

SLOW GHOSTLY DRUMMING (1-2-3-4, REPEATS)

Away from the microphone, steadily beat a slow, but repeating 1-2-3-4 rhythm on a large hollow tub--like a plastic storage tub. These are ancient Indian ghost drums.

SCRIPT HAS BEEN TRUNCATED AT THIS POINT

AUDIO TECHNICIAN'S NOTES: *The Headless Horseman of Sleepy Hollow*

Microphone(s)

For the live sound effects (horse hooves, ghostly footsteps, the Horseman's evil laugh, pounding on door, etc.) a microphone set up just off-stage will allow the live sound effects to be amplified sufficiently. You may also consider using a wireless mic for the on-stage actor playing the Headless Horseman.

Electronic Effect:

A reverb effect on the off-stage microphone (and the optional on-stage wireless microphone) would be nice. This is to depict the ghostly quality of the Headless Horseman as he laughs evilly and his horse's hoofbeats. The reverb effect is not essential, however, many mixing boards now come with on-board reverb effects. Just don't make it too "wet"--too reverb drenched.

Playback devices:

This show uses many pre-recorded SFX ambience tracks (crickets, thunder, rain, birds, wind, etc) and a few pre-recorded spot SFX (water rushing into a vat, several splashes, etc). This will require TWO playback devices, or loading two instances of computer software players (like WinAmp for PC or Q-Lab for Mac.) If you can set the device/software to play one track and then stop, do so. (WinAmp allows you to do this.)

The pre-recorded musical score requires a playback device. It could share a device with one of the SFX playback devices since there is no time when music and two SFX playbacks take place simultaneously. However, you may want to load a third instance of a software player to handle just the music cues.

Pre-recorded Music tracks:

01	Sleepy Hollow Intro	1:08
02	Horseman's Origin	1:44
03	School-master	0:37
04	van Broont Dinner	0:34
05	Moonlight Walk	0:41
06	Eerie Ritual	2:41
07	Only a Nightmare	0:39
08	Country Damsels	0:41
09	van Tassel Parlor	0:47
10	Sabbath Bells	0:49
11	Boating Excursion	0:49
12	Hush-A-Bye	0:31
13	Heavenly Courting	0:19
14	Rude Awakening	0:19
15	Twilight Journey	0:41
16	(SOURCE)Frolic	0:44
17	(SOURCE)Yankee Doodle Dancing	2:31
18	Firesiders	0:31
19	Ichabod's Sigh	1:07
20	Vengeful Coup	0:45
21	Aftermath	0:59
22	Twisted Fanfare Outro	0:21

Pre-Recorded SFX tracks

FX-01	Soldiers, muskets, sword fights, horses galloping
FX-02	Cannon blast, battle sounds fade into crickets
FX-03	Crickets & wind #1
FX-04	Crickets & wind #2
FX-05	Mill ambience of dripping water
FX-06	Sluice Gate/Water streams into vat
FX-07	Riverside ambience - a bit windy
FX-08	Thunder Rumble with Riverside ambience
FX-09	Thunder/Cloudburst
FX-10	Thunderclap heard from inside church
FX-11	Tappan Zee ambience
FX-12	Brom falls into river, splashes about
FX-13	Sofie falls into river, swims
FX-14	Twilight meadow ambience
FX-15	Midnight Crickets & Wind, Rolling Thunder
FX-16	Thunder, rain begins, then downpour
FX-17	Intense thunderstorm
FX-18	Thunder rumbles (2x) over thunderstorm ambience
FX-19	Thunder rumbles (1x) over thunderstorm ambience
FX-20	Thunder rumbles (2x) over intense storm ambience
FX-21	Ichabod plunges into brook, thunder
FX-22	Sunday ambience
FX-23	Crickets & wind #3
FX-24	Thunder, Wind & Cricket

Settings for *The Headless Horseman of Sleepy Hollow*

The stage is envisioned as being divided into three areas.

The apron—serving as road, riverside and dock—and other brief settings.

A room Stage Left—set as various kitchens, parlors and a tavern.

A room Stage Right—set as the schoolhouse, mill, church, van Tassel common room.

A Listing of Sets—with a unique ID to indicate that certain sets are reused.

Unique Set ID	Scene	Description
A	Scene 1	Exterior - Sleepy Hollow – Autumn afternoon
B	Scene 2	Ext. - Chatterton Hill Battlefield - Dusk
C	Scene 3	Ext. - Boar's Head Tavern - Mid-morning
D	Scene 4	Interior - School-house - Afternoon
E	Scene 5	Int. - van Broont Kitchen - Night
A	Scene 6A	Dream sequence - Ext. - Sleepy Hollow Woods - Night
F	Scene 6B	Dream sequence - Int. - Karl's Mill - (continued) Night
E	Scene 6C	Int. - van Broont Kitchen - Night
C	Scene 7	Ext. - Pocantico Riverside - Day
G	Scene 8	Int. - van Tassel Parlor - Day
H	Scene 9	Int. - Old Dutch Church - Day
I	Scene 10	Ext. - Row boat on the Tappan Zee - Day
C	Scene 11	Ext. - Boar's Head Tavern - Mid-morning
J	Scene 12A	Int. - van Oort Kitchen - Night
G	Scene 12B	Dream sequence - Int. - van Tassel Parlor - Night
J	Scene 12C	Int. - van Oort Kitchen - Night
K	Scene 13	Ext. - Old Post Road - Twilight
L	Scene 14	Int. - van Tassel Hall - Night
G	Scene 15	Int. - van Tassel Parlor - Night
K	Scene 16	Ext. - Old Post Road - Midnight
A	Scene 17	Ext. - Boar's Head Tavern - Morning (then Night)

Props for *The Headless Horseman of Sleepy Hollow*

HERO PROPS:

- [] Horseman's horse
 - [] Muskets
 - [] Swords
 - [] Horseman's head (to be blown off/yanked off)
 - [] School roll call book
 - [] Birch switch
 - [] Plates, forks, bowls, pot, serving spoon, cups, jug of Apfel-Jack
 - [] Food for van Tassel parlor and party
 - [] Knitting yarn, needles for Sofie
 - [] Pipe for Baltus (not lit)
 - [] "Kronos" the dog (stuffed toy or a flat)
 - [] Bible for Parson
 - [] Row boat, oars
 - [] Ichabod's horse (Ol' Gunpowder) and detachable saddle
 - [] Sibylla's horse
 - [] Band's instruments (guitar, harmonica, snare drum, jaw harp, hammered dulcimer, Appalachian dulcimer)
- NOTE: None of these need to be functional. Actors mime to tracks.
- [] Pumpkin (the "head" the Horseman throws at Ichabod)
 - []
 - []
 - []
 - []
 - []

SETTING PROPS:

- [] Cannon
- [] Benches (for school house, kitchens, church, party)
- [] Kitchen table
- [] Chairs
- [] Vat, lid & sluice gate wheel
- [] Ichabod's bed (perhaps benches with a quilt)
- [] Riser for Parson to stand on. (optional: pulpit)
- [] (optional) pump organ for church
- [] Rocking chair
- [] Cradle
- [] Steps up to "dock" from river
- []
- []
- []
- []