

GREAT EXPECTATIONS

A New Musical Based On The Novel By Charles Dickens



ACT ISCENE 1

STAGE TO BLACK. The music begins with three grand chords. A gentleman in his mid-thirties, Pip, enters and moves downstage into a pool of light. He carries a suitcase and is wearing a well-worn overcoat. Three more grand chords are played as eerie light rises, revealing the an English manor house (or a silhouette of). All else remains in darkness, though we can discern ghostly, figures positioned around the house.

He puts down his suit case, closes his eyes and looks lost in thought.

The underscoring begins, an unsettling melody, in waltz time, like an eerie music box (the song, "PLAY").

An upper window becomes more brightly back-lit and the silhouette of a young girl appears. It is YOUNG ESTELLA.

YOUNG ESTELLA

So this is Pip, is it? Come in, Pip.

PIP

(as if hearing his name for the first time)

Yes, Estella, it is Pip. Pip. My father's family name being Pirrip, and my Christian name Phillip, well my infant tongue could make no other sound more explicit than Pip. So, I came to be known by all as...Pip.

ESTELLA

Why he is a common laboring boy! What coarse hands he has, and what thick boots.

Pip opens his eyes and ironically nods his head.

PIP

Yes, what thick boots.

The light in another window rises,
revealing the silhouette of an old
woman, MISS HAVISHAM.

MISS HAVISHAM

Well, you can break his heart. Break his heart
and have no mercy.

PIP

Indeed, break my heart.

The light fades and a third window
is illuminated, revealing the
silhouette of a young woman,
ESTELLA.

ESTELLA

I have a heart immune to tender memories, I
have warned you have I not? Now, Pip, you will
have me out of your thoughts in a week.

PIP

(ruefully)

Yes, Estella, out of my thoughts in a week.
Well, perhaps a month...or perhaps eleven long
years. I have forgotten nothing in my life that
ever had a foremost place there...

The light fades on Estella.

PIP (cont'd)

...and little that ever had any place there.

As the music changes, the shadowy
figures emerge from the manor
house and slowly, warily approach
Pip.

The figures encircle him just
outside the pool of light so as to
remain shadowy. As the song
progresses the shadows will become
more real and the light will rise
revealing definite characters we
will recognize later in the play.

SONG: WELCOME HOME

ENSEMBLE:

ARE YOU REAL OR ARE WE DREAMING
YOU ARE FROM A FORMER LIFETIME
THE MADNESS HAPPENED MANY YEARS AGO

PIP:

I'M AT PEACE

ENSEMBLE:
BUT STILL ALONE

ENSEMBLE:
REST YOURSELF YOU MUST BE WEARY
PIP: WEARY FOR SO MANY YEARS
AND TOO LATE TO BEAR YOUR FEELINGS
PIP: FAR TOO LATE FOR SHEDDING TEARS
THE SADNESS HAPPENED MANY YEARS AGO
NOW MY OLD FRIEND WELCOME HOME.

PIP:
TELL ME, TRULY
WHAT IS YOUR HOLD HERE
WHY IS YOUR MAGIC STILL SO STRONG
AND STILL BEGUILING

ENSEMBLE:
LINGER (PIP: I'LL LINGER)
WHISPER (PIP: I'LL WHISPER)
YOUR DREAMS WERE BOLD HERE (PIP: AND HELD SO DEAR)
BUT HAVE YOU SUFFERED FAR TOO LONG
FOR RECONCILING (PIP: RECONCILING)

PIP

When I first stepped into this house I was
already a boy of predetermined course. But in
retrospect I now realize that my life, my
future, my very essence, began here. My hopes
and dreams where crystallized the moment I
saw...her.

ENSEMBLE:
SHALL WE START FROM THE BEGINNING

PIP:
ALL MUST BE REVEALED

ENSEMBLE:
MANY SHADOWS WILL BE PAINFUL

PIP:
IT IS TIME TO HEAL

ENSEMBLE:
STAY UNTIL IT'S TIME FOR YOU TO GO
OH MY OLD FRIEND WELCOME HOME

As the music transitions, the
figures pull back into the fading
light on the house, leaving just
its silhouette.

PIP (cont'd)
(to audience)

My first most vivid and broad impression of the identity of things, seems to me to have been gained on a memorable raw afternoon towards evening in the churchyard cemetery.

As lights fade on Adult Pip,
lights rise on a gravestone.

SCENE II

MAGWITCH, a rough, frightening man in blood-stained, striped, prison clothing with iron leg shackles, jumps, from behind a gravestone, grabbing a petrified boy, YOUNG PIP.

MAGWITCH
Keep still, you little devil, or I'll cut your throat.

YOUNG PIP
Oh, don't cut my throat, sir. Pray don't do it.

MAGWITCH
Tell us your name, quick.

YOUNG PIP
Pip, sir, Pip.

MAGWITCH
Show us where you live.

YOUNG PIP
There, sir.

Young Pip points to the village in the distance.

MAGWITCH
Now lookee here, where's your mother and your father?

YOUNG PIP
There, sir.

Young Pip points to the gravestone.

MAGWITCH
Ha! Who d'ye live with?

YOUNG PIP
My sister, sir.

MAGWITCH
Your sister?

Magwitch finally lets go of his grip of Young Pip.

YOUNG PIP

Yes, sir, Mrs. Joe Gargery - wife of Joe Gargery, the blacksmith.

MAGWITCH

(looking down at his leg irons)
Blacksmith, eh now. Lookee here.

SONG: DO AS I SAY

MAGWITCH:

DO YOU KNOW WHAT A FILE IS?

AND WHAT VITTLES IS?

DO YA, BOY?

GET 'EM, BOY!

BRING 'EM HERE AFORE THE LIGHT OF DAY, BE MINDFULL

DELAY ME, THERE'LL BE HELL TO PAY

DO YOU KNOW WHAT A KNIFE IS

IT'S FOR CUUTIN' THINGS

LIKE A PIE, OR A THROAT

I'LL COME CALLIN' IN THE NIGHT, DEAR BOY

I'LL CARVE YOU

A CANNIBAL'S DELIGHT, DEAR BOY

DO AS I SAY

OR I'LL SLIT YOUR GUT

AND LET YOUR INNARDS DECAY

I'LL COME CREEPING, WHILE YOU'RE SLEEPING

IF YOU BETRAY

DO AS I SAY

Magwitch grabs hold of Young Pip's shirt collar.

MAGWITCH

Say, Lord strike you dead if you don't.

YOUNG PIP

Lord strike me dead if I don't.

MAGWITCH

(releasing him)

You remember what you've undertook - now get you home boy.

We see the convict, Magwitch, shiver and sink down by a gravestone, lights dim, as Young Pip runs to where the lights rise on the set of the Gargery home. MRS. JOE, JOE and PUMBLEHOOK are in the kitchen.

Mrs. Joe is extremely upset.
Pumblechook is eating, as he
almost always is.

MRS. JOE

Where is that boy? I've been out a dozen times
to look for him.

JOE

I'm sure he'll be along.

PUMBLECHOOK

(with his mouth full of food)

That boy has no appreciation for you who was
kind enough to raise him by hand.

MRS. JOE

Oh, dear Uncle Pumblechook, only you understand
my pain.

Young Pip enters.

MRS. JOE (cont'd)

Where've you been you young monkey! Tell me
directly where you've been.

PIP

I've only been to the churchyard.

MRS. JOE

Churchyard! If it weren't for me you'd have
been there long ago and stayed there. Right
alongside our mother and father, God rest their
souls.

MRS. JOE:

BETTER COME HERE YOU MONKEY
YOU'VE BEEN GONE ALL DAY
GIVE ME FITS TELLIN' LIES
RETRIBUTION MUST BE MADE AND MORE
THE PIPER MUST BE PAID, I'M SURE

PUMBLECHOOK

Well put ma'am. Well put.

I'VE BEEN NURSEMAID AND NANNY
ALL THE SACRIFICE
WHAT I DONE JUST FOR YOU
GAVE MY LIFE TO RAISE YOU UP BY HAND, YOU INGRATE
NOW IT'S THE TIME TO REPRIMAND

DO AS I SAY
MUST I WHIP YOU RAW
UNTIL YOU LEARN TO OBEY
WHAT A BEATIN; YOU'RE ENTREATIN'

DON'T BACK AWAY
DO AS I SAY

Mrs. Joe rushes at Young Pip,
ready to hit him with her stick.

JOE
The boy meant no harm...

ALL stops with the firing of a
canon that is followed with
several gunshots. Everyone is
startled. Magwitch also reacts.

YOUNG PIP
Was that the big guns, Joe?

JOE
Aye, another convict escaped.

YOUNG PIP
Another convict? Might they have fired because
they FOUND a convict, Joe?

JOE
No, Pip. A convict escaped last night, and now
another.

As their conversation continues,
we see COMPEYSON, the other
convict, appear. Dressed like
Magwitch, he limps and crawls
across the stage to a rocky hiding
place positioned between Magwitch
and the Gargery home. He has a
bloody rag tied around half his
face.

PIP
And where does the firing come from?

MRS. JOE
Drat that boy. So many questions! The firing
comes from the soldiers. The soldiers are
guarding the prison ships. People are put in
the prison ships because they murder and rob
and forge and do all sorts of bad; and they
always begin by asking questions. Now get you
to bed!

MRS. JOE:
DO AS I SAY

MAGWITCH:
DO AS I SAY

BOTH:
DO AS I SAY

MAGWITCH:
I'LL SLIT YOUR GUT
AND LET YOUR INNARDS DECAY

MRS. JOE:
IT'S A BEATING YOU'RE ENTREATING

MAGWITCH:
IF YOU BETRAY

MRS. JOE:
DON'T RUN AWAY

BOTH:
DO AS I SAY

Pip gets away from Mrs. Joe. All freeze except for Pip who quietly gathers food. He runs into the forge.

YOUNG PIP:
IF I SHOULD STEAL, ONE SIMPLE MEAL I'LL BE BEATEN
IF I CONFESS THE ROD MIGHT BE SPARED
IF I REVEAL, WHAT I CONCEAL, I'LL BE EATEN
PLEASE HELP ME GOD, ANSWER MY PRAYER

A file falls from the bundle Pip has collected. Pip retrieves it and holds it up to God.

YOUNG PIP
(eyes to heaven, mouthing)
Thank you, God.

Lights shift and follow Young Pip as he creeps out of the house.

En route, Young Pip comes upon a sleeping COMPEYSON who awakens with a threatening start. There is a grizzly bloody wound across his face. Compeyson quickly runs off.

Young Pip continues towards another cluster of gravestones where he finds Magwitch.

MAGWITCH
I'll be damned, ye kept ya word.

YOUNG PIP

Yes, sir.

MAGWITCH

Well, it's a good thing ya did.

Young Pip hands him the food.
Magwitch grabs the food and eats
as if he were starving.

MAGWITCH (cont'd)

What's in the bottle, boy?

PIP

Brandy, sir.

Magwitch grabs the bottle from Pip
and chugs the contents.

YOUNG PIP

I'm glad you enjoy it.

MAGWITCH

Thankee, my boy, I do.

YOUNG PIP

Do you need to leave any for him?

MAGWITCH

Leave any for him? Who's him?

Young Pip

Just now. Dressed just like you, but with a
terrible cut cross his face.

MAGWITCH

(suddenly hushed)

Compeyson! Where is he?

YOUNG PIP

Over yonder.

MAGWITCH

The file boy, ya brung the file?

Pip pulls out the file from his
coat pocket and hands it to
Magwitch, who drops and begins
filing furiously at his leg irons.

MAGWITCH (cont'd)

(not looking up)

I'll hunt him down, like a bloodhound. He's the
devil, he is. Me mortal enemy.

(MORE)

MAGWITCH (cont'd)

You know what that is boy? Enemies forever,
that's what that is.

YOUNG PIP

If I may sir, I must be getting home.

Magwitch looks up from his filing.

MAGWITCH

Thankee, dear boy. Ya done good. Now. Go. Go!
Do as I say!

Pip runs off as Magwitch leg irons
fall off.

MAGWITCH (cont'd)

Compeyson!!!!

Blackout. lk

SCENE III

Sitting in the Gargery House,
YOUNG BIDDY helps Young Pip with
his writing lesson. Pip writes on
a small chalkboard.

YOUNG PIP

Joe... J-O. Is that spelt right, Biddy?

YOUNG BIDDY

Almost. There's an "E" at the end of "Joe".

Pip writes on the chalkboard and
inspects it.

YOUNG PIP

Really? An "E"? Biddy, you're so very smart.
What would I ever do without you?

YOUNG BIDDY

Why Pip, I'll always be here to help, you know
that.

Joe enters.

JOE

Well, hello there Pip. Hello there Biddy.

PIP

Hello, Joe.

Joe pokes lovingly at Pip.

JOE

Ever the best of friends, eh Pip?

PIP

Joe, lookit what Biddy's taught me today.

JOE

Hmmm. Why, Pip, this is uncommon scholarship.

PIP

Thank you, Joe.

JOE

Umm, Mrs. Joe should be coming soon, Pip. So
be a good lad and put your writin' away so as
not to upset her. (To Young Biddy) Mrs. Joe
don't take kindly to folks being smarter than
she is.

YOUNG BIDDY

Yes, Mr. Gargery.

JOE

What I meanstersay, we don't want to set her on one of her "rampages".

At this thought, Young Pip and Young Bidy scramble to gather up their work. Young Bidy turns to Young Pip with obvious affection.

BIDDY

Goodbye, Pip.

YOUNG PIP

Goodbye, Bidy.

Young Bidy exits in a rush. Joe takes a moment to admire Pip's work on the chalkboard.

JOE

I don't mean to be unkind to Mrs. Joe, old chap. You know she's a fine figure of a woman.

YOUNG PIP

If you think so, Joe.

JOE

It's just that she's into guvurnment.

YOUNG PIP

Government?

JOE

By which I meanstersay, the guvurnment of you and me.

Joe takes out his handkerchief and almost starts to erase the chalkboard when he notices what is on it.

Joe (cont'd)

Why, Pip. There's a J and there's an O...J- O, Joe. Why Pip, that's me!

YOUNG PIP

Yes it is, Joe.

JOE

What's that there.

PIP

That's an "E". Didn't you ever learn to read and write, Joe?

JOE
Well yer see, Pip...

INTRO TO SONG: EVER THE BEST OF FRIENDS

JOE:
I'D WRITE YOU A LETTER
IF I COULD WRITE AT ALL
MY HEART IS STRONG, BUT MY HEAD IS WEAK
MY ONLY WORDS ARE THEM I SPEAK
LEARNIN' WEREN'T ME STRONG SUIT
BUT WE CAN JUST PRETEND
THAT IF I COULD, YOU KNOW I WOULD WRITE...

SONG: EVER THE BEST OF FRIENDS

JOE:
EVER THE BEST OF FRIENDS, AIN'T US
EVER THE BEST OF FRIENDS
WE'RE THE STRONGEST OF PARTNERS
THAT EVER COULD BE
JUST STICK IT IN WRITING,
I'LL SIGN ...J...O. (PAUSE)

YOUNG PIP:
"E"

JOE:
CAUSE WE'RE
EVER THE BEST OF FRIENDS
OLD CHAP
NEVER A WORD OFFENDS
THAT'S A FACT, AND IT'S MY TURN TO EDUCATE
I'M YOUR MATE
EVER THE BEST OF FRIENDS

I KNOW YOU BEEN RAISED BY HAND
A SAD FATE I'D NOT RECOMMEND
YOU KNOW SOMEONE UNDERSTANDS
TAKE HEART, PIP OLD CHAP, WHAT LARKS, PIP OLD FRIEND

JOE
Now you remembers what's in there.

Joe touches Pip' chest.

YOUNG PIP
My heart?

JOE
And you got one of the biggest the good Lord
made. So you trust what it says and you won't
go wrong.

PIP
I will, Joe.

YOUNG PIP:
EVER THE BEST OF FRIENDS, AIN'T US
EVER THE BEST OF FRIENDS
WHEN MY FIGURES DON'T ADD UP TO WHAT THEY SHOULD BE

JOE:
I'M HERE TO POINT OUT YOU'RE SMARTER THAN ME...

BOTH:
NOW WE'RE
EVER THE BEST OF FRIENDS, CALL IT
BETTER THAN BEST OF FRIENDS
IF THERE'S EVER A PERSON YOU'RE HIDING FROM

MRS. JOE (O.S.)
Where is that young monkey?!

Young Pip and Joe exchange a look
of fear.

BOTH:
I'LL BE MUM
EVER THE BEST
I MUST CONFESS
EVER THE BEST OF FRIENDS

Mrs. Joe and a biscuit-munching Pumblechook enter. Joe hides
the chalkboard behind his back.

PUMBLECHOOK
Be grateful boy to them which brought you up by
hand.

MRS. JOE
Do you hear that boy, be grateful!
(to Pumblechook) He won't be pampered?

PUMBLECHOOK
Indeed I hear she has a firm style, Mum.

JOE
She?

MRS. JOE
Miss Havisham.

JOE

That Miss Havisham is very strange, ain't she Pip?

PIP looks frightened.

MRS. JOE

She wants this boy to go and play there. And he better play there -- or I'll work him!

JOE

But will Pip be safe there? I meanstersay, Miss Havisham, well nobody ever really seed her.

Mrs. Joe begins to spit-clean Pip's dirty face.

PUMBLECHOOK

(to Joe)

This boy's fortune may be made by going to Miss Havisham's.

MRS. JOE

Uncle Pumblechook has offered to take him uptown himself! Now monkey, come along and don't keep good Uncle Pumblechook waiting.

Young Pip looks to Joe as Mrs. Joe and Pumblechook drag him along with them as they exit.

JOE:

LORD KNOWS, YOU'VE BEEN RAISED BY HAND
IT LEAVES YOU AFRAID AND ALONE
YOU KNOW I WILL UNDERSTAND
YOU'VE GOT A CHUM, AND YOU'VE GOT A HOME

EVER THE BEST OF FRIENDS, MY BOY
UNCOMMON BEST OF FRIENDS
IN MY HEART YOU'VE BEEN JUST LIKE A SON TO ME,
SO RUN TO ME
EVER THE BEST
LORD, AIN'T I BLESSED
EVER THE BEST OF FRIENDS

SCENE IV

Pumblechook and Pip arrive at the Satis House gate which is choked with withering or dead vines. Pumblechook rings the bell. A beautiful YOUNG ESTELLA appears.

YOUNG ESTELLA
What name?

PUMBLECHOOK
Pumblechook.

YOUNG ESTELLA
Quite right.

PUMBLECHOOK
This is Pip.

YOUNG ESTELLA
This is Pip, is it? Come in, Pip.

Pumblechook follows. Estella turns.

YOUNG ESTELLA (cont'd)
Oh, do you wish to see Miss Havisham?

PUMBLECHOOK
If she wishes to see me.

YOUNG ESTELLA
Ah, but you see she doesn't.

Young Pip and Young Estella disappear behind the gate, which then slides off stage. When the gate is gone we can see the full and decaying Satis House and gardens. They enter and all is darkness. Estella lights a single candle. As they begin to climb the stairs, they pass an imposing man whom we will know later as JAGGERS.

JAGGERS
Are you Matthew Pocket's boy?

PIP
No, sir.

YOUNG ESTELLA
This is Pip.

JAGGERS

Hmm, behave yourself. I know boys, and I know they're a bad sort. Mind your manners.

Jaggers exits.

YOUNG ESTELLA

Come, boy, don't loiter.

Estella brings Young Pip to a door and motions for him to go inside.

YOUNG PIP

After you, Miss.

YOUNG ESTELLA

Don't be foolish, boy. I'm not going in.

Dust and cobwebs are gathered everywhere in the darkness illuminated by candles. In her bedroom, Miss Havisham sits in her throne-like chair, clothed in old and yellowed silk and lace, a veil attached to wilted flowers in her gray hair.

MISS HAVISHAM

Who is it?

YOUNG PIP

Pip, ma'am.

MISS HAVISHAM

Pip?

YOUNG PIP

I'm the boy you sent for, ma'am.

MISS HAVISHAM

Come nearer. Look at me. You are not afraid of a woman who has never seen the sun since you were born?

YOUNG PIP

No.

MISS HAVISHAM

Do you know what I touch here?

She places both hands on her heart.

YOUNG PIP

Your heart.

MISS HAVISHAM

(emphatically)

Broken. I have a fancy to see some play.
There, there. Play. PLAY!

Pip stands motionless.

MISS HAVISHAM (cont'd)

(Sing) "PLAY, GO ON PLAY, JUST INDULGE MY
SIMPLE FOLLY,
PLAY, I SAID, PLAY!" (speak) Are you sullen?
Obstinate?

YOUNG PIP

No, ma'am, I am very sorry for you and very
sorry I can't play now. It is so new here and
so strange.

MISS HAVISHAM

So strange to you, so familiar to me. So
melancholy to both of us. Call Estella. You
can do that, can't you? Call Estella, at the
door.

YOUNG PIP

Estella, Estella.

Young Estella enters and kneels
beside Miss Havisham's chair.
Havisham holds up one of her
jeweled necklaces to Young
Estella's neck.

MISS HAVISHAM

Your own one day, my dear. Let me see you play
with this boy.

YOUNG PIP

With this boy? Why he is a common laboring
boy! What coarse hands he has, and what thick
boots.

MISS HAVISHAM

Well? You can break his heart.

Young Estella reluctantly begins
to play cards with Young Pip.

SONG: PLAY

MISS HAVISHAM:

PLAY, THAT'S THE WAY

BRUSH HER INSULTS OFF LIKE SPARROWS

IF SHE OFFENDS

YOU KNOW WORDS DON'T PIERCE LIKE ARROWS

BEHOLD MY CREATION
 CAN SHE BE WHAT YOUR HEART DESIRES?
 IF YOU SUCCUMB TO FLIRTATION
 YOU'RE FAIR GAME FOR WHEN LOVE CONSPIRES

PLAY, THAT'S IT PLAY
 ENTERTAIN THIS STRANGE NEW FEELING
 NOW, WHEN YOU PLAY
 IT'S THE QUEEN OF HEARTS WHO'S STEALING

YOU SEEM LIKE A SWEET BOY
 I THINK THAT YOUR HEART WILL DO, SO JUST DO AS I SAY
 AND PLAY, PLAY, PLAY

YOUNG ESTELLA

I win again. You are a slow, ignorant boy [to Miss Havisham] and he calls the knaves "jacks".

MISS HAVISHAM

Well, Pip. What do you think of Estella?

Pip is silent.

MISS HAVISHAM (cont'd)

Shy? Come whisper in my ear.

MISS HAVISHAM (cont'd)

Ah. So you think her very pretty, but very proud and insulting. Do you hear that Estella?

Pip is chagrined.

MISS HAVISHAM (cont'd)

When shall I see you here again? Let me think. Come after six days.

YOUNG PIP

Yes, Ma'am.

MISS HAVISHAM

Estella, take him out to the garden.

They exit the room, moving through the house into the garden where on a wall is inscribed "SATIS HOUSE". Pip inspects the inscription as Miss Havisham ascends to the upper level.

YOUNG PIP

Miss, what is Sat...Satis House?

YOUNG ESTELLA

It's the name of the house. "Satis" is Latin for "enough".

YOUNG PIP

Enough House. That's a curious name.

YOUNG ESTELLA

Whoever had this house could never want for anything else.

MISS HAVISHAM:

PLAY, TIME TO PLAY

FEEL THE SILKEN THREADS GROW TIGHTER

DON'T RUN AWAY

THEY GROW STRONGER AS YOU FIGHT HER

THE GAME OF SEDUCTION

IT SURROUNDS YOU JUST LIKE A WEB WHEN IT'S CAPTURED ITS PREY

SO PLAY, PLAY, PLAY

YOUNG ESTELLA (cont'd)

(maliciously)

You are to wait here you coarse and common boy.
The dirty smell of your boots is making me ill.

She exits into the house. Young Pip begins to cry as he looks down at his boots. Above him, at the uppermost window, Young Estella appears. Suddenly YOUNG HERBERT, a pale looking boy, springs from behind a wall. Estella watches all.

YOUNG HERBERT

Who gave you leave to prowl about?

YOUNG PIP

Miss Estella. Who gave you leave to prowl about?

YOUNG HERBERT

Miss Estella. Well, come and fight then!

YOUNG PIP

Why?

YOUNG HERBERT

Hmmm, I suppose I ought to give you a reason for fighting.

Young Herbert charges, butting his head into Young Pip's stomach, knocking him back a step.

YOUNG HERBERT (cont'd)
 (unashamedly)
 Laws of the game. Regular rules?

Herbert begins dancing around, fists in the air. Young Pip throws a punch and knocks Herbert flat on his back. Young Herbert rises and begins again, dancing around, fists up. Again Pip throws a punch knocking Young Herbert to the ground. Young Herbert rises slowly, with a bloody nose.

Young Herbert tries to continue the fight. Pip prepares for another go around, but Herbert's nose bleeds too much and he signals defeat. He shakes Young Pip's hand.

YOUNG HERBERT (cont'd)
 That means you have won. Good afternoon.

YOUNG PIP
 Same to you.

Young Herbert runs off leaving a confused Young Pip. Young Estella appears behind him.

YOUNG ESTELLA
 Come with me, boy.

Young Estella escorts Young Pip to the gate.

YOUNG ESTELLA (cont'd)
 You may kiss me if you like.

Young Estella offers her cheek, which Pip awkwardly kisses. Suddenly, Young Estella viciously slaps him across the face.

YOUNG ESTELLA (cont'd)
 There, you common boy, what do you think of me now? (pause) Why don't you cry, you little wretch?

YOUNG PIP
 Because I'll never cry for you.

MISS HAVISHAM

Break their hearts, my pride and hope. Break
their hearts and have no mercy!

Grabbing Young Pip, Miss Havisham
begins to escort him to a part of
the house he has never seen.
Estella exits.

MISS HAVISHAM:

HAUNTING DELUSIONS
ROMANTIC ILLUSIONS
BUT MAKE NO MISTAKE
MY WEDDING VOW WILL LIVE ON IN HER NOW TILL
HEARTS WILL SURELY BREAK
HERE, HAVE SOME WEDDING CAKE

Suddenly a panel of the stage
opens, unveiling a once-
magnificent banquet room sliding
down-center stage with a grand
table bolstering a large wedding
cake, old and decayed.

Miss Havisham snatches Young Pip's
hand and leads him in a macabre
waltz..

MISS HAVISHAM:

PLAY, MY LOVE, PLAY
FEEL THE PANIC RISE INSIDE YOU
PLAY, GOOD GOD PLAY
LOVE US MORE AS WE DESPISE YOU

The macabre dance/scene finishes.
Miss Havisham returns to her
chair.

MISS HAVISHAM (cont'd)

How long have you been coming to see me, Pip?

PIP

Almost a year, mum.

MISS HAVISHAM

A year. Next time, bring the man to whom you
will be apprenticed.

Pip steps into the dark. Miss
Havisham finds her chair and
collapses into it.

MISS HAVISHAM (cont'd)

Break their hearts, my pride and hope! Break
all their hearts...break all their hearts.

She looks up, a light comes up on
Young Pip with Joe.

MISS HAVISHAM (cont'd)

So, the days have worn away have they? Then you
are the husband of the sister of this boy.
Have you brought his papers?

Joe addresses Miss Havisham
through Pip.

JOE

Well Pip, you know. You yourself see me put
'em in my 'at.

Joe gives them to Young Pip.

MISS HAVISHAM

(picking up a little bag)

There are five and twenty guineas in this bag.
Give it to your master, Pip.

JOE

This is very liberal Pip, and grateful welcome.

PIP

Speak to Miss Havisham, Joe.

MISS HAVISHAM

Do not rebuke your new master. He is not
comfortable here, as you have become. Goodbye,
Pip.

Joe exits.

Young Pip

Am I to come again?

MISS HAVISHAM

Gargery is your master now.

PIP

May I speak to Estella?

MISS HAVISHAM

Estella? Abroad. Educating for a lady - far
out of reach. Prettier than ever. (pause)
Come back on your birthdays.

Disappointed, Young Pip runs out
after Joe. The music swells
dramatically.

MISS HAVISHAM:

PLAY, DAMNIT PLAY
FEEL MY SWEET REVENGE SUCCEEDING
YOU MUST OBEY
LET HER HURT YOU 'TIL YOU'RE BLEEDING

I'VE NO HUMAN KINDNESS
SINCE HE TORE OUT MY HEART THAT DAY
AND NOW SOMEONE MUST PAY
SO PLAY, PLAY, PLAY
PLAY, PLAY

BLACK OUT

SCENE V

Lights rise on Gargery House.
Mrs. Joe lies ill in bed with
Bidly seated beside her placing a
cool cloth on her forehead. Young
Pip and Uncle Pumblechook look on.

PUMBLECHOOK

Poor Mrs. Joe...oh, oh, oh... Bidly,
Bidly,...Bidly.

In his "grief" he turns to Bidly.

PUMBLECHOOK (cont'd)

Bidly, is there any goose left in the kitchen?

YOUNG BIDDY

Yes, sir.

PUMBLECHOOK

In deep sorrow, I find that food is my only
comfort. Oh, Oh, Bidly, bidly.....

Pumblechook exits.

Young Pip

This is very kind of you, Bidly, to care for
Mrs. Joe.

YOUNG BIDDY

I'm pleased to be wherever I'm needed, Pip.

YOUNG PIP

Bidly?

YOUNG BIDDY

Yes, Pip?

YOUNG PIP

Do you think I am to blame for what's happened
to Mrs. Joe? All the trouble I've been?

YOUNG BIDDY

Trouble? Of course not, Pip. You heard the
doctor. A stroke is something only God's hand
can control.

YOUNG PIP

Will you be happy living here?

YOUNG BIDDY

I will be happy wherever you....wherever I am,
Pip.

YOUNG PIP

Maybe you can teach me that as well.

Young Bidy rises and goes to center stage as Adult Bidy enters and stands behind her.

SONG: THE WORLD TO ME

YOUNG BIDDY:
RIVERS KNOW
THE PLEASURE JUST TO FLOW
AND NEVER STOP TO WONDER WHERE THEY GO

BOTH BIDDYS:
BIRDS AT DAWN
MUST CELEBRATE THEIR SONG
MY HEART SINGS OF THE SIMPLE THINGS

Young Bidy exits.

ADULT BIDDY:
THE STARS ARE IN THE SKY, NOT MY EYES
SO THEIR BEAUTY CAN LEAD THE WAY
THE SUN IS IN MY SMILE, SEE IT RISE
AND IT SHINES ON THE DARKEST DAY
I DON'T HAVE TO DREAM FOR INSPIRATION
THIS IS ALL I NEED
WHAT I HAVE HERE MEANS THE WORLD TO ME

LIFE'S A TREAT
A PACKAGE THAT'S COMPLETE
PRETTY RIBBONS COULDN'T MAKE IT LOOK MORE SWEET
LIFE IS GOOD
IF SIMPLY UNDERSTOOD
MY HEART SINGS OF THE SIMPLE THINGS

THE STARS ARE IN THE SKY, NOT MY EYES
SO THEIR BEAUTY CAN LEAD THE WAY
THE SUN IS IN MY SMILE, SEE IT RISE
AND IT SHINES ON THE DARKEST DAY
I DON'T HAVE TO DREAM FOR INSPIRATION
THIS IS ALL I NEED
WHAT I HAVE HERE MEANS THE WORLD TO ME

Bidy exits as Young and Adult Pip appear.

YOUNG PIP:
DREAMS ARE JUST A MASQUERADE
FOR THE PLACE WHERE WISHES FADE

PIP:
THERE'S NO WAY OF TURNING BACK

ALL I SEE ARE THINGS I LACK

Young Pip exits. Biddy returns with a glass of water and gives it to Adult Pip.

BIDDY

I thought you might be thirsty.

PIP

So I am. Thank you, Biddy.

BIDDY

What's wrong, Pip?

PIP

May I speak to a moment...from my heart?

BIDDY

Always, dear Pip.

PIP

It's just that, well...I'm not at all happy as I am.

BIDDY

Well, I am sorry for that.

PIP

I need to lead a very different sort of life from the one I lead now.

BIDDY

That IS a pity.

PIP

If I could just settle down. Joe and I could be partners someday.

BIDDY

Yes?

PIP

Instead of that I am dissatisfied...coarse and common.

BIDDY

Coarse and common? Who said that?

PIP

The beautiful young lady at Miss Havisham's. I admire her dreadfully.

BIDDY

I see.

PIP

Oh, Biddy, if only I could get myself to fall
in love with you.

BIDDY

Yes...if only.

REPRISE: THE WORLD TO ME

PIP:

DREAMS ARE JUST A MASQUERADE
FOR THE PLACE WHERE WISHES FADE

BIDDY:

THERE'S NO WAY OF TURNING BACK
ALL YOU SEE ARE THINGS YOU LACK

PIP:

I CAN'T STOP THE YEARNING
I CAN'T IGNORE, WANTING MORE
IF STARS STAYED IN THE SKY, NOT MY EYES

BIDDY:

THEN THEIR BEAUTY COULD LEAD THE WAY

PIP:

IF SUN WOULD LIGHT MY SMILE, I'D BE WISE

BIDDY:

IT COULD SHINE ON THE DARKEST DAY

PIP AND BIDDY:

YOU MIGHT THINK I'M JUST A SIMPLE PERSON
WITH A SOUL IN NEED

PIP:

I WILL DREAM OF DISTANT LANDS

BIDDY:

I'M CONTENT WITH WHERE I AM

PIP AND BIDDY:

THAT'S WHAT MEANS THE WORLD TO ME

The lights fade as Biddy exits.

SCENE VI

The Three Jolly Bargemen Tavern.
Joe and Pip sit amongst the men of
the village.

Enter, the intimidating figure of
MR. JAGGERS. He holds a large
handkerchief to his nose. By his
side is an odd, officious man, MR.
WEMMICK.

WEMMICK

We have reason to believe there is a blacksmith
among you by the name of Gargery.

JOE

(standing)

Here is the man.

WEMMICK

You have an apprentice, name of Pip?

Pip stands.

PIP

Yes, sir.

Wemmick recedes as an imposing
Jaggers steps forward.

JAGGERS

My name is Jaggers.

WEMMICK

Esquire.

SONG: NO LESS, NO MORE

JAGGERS:

I HAVE NEED OF INFORMATION TO EXTRACT
FOR I HAVE UNUSUAL BUSINESS TO TRANSACT
FIRST LET ME SAY I DO NOT ANSWER QUESTIONS
NOT UNLESS THEY ARE POSED WITH THE UTMOST OF DISCRETION
AND LET IT BE KNOWN THIS IS NONE OF MY IDEA
IF MY ADVICE HAD BEEN HEHEDED I WOULD SURELY NOT BE HERE
I ACT FOR ANOTHER
AND CONFIDENTIALLY SO
I'VE NO NEED TO DISCOVER
MORE THAN I NEED TO KNOW
I'VE MADE EXACTING STATEMENTS HERETOFORE
WE ASK NO LESS, NO MORE
WEMMICK!

WEMMICK:

WE ASK NO LESS, NO MORE.

WEMMICK

To reiterate... Mr. Jaggars acts as a
confidential agent. No more and no less.

The men of the tavern all find
great delight in making fun of
Wemmick. And as Jaggars continues
they pick up where they left off
with the poor clerk. Pip will
remain silent and mesmerized by
what he is being told by Jaggars.
He is confused by what appears to
be the onset of his great
expectations.

JAGGERS:

I'M INSTRUCTED TO COMMUNICATE THAT HE (GESTURES TO PIP)
WILL COME INTO A MOST HANDSOME PROPERTY
LET IT BE KNOWN HE'LL HAVE GREAT EXPECTATIONS
SUCH A SUM THAT IS SUITED TO ADVANCING EDUCATION
APPRENTICED TO A MAN BY THE NAME OF GARGERY AND WE WILL PAY
FOR HIS RELEASE AND FROM NOW I'LL OVERSEE
I ACT FOR ANOTHER
AND CONFIDENTIALLY SO
I'VE NO NEED TO DISCOVER
MORE THAN I NEED TO KNOW
AN ENDOWMENT TOO SUBSTANTIAL TO IGNORE
WE ASK NO LESS, NO MORE.
WEMMICK!

Wemmick musters up some dignity
and rushes to Jaggars' side.

WEMMICK:

WE ASK NO LESS, NO MORE.

ENSEMBLE:

WE ASK NO LESS, NO MORE.

WEMMICK (cont'd)

To reiterate...provisions have been made for
this young fellow to become a gentleman.

JAGGERS:

NOW YOUR BENEFACTOR'S MADE IT CRYSTAL CLEAR
THERE'S TO BE STRICT ANONYMITY FROM HERE
LET IT BE KNOWN THERE'S ONE MORE STIPULATION
YOU MUST ALWAYS BE KNOWN AS "MR. PIP"
TO CLAIM YOUR STATION
A QUEER CONVOLUTION BUT ONE YOU MUST ENDURE,
IF THERE ARE
OBJECTIONS THERE MUST BE FORFEITURE
I ACT FOR ANOTHER
AND CONFIDENTIALLY SO
I'VE NO NEED TO DISCOVER

MORE THAN I NEED TO KNOW
 AT HIS OR HER DISCRETION I IMPLORÉ
 WE ASK NO LESS, NO MORE.
 WEMMICK!

WEMMICK:
 WE ASK NO LESS, NO MORE.

CHORUS:
 WE ASK NO LESS, NO MORE.

WEMMICK (cont'd)

To reiterate...your benefactor wishes to remain
 anonymous and you are always to be called "Mr.
 Pip".

JAGGERS

Do you have any objections?

PIP

(stammering)

N-n-no, sir.

JAGGERS

I should think not. Now Mr. Gargery, I am the
 bearer of an offer to relieve you of this young
 man.

He hands an emotional Joe a bag of
 money. Joe appears outraged and
 pushes the money back to Jagers.

JOE

Pip is hearty welcome to go free with his
 services without payment.[softly to Pip] No sum
 of money could ever take the place you, Pip.
 Ever the best of friends.

JAGGERS

Very well then. I have done with stipulations.
 You will consider me your guardian. First,
 you'll want some new clothes. And you'll need
 some money.

Jagers now hands Pip the passed-
 around bag of money.

WEMMICK

Well, Mr. Pip, we shall expect you in a week
 and you shall receive our London address in the
 meantime. You can take a stagecoach and come
 straight round to it.

JAGGERS

I ACT FOR ANOTHER
AND CONFIDENTIALLY SO
I'VE NO NEED TO DISCOVER
MORE THAN I NEED TO KNOW
I'M WELL PAID FOR THE SERVICE I PERFORM
WE ASK NO LESS, NO MORE.

JAGGERS (cont'd)

Wemmick!!

WEMMICK

WE ASK NO LESS, NO MORE!

CHORUS

WE ASK NO LESS, NO MORE!

JAGGERS

You'll be a man of great expectations!

Jaggers turns to leave.

WEMMICK

To reiterate, you'll be a man of great
expect...

Jaggers turns.

JAGGERS

Wemmick!!!!

WEMMICK

Coming, Sir.

CHORUS

WE ASK NO LESS, NO MORE!

Wemmick and Jaggers exit.

SCENE VII

Villagers encircle Pip.

SOLOS:

THE MOMENT COMES, IT'S A NEW BEGINNING
AND ONLY GOD TRULY COMPREHENDS
THE PURSE IS WON, YET YOU KEEP ON WINNING

ENSEMBLE:

AND NOW A GENTLEMAN WITH MEANS TO REACH HIS ENDS

PIP:

GREAT EXPECTATIONS
THERE'S SOMETHING SOLID
ABOUT THAT SWEET PHRASE, THE HOPE IT CONVEYS
GREAT EXPECTATIONS
MY LIFE HAS MEANING
I'LL CONQUER THE WORLD, THEN CONQUER THE GIRL
MY THOUGHTS BECOME A SONNET WORTH RECITING
MY DREAMS, FULFILLED, WILL MAKE TRUE LOVE REQUITING
I'VE GOT (spoken) GREAT EXPECTATIONS

The scene shifts to the local merchants' square outside the tavern. The entire cast as ensemble emerge to take advantage of pip's impending great expectations. During this song, the ensemble will change Pip from his work clothes to a new suit and send him off to London.

ENSEMBLE:

GREAT EXPECTATIONS
THERE'S SOMETHING SOLID ABOUT THE SWEET PHRASE
(SOLO, SPOKEN) A PROMISE THAT PAYS
GREAT EXPECTATIONS
A FINE SENSATION ABOUNDS WITH GREAT JOY
(SOLO SPOKEN) WITH WEALTH TO EMPLOY
TAKE MY ADVICE THERE'S NOTHING SO EXCITING
IT'S WORTH THE PRICE, A FRIEND WITH UNDERWRITING,
YOU'VE GOT
GREAT EXPECTATIONS

SHOPKEEPER #1:

WHEN YOU FEEL YOU HAVE TIME
YOU MUST STOP BY MY SHOP AND
DRESS UP FOR THE STATION YOU HOLD,
AND IF TIME WILL PERMIT, WE'LL SEE EVERYTHING FITTED
(SOLO)AS LONG AS YOU'VE BOUGHT AND WE'VE SOLD

SHOPKEEPER #2:

TAKE YOUR NEW-FOUND FORTUNE,
WE WILL REAPPORTION IT
DISPROPORTIONATELY
(ALL)SPEND AND SEE

ENSEMBLE:

GREAT EXPECTATIONS
 IT DOESN'T MATTER (SOLO, SPOKEN) WHOSE COFFERS WE DRAIN
 (SOLO, SPOKEN) AS LONG AS WE GAIN
 GREAT EXPECTATIONS
 AND IF IT PLEASES, (SOLO, SPOKEN) WE'LL GROVEL AND BOW
 (SOLE SPOKEN) IF YOU WILL ENDOW
 TO EV'RY NEED JUST LET US BE ATTENDING
 TO EV'RYONE YOU MUST BE CONDESCENDING, YOU'VE GOT
 GREAT EXPECTATIONS

SHOPKEEPER #3:

YOU'LL HAVE HATS THAT WILL MATCH
 YOUR CRAVATS AND YOUR WAISTCOATS (PRONOUNCED "WES CUTS")

SHOPKEEPER #4:

AND SHOES THAT WON'T PINCH AT THE TOES

SHOPKEEPER #5:

EVERY ITEM YOU WEAR SHOULD PROCLAIM SAVOIR FAIRE
 WHEN YOU'RE STRIKING A GENTLEMAN'S POSE

SHOPKEEPER #6:

AND IF THE STREETS REPEL
 A HANKIE WILL DISPEL THE SMELL WHEN
 HELD UP TO A GENTLEFELLOW'S
 GENTLE NOSE

ENSEMBLE:

GOOD BREEDING SHOWS
 GREAT EXPECTATIONS
 IT DOESN'T MATTER WHOSE COFFERS WE DRAIN
 AS LONG AS WE GAIN
 GREAT EXPECTATIONS
 AND IF IT PLEASES, WE'LL GROVEL AND BOW
 IF YOU WILL ENDOW
 NOW YOU CAN BUY YOURSELF SOPHISTICATION
 YOU CAN DENY YOUR WEALTH TO YOUR RELATIONS, YOU'VE GOT...

Pip emerges carrying his
 suitcases.

PIP:

THE MOMENT COMES, IT'S A NEW BEGINNING
 AND ONLY GOD TRULY COMPREHENDS
 MY HEART BEATS FAST AND MY HEAD IS SPINNING
 NOW I'M A GENTLEMAN WITH MEANS TO REACH MY ENDS

Biddy and Joe join Pip as the
 stagecoach arrives.

PIP

Good-bye, my dear, dear friends.

JOE
We're goin' to miss ya, Pip old chap.

PIP
And I will miss you.

SONG: EVERYTHING I WANTED

PIP: (TO JOE AND BIDDY)
EVERYTHING I WANTED IS THERE, JUST WAITING FOR ME
EVERYTHING I DREAMED OF IS THERE

JOE
Ever the best of friends, ain't us Pip?

PIP
Always, Joe. Ever the best.

PIP:
EVERYTHING BEHIND ME I KNOW
GOOD FRIENDS AND LOVED ONES
WILL THEY DISAPPEAR IN THIN AIR?

BIDDY
Know that you can depend on me at all times,
Pip.

PIP:
THE SIMPLE PLEASURES WERE MINE TO HOLD
CAN I JUST TOSS THEM AWAY
THO' MY GOOD FORTUNE HAS BEEN FORETOLD

BIDDY (cont'd)
You will return won't you?

PIP:
MY HEAD SAYS TO STAY
BUT MY HEART WON'T OBEY

Pip embraces Joe and Bidy.

COACH DRIVER
Coach for London leaving directly.

The coach can be furniture pulled together to have the audience imagine it. There is a driver.

Upon realizing the "coach" is in fact leaving, Pip throws his bag on top. Joe and Bidy wave as they fade away.

The coach is on the long road to London.

PIP:

EVERYTHING I WANTED IS NEAR, THE WIND IS CHANGING
 EVERYTHING I WANTED IS NEAR
 RISING TO THE SURFACE, MY HOPES HAVE BEEN AWAKENED
 EVERY MUDDY PUDDLE MADE CLEAR
 THE SIMPLE PLEASURES HAVE LOST THEIR HOLD
 THEY COULDN'T OFFER ENOUGH
 NOW LIFE JUST OPENED A DOOR OF GOLD
 THEN GAVE ME A SHOVE, AND SAID
 "NOW, GO GET HER LOVE!"

Pip and coachman stop to pee.

EVERYTHING I WANTED IS THERE, A CALL TO ACTION
 FILLING ME WITH PASSION TO SPARE
 ALL IS PLANNED, AIN'T IT GRAND
 AND IT'S MINE ON DEMAND
 AND I JUST DEMAND MY SHARE

Scenic elements of London begin to
 appear before him.

PIP:

EVERYTHING I WANTED IS HERE LAID OUT BEFORE ME
 EVERYTHING I WANTED IS HERE
 EVERYTHING I NEEDED IS WHERE SHE CAN'T IGNORE ME
 LIFE WOULD NEVER BE SO SEVERE
 WHERE SIMPLE PLEASURES ARE SILK AND LACE
 A BANQUET PILED TO THE SKY
 WITH SATISFACTION ON EVERY FACE
 A LOOK YOU CAN BUY
 IF THEY CAN, CAN'T I?

NOW I FEEL THE PULL OF
 HORIZONS MADE TO DAZZLE
 LEAVING WHAT I LEFT FAR BEHIND
 I CAN'T WAIT, AIN'T IT GREAT
 OYSTERS SPREAD ON MY PLATE
 THEN SURELY THE PEARL WILL BE MINE

ENSEMBLE:

GREAT EXPECTATIONS

PIP:

BE MINE

ENSEMBLE:

GREAT EXPECTATIONS

A variety of people, from the well-
 dressed, to beggars, emerge to
 welcome Pip to London. Among them
 are Jiggers and Wemmick.

ENSEMBLE:

GREAT EXPECTATIONS

THERE'S SOMETHING SOLID ABOUT THAT SWEET PHRASE
 A PROMISE THAT PAYS
 GREAT EXPECTATIONS
 A FINE SENSATION ABOUNDS WITH SUCH JOY
 WITH WEALTH TO EMPLOY
 TAKE MY ADVICE THERE'S NOTHING SO EXCITING
 A PARADISE THAT IS BEYOND INVITING
 IT'S WORTH THE PRICE, A DEAL YOU'RE EXPEDITING
 IF YOU ENTICE, YOU MIGHT BE WORTH A KNIGHTING
 YOU'VE GOT

I'VE GOT PIP

WE'VE GOT... ENSEMBLE

 ALL
 GREAT EXPECTATIONS!

The crowd disperses.

SCENE VIII

As Jagers and Wemmick approach,
Pip reaches out to shake hands,
Jagers ignores the gesture.

JAGGERS

I have arranged for you to lodge with young Mr.
Herbert Pocket, the son of your tutor, Mr.
Matthew Pocket, a relation of Miss Havisham's.

PIP

A relation of Miss Havisham's?

JAGGERS

Indeed. Now, moving on, you will find your
credit good. Of course, you'll go wrong
somehow, but that's no fault of mine. Wemmick,
I leave our young charge in your capable hands.

Jagers exits, leaving Pip and
Wemmick on the streets of London.
Wemmick opens his coat to check
his watch, and we hear a jingling
sound.

WEMMICK

This way Mr. Pip.

PIP

Mr. Wemmick, I hope you don't mind my asking,
but you wear a... number of interesting...?

Wemmick stops to admire a few
trinkets on his jacket.

PIP (cont'd)

Is it the fashion in London?

WEMMICK

No, Mr. Pip, it's "portable property". My
guiding star always is to cultivate portable
property...and keep hold of it.

The lights transition as Pip's new
digs appear. Wemmick walks to the
door and knocks. Herbert opens it
with an enthusiastic smile.

WEMMICK (cont'd)

Mr. Pocket, Mr. Pip. Mr. Pip, Mr. Pocket

HERBERT

Mr. Pip.

PIP

Mr. Pocket.

WEMMICK

Yes...quite so. I shall take my leave and let the two of you get better acquainted. Good evening gentleman. Mr. Pip...Mr. Pocket.

PIP

Thank you, Mr. Wemmick.

Wemmick exits.

SCENE IX

HERBERT

Let me bid you a heart-felt welcome to London.

PIP

Thank you, Mr. Pocket.

HERBERT

As to our lodging, it's by no means splendid, but I am looking forward to expectations of my own.

PIP

That IS good news.

HERBERT

You see, I'm a clerk at Clarikkers' Counting House. I'm there to look about me, and when I see my opportunity, I shall seize upon it.

Herbert STARES AT PIP, with a sudden recognition.

HERBERT (cont'd)

Lord bless me, you're that prowling boy, from Miss Havisham's, whom I fought! Imagine it being you.

PIP

Imagine it being you.

HERBERT

You must forgive me for having knocked you about so.

PIP

Ah, well yes, of course I can forgive you.

HERBERT

You must have had an exhausting day.

Herbert pours two glasses of wine and hands one to Pip. Herbert motions for Pip to sit at the dinig table.

HERBERT (cont'd)

You know, that day when we first met?

PIP

Yes.

HERBERT

Miss Havisham had sent for me as well.

PIP

Really.

HERBERT

Miss Havisham tried to take a fancy to me. But she couldn't -- at all events, she didn't.

PIP

I'm surprised to hear that.

HERBERT

Bad taste, but a fact. I didn't care much, Estella is cold-hearted.

PIP

Estella?!

They sit.

HERBERT

Lord Pip, don't you know? That girl was adopted and brought up by Miss Havisham to wreak vengeance on the whole male sex. It's QUITE a story.

PIP

I should very much like to hear it.

HERBERT

(with glee)

And I should very much like to tell it. You see, Miss Havisham was a spoiled child. Her father denied her nothing, her mother having died when she was a baby. Then poor Miss Havisham's father died, leaving her very, very rich and on her own...until...

PIP

Until what?

HERBERT

Until she allowed herself to fall madly in love with a charming, but mysterious man on who she lavished many gifts.

A YOUNG MISS HAVISHAM appears dressed in a new bridal gown that was once what the torn and yellowed gown Miss Havisham now wears.

SONG: HER WEDDING DAY

MISS HAVISHAM:

WHO'S THE GIRL IN THE MIRROR
SHE'S ALL COVERED IN SATIN, AND RIBBONS AND LOVE

BOTH:

NOW THIS VISION BEFORE ME
GIVES HER HEART TO A MAN SHE CAN TRUST AND ADORE
UNLIKE OTHERS BEFORE

YOUNG MISS HAVISHAM:

HOLD HER, SHE NEEDS TO KNOW SHE'S A WOMAN
WORTHY OF ALL HE WILL GIVE TO HER AND HE MUST
SHOW HER, LOVE THAT IS BRIGHT AS THE NOON DAY
NOT JUST A KISS AND SOME MOON PLAY
BLESS HER ON HER WEDDING DAY

HERBERT (cont'd)

The marriage day was fixed, the wedding guests
invited, the day came.

A maid knocks.

MAID

A letter arrived for you, Miss.

She hands Young Miss Havisham the
letter, curtsies and exits. Young
Miss Havisham, who is dressed,
save for one shoe, holds the
letter to her heart.

YOUNG MISS HAVISHAM:

HE HAS PROMISED TO KEEP HER
HAVE AND HOLD HER THEN SHE GIVES HER WORD TO OBEY
FINALLY TAKE HER AWAY
LET THIS OLD HOUSE DECAY

Miss Havisham opens the note. She
becomes enraged.

YOUNG MISS HAVISHAM (cont'd)

DAMN HIM!!! ON HER WEDDING DAY

Young Miss Havisham runs off as
the tower clock illuminates the
time of 8:40. The music ends and
the Pocket apartment set returns.
Lights fade on Old Miss Havisham
and rise on Pip and Herbert.

HERBERT

What was in that note, other than it most heartlessly broke the marriage off, I cannot tell you.

PIP

Why?

HERBERT

Why? Because I don't know. But at the hour and minute at which she read the note she demanded that all the clocks in Satis House be stopped.

PIP

Twenty minutes to nine.

HERBERT

Precisely. From that moment on, time stopped for her. And as you discovered, she has never since looked upon the light of day.

PIP

What a story, and told quite well.

HERBERT

Thank you. A good tale requires a good telling.

PIP

Herbert?

HERBERT

Yes, Pip?

PIP

I am not allowed to speak of who my benefactor may be; however, since we are speaking in confidence...

HERBERT

Deepest confidence.

PIP

There is only one person I could ever imagine it being.

HERBERT

Why, of course. My lips are sealed!

PIP

If that is the case and Estella is intended for me. I will work hard to be worthy of her. And if she will be mine, then I would be the happiest man ever.

HERBERT

Well, I can understand how one must feel worthy of love.

PIP

Why Herbert, are you also in love?

HERBERT

I am, but it's a secret.

PIP

I see.

Herbert struggles to keep the secret, then blurts out...

HERBERT

Name of Clara. She lives down by Mill Pond Bank. Lovely creature. My heart is truly hers forever and...Good, God. I've gone and told you.

PIP

Your secret is safe with me.

HERBERT

Yes, and if I were able to earn enough capital to buy into the firm where I clerk, I would become a partner and be in charge of the office they are opening in Cairo. If this were the case, I'd propose to Clara immediately.

PIP

(standing)

My dear Herbert, let us drink to the two of us.

HERBERT

(joining him)

...and to the women of whom we dream.

PIP

The women of whom we dream.

HERBERT

Oh my poor fellow, I have rambled on. You must be starved.

Herbert goes to retrieve a covered tray and places it on the dining table.

HERBERT (cont'd)

I have prepared a slight repast. It isn't much.. Hot soup, which I have talked into cold soup, bread and some fruit.

PIP
It looks wonderful.

Herbert sits and serves. Pip ties his napkin around his neck, chooses a spoon, leans over his soup and slurps loudly. He repeats this action, while Herbert, frozen with soup spoon in mid air, stares, mouth open. Pip looks up and realizes that he has made a faux pas.

PIP (cont'd)
I know so very little of a gentleman's ways. I want so much to be correct.

HERBERT
I'd be delighted to help. In polite society it is best to do what other people do. So, you might try bringing food to the mouth as opposed to mouth to the food, like thus.

Pip watches and follows.

HERBERT (cont'd)
AND, if the mouth is closed while eating, fewer "things" tend to escape. Now, the napkin should be spread on the lap like thus.

Herbert eats deliberately so Pip can observe. Pip follows.

HERBERT (cont'd)
MANNERS ARE THE MAKING OF A GENTLEMAN, add the rest

HERBERT
Did you know that my father is to be your tutor?

PIP
It was mentioned by Mr. Wemmick.

HERBERT
He has two others under his tutelage. One is a lively fellow, a Mr. Startop...

Light up on Startop while Pip changes into gentleman's clothes.

STARTOP:
MONEY IS THE MAKING OF A GENTLEMAN

AND IT'S THE ONE MOST GENTLEMANLY PERK
IF BANKS FORECLOSE, THEN EVERY GENTLEMAN KNOWS
HE'D SELL HIS MUM BEFORE HE'D WORK

Startup freezes.

HERBERT (cont'd)

And then there is a Mr. Drummle. Aristocracy.
He is...well I will let you make your own
judgment.

DRUMMLE:

BREEDING IS ESSENTIAL FOR A GENTLEMAN
I DARE THE LOWER CLASSES TO REBEL
ONE CAN'T FIGHT THE GENTRY'S GOD-GIVEN RIGHT
SO LET THE VERMIN ROT IN HELL (SNORT HIS SNUFF, SNEEZE?)

SCENE X

Mr. Jagers appears upstage as the four approach.

JAGGERS

So, Pip, how are your studies progressing.

HERBERT

Pip is becoming quite proficient at Latin.

JAGGERS

That is an admirable achievement.

STARTOP

And he is quite good at rowing.

JAGGERS

Is he?

DRUMMLE

Well, he does have the arm of a blacksmith.

MOLLY, Jagers maid, enters and serves glasses of wine. Pip stares and looks taken-aback. Herbert notices. All freeze except for Herbert and Pip. Molly is in a special. Pip and Herbert move down stage.

HERBERT

My dear Pip, is anything the matter?

PIP

There's just something so strangely familiar about Jagers' maid.

HERBERT

Ahh, you mean Molly. What you see is a wild beast tamed.

PIP

Molly was once a wild beast?

HERBERT

A sordid tale. About twenty years ago, Molly was tried for the murder of another woman who had designs on her husband. The incident also involved her child, whom it was rumored she had done away with. Jagers handled the counsel; she was found innocent on the basis of self-defense. As to the child, Mr. Jagers demanded the prosecution produce the body of the child. They could not. Molly went free and then went directly into Jagers' service.

Pip and Herbert return to the others. Molly exits.

JAGGERS

I propose a toast, to Pip. Many happy returns.

They all drink except Drummle.

ALL

Many happy returns.

JAGGERS

Now, Pip and Pip's friends, I must beg your indulgence. It has been an interesting evening of unparalleled discourse, but I'm sure you would like to continue your evening in a more celebratory atmosphere. Good-night to you all. Pip, a word.

All exit. Pip joins Jaggars alone.

JAGGERS (cont'd)

I'll come to the point. You have spent yourself into great debt, have you not? No need to answer.

Pip bows his head shamefully.

JAGGERS (cont'd)

I knew you'd go wrong, but your benefactor has seen to it. Since you have come of age today, you are to receive a considerable sum. Stop by my office in the morning. Wemmick will issue you a check. It should bring you flush...temporarily.

Jaggars exits as Molly brings Pip's coat. Pip stares at Molly, then he exits. He and Herbert walk together.

PIP

Herbert, I am certain that I have met Molly before. What ever happened to her child?

HERBERT

Ah, there again, a sordid mystery. But I lay wager that Jaggars knows more. But he is a veritable sphinx.

SCENE XI

The lights rise on Pip and Herbert's apartment, now lavishly appointed. The table is set and Pip paces while Herbert reads.

There is a knock at the door. Herbert rises.

PIP

Now try and remember that Joe is a simple man.

HERBERT

I'm looking very forward to meeting him. Please don't fear that I will judge him harshly, Pip. Any friend of yours is an immediate friend of mine.

Herbert opens the door and we see Joe dressed in a new garish and ill-fitted suit with a top hat. A duck out of water.

HERBERT (cont'd)

Mr. Gargery, Herbert Pocket. What a pleasure to meet you.

JOE

The pleasure is all mine, sir.

HERBERT

Please come in.

Joe wipes his feet repeatedly.

PIP

That's quite good enough, Joe. Please come in.

Joe enters, removing his hat.

HERBERT

May I take your hat?

JOE

It's no trouble to keep hold of it, sir. (happily to Pip) Mr. Pip, look how you've grown. And what a gentleman you've become. And look at these lodgings.

There is an awkward pause. Pip is abrupt.

PIP

Yes, well,.... how is Mrs. Joe?

JOE

She's no worse than she were. I'm sure she'd have asked after you, if she were able, sir.

PIP

And Biddy?

JOE

She's ever right and ready, sir. We talk of you every night and wonder what you are saying and doing.

Awkward pause.

PIP

Shall we seated?

HERBERT

Do you take tea or coffee Mr. Gargery?

JOE

I'll take whichever is most agreeable to yourself...but don't you find that coffee gives you a bit of the nerves?

HERBERT

Why, that's a very good observation. Then you'll have tea?

JOE

I'll take whichever is most agreeable to yourself, sir.

Herbert gets the tea pot and places it on the table.

HERBERT

Take a seat, Joe.

The three sit, Joe awkwardly holding his hat. He finally puts it in the middle of the table. Pip removes it. There is another uncomfortable pause. Herbert pours the tea.

When all are seated, Pip and Herbert put their napkins in their laps. Joe carefully tucks his in his collar. Pip reaches over and with a quick yank pulls the napkin from Joe's collar and thrusts it on his lap.

JOE

Thank you, sir. I'm not used to a gentleman's ways.

HERBERT

(breaking the ice)

Have you seen anything of London yet, Mr. Gargery?

Pip and Herbert raise their spoons to their mouths as Joe leans over and slurps from his spoon, just as Pip did not so long ago. Pip sits, soup spoon in air, mouth open in embarrassment.

JOE

Why yes sir, I went straight round to the Blackin' Ware'us.

PIP

In all of London you go to a Blacking Warehouse?

JOE

It's of great interest, me bein' a blacksmith, eh, Mr. Pip?

HERBERT

That does make sense.

PIP

Eat your soup, Joe, before it gets cold.

JOE

And very good soup it is, sir.

PIP

(angered)

Joe, don't call me sir!

There is another awkward pause.

HERBERT

(rising from the table)

Well, the time flies and so must I. I know you and Pip must have much to talk about. It was a great pleasure to meet you, Mr. Gargery. Please come visit as often as you are able.

JOE

The pleasure were all mine, Mr. Herbert.

Herbert shakes Joe's hand...

HERBERT

Pip, you must show Mr. Gargery more of the city. Goodbye again.

...and exits the front door.

JOE

(rising)

I think I must be getting back to Mrs. Joe. You remembered her when she was a fine figure of a woman, sir.

PIP

(rising)

But you just got here, Joe. And why must you insist on calling me "sir".

Joe pauses, somewhat sadly.

JOE

Dear old, Pip. Life is made of ever so many parts, welded together. But when one man's a blacksmith and one's a goldsmith, divisions among such must come. And so God Bless Pip - a gentleman now.

Joe takes his hat, pats Pip's shoulder and exits. Pip stands for a moment...

PIP

Joe!

Pip starts to go after Joe, then turns to join Drummle, Startop, and Herbert.

HERBERT:

MANNERS ARE THE MAKING OF A GENTLEMAN

STARTOP:

MONEY IS THE MAKING OF HIM, TOO

DRUMMLE:

HIS RANK INSURES, HIS CORRUPTION SECURES

ALL:

A GENTLE STATURE THROUGH AND THROUGH
LET'S DRINK TO THE MAKING OF A GENTLEMAN
A CLARET, STOUT, A WHISKEY, OR CHAMPAGNE
WE ALL AGREE, FOR ONCE UNANIMOUSLY
A GENTLEMAN SHOULD NOT
MUST POSITIVELY NOT
A GENTLEMAN MUST NOT ABSTAIN

They all raise their glasses high on the final chorus. A servant enters with a note for Pip on his tray. Pip takes it and reads. He looks stricken.

DRUMMLE

Well, well, welldoes Mr. Pip have an admirer?

HERBERT

Pip, what is it?

Pip

It's Mrs. Joe.

SCENE XII

The scene transitions to a graveyard. Pip holds an umbrella over an emotional Joe. Bidy holds an umbrella over herself and Pumblechook.

Joe

Pip, old chap, you know'd her when she were a fine figure of. . .

Joe sobs. Pip puts his arm around him.

Pip

I am truly sorry, Joe.

JOE

You know she didn't ever mean no harm.

Lights rise on Miss Havisham who is on her balcony.

MISS HAVISHAM

Love her.

Pip pauses, then moves to nearby Bidy.

Pip

Dear Bidy, couldn't you have written to me sooner? I have been so concerned regarding her health.

BIDDY

I should have written had I known that.

PIP

And I would have come to stay very often.

BIDDY

Of course, Pip. And you will come to see Joe more often?

PIP

(indignantly)

Why, of course, Bidy. You imply that I shan't. I am hurt by your words.

BIDDY

Don't be hurt. Let only me be hurt, if I have been ungenerous.

MISS HAVISHAM

Love her.

SCENE XIII

As the funeral party files out, Pip is assisted by a valet as he changes into formal attire. Behind a scrim in silhouette we see Miss Havisham assisting a formally dressed woman whom we cannot see. Pip arrives at Satis House.

He enters Miss Havisham's room where he bows and kisses Miss Havisham's hand. Behind him a stunningly beautiful Estella in a lavish gown is revealed. She carries a fan. Pip looks up, there is a pause, then Pip kisses her hand tenderly.

Lines in the song will describe the visuals. Estella pulls her hand from Pip, and her smile fades.

SONG: LOVE HER

MISS HAVISHAM (cont'd)

LOVE HER
 WORSHIP HER STILL
 YOU MUST LOVE HER
 DON'T MIND THE CHILL
 LOVE HER
 YOU HAVE NO FREE WILL
 YOU CAN'T HELP BUT LOVE HER

MISS HAVISHAM (cont'd)

Well, Pip, do you find her much changed?

PIP

Only more beautiful than ever.

MISS HAVISHAM

Once I believe you found her proud and insulting and you wanted to go away from her.

PIP

That was many years ago.

MISS HAVISHAM

Do you find Pip much changed?

ESTELLA

Yes, he is much changed. Quite the gentleman.

Miss Havisham sings to herself.

MISS HAVISHAM

LOVE HER
 ALL BEAUTY AND GRACE
 YOU MUST LOVE HER
 THOUGH TEARS STAIN YOUR FACE
 SHE'LL SMILE
 THEN LAY YOU TO WASTE
 YOU CAN'T HELP BUT LOVE HER

MISS HAVISHAM (cont'd)

Here is a purse. You are to convey Estella to London, where she will be introduced into society. You might wish to attend her while she is there.

Pip puts a beautiful cape on Estella and they descend the stairs.

MISS HAVISHAM (cont'd)

LOVE IS A CURSE THAT GNAWS FROM INSIDE
 DRAGGING YOU DOWN 'TIL YOU CRAWL
 TEARS OUT A HEART AND IT SMASHES PRIDE
 LOVE'S NEVER HUMBLE, IT KNOWS YOU'LL JUST STUMBLE
 AND FALL

Lights fade to half on Miss Havisham's bedroom, but a spot remains on her. Lights rise to half on another part of the stage, revealing the interior of an elegant London townhouse where a formal evening dance is underway. The woman can all have fans which may be used in the choreography. Estella and Pip are in bright light and as Pip removes her cape, revealing her striking appearance, noticed by all. Other couples dance around Estella, the men noticing her with admiration, the women with envy. Pip moves away to the opposite side of the stage from Miss Havisham.

PIP

(with Miss Havisham's echo)

LOVE HER (LOVE HER)
 HEART HEED MY VOICE (YOU HAVE NO CHOICE)
 I MUST LOVE HER (YOU MUST LOVE HER)
 LET ME REJOICE (THEN I'LL REJOICE)
 WANT HER (YES LOVE HER)
 AND THEN SHE'LL WANT ME (SHE WON'T, YOU SEE)
 SHE WILL IF I LOVE HER (LOVE HER)
 NEED HER AND THEN SHE'LL NEED ME (MAYBE, WE'LL SEE)

SHE WILL IF I LOVE HER (LOVE HER)
 JUST LOVE HER (YES, LOVE HER)
 LOVE HER (LOVE HER)

Miss Havisham claps.

MISS HAVISHAM

Play!

Three couples waltz to "PLAY". Pip descends the stairs, takes Estella and they waltz then exit. The waltz music changes to "HER WEDDING DAY". Another couple join the scene. Pip and Estella waltz back in, Estella in a new dress and the scene changes to express passage of time. The omnipresent Drummle approaches, and cuts in. Pip is left to watch Estella flirt with Drummle. The music fades as Pip cuts in and escorts Estella away from Drummle.

PIP

How could you encourage a man so boorish a lout as Drummle?

ESTELLA

Moths, and all sorts of ugly creatures, hover about a lighted candle. Can the candle be blamed?

PIP

I have just seen you give him looks such as you haven't given to me.

ESTELLA

Do you want me then to deceive and entrap you?

PIP

Do you deceive and entrap him?

ESTELLA

I do, and many others -- all of them ... but you.

Drummle walks up and steals Estella away. They waltz offstage where Estella changes into a third variation of her dress. They return as the waltz changes to a grand version of "I COULD WALK AWAY". All couples on-stage for the final waltz.

After applause, the couples file off and Pip and Estella reunite. The intro of "I HAVE A HEART" begins

PIP

Do you remember the first day we met?

ESTELLA

No, I don't remember.

PIP

Not remember that you tried to make me cry?

ESTELLA

No. Pip, there is something you must know by now...

They begin dancing, but Estella is always aware of those who are watching, especially Drummle.

SONG: I HAVE A HEART

ESTELLA (cont'd)

I HAVE A HEART IMMUNE TO TENDER MEMORIES
IF HEART IS WHAT I NEED FOR FEELING SYMPATHY
WHAT I POSSESS IS JUST AN ORGAN, NOTHING MORE
WHAT DO YOU KNOW OF ME THAT LEADS YOU TO ADORE ME
IS IT MY BEAUTY
WHAT ELSE COULD IT BE
I'VE NO SOFTNESS
NOR A SWEETNESS TO SEE
I WOULD NOT DECEIVE
PLEASE YOU MUST BELIEVE ME

Pip and Estella go for refreshments at a candle-lit table.

Spot lights remain on Pip, Estella and Miss Havisham.

ESTELLA (cont'd)

I HAVE A HEART THAT CAUSES PAIN THIS MUCH I KNOW
I HAVE A HEART THAT'S FASHIONED BY TWO HANDS OF STONE

PIP

LOVE IS THE CURE THAT COMES FROM INSIDE
LIFTING YOU UP WITH ITS CALL

MISS HAVISHAM

SHE'LL TEAR OUT YOUR HEART AND SHE'LL SMASH YOUR PRIDE
LOVE'S NEVER HUMBLE, IT KNOWS YOU'LL JUST STUMBLE AND FALL

Lights change again as Drummle whisks Estella away from Pip and they dance. Pip returns to the stair landing.

PIP:
SHE'LL FALL IF I...

PIP: HAVISHAM:
LOVE HER LOVE HER

ESTELLA: I HAVE A HEART DEFICIENT IN THE WAYS OF LOVE

PIP: MISS HAVISHAM:
THEN SHE'LL LOVE ME LOVE HER

ESTELLA: IT FUNCTIONS AS IT MUST TO CIRCULATE THE BLOOD

PIP: MISS HAVISHAM:
I WILL LOVE HER LOVE HER

ESTELLA: IF KNIFE OR BULLET PIERCED ITS WALLS, THEN I WOULD DIE

PIP: MISS HAVISHAM:
AND SHE'LL LOVE ME LOVE HER

ESTELLA: BUT NOTHING TENDER PIERCES, SO DON'T EVEN TRY

PIP:
LOVE HER

ESTELLA:
I HAVE A HEART, BUT NOT FOR LOVE.

PIP AND MISS HAVISHAM:
LOVE HER

Lights up. Estella turns to Drummle with a flirtatious smile. Estella and Drummle dance to a muted version of "PLAY". Pip exits alone sadly.

SCENE XIV

Pip fumbles for his key at his apartment when there a rumble of thunder. There is a suspicious noise.

PIP
(towards the shadow) Who' there?

MAGWITCH
(stepping from the dark) Just an old man, sir.

PIP
Pray, what is your business?

MAGWITCH
I will explain it by your leave. Your name good sir?

PIP
Pip.

MAGWITCH
My name is Magwitch... Abel Magwitch.

Once in the light we see the man is the convict Pip met as a child. Though aged, there is no mistaking his identity. Pip is terrified but tries to hide it.

PIP
It's you from the marsh... What do you want?

Magwitch bows to him and kisses Pip's hands. Joy fills the convict's face.

MAGWITCH
You acted noble boy. And I have never forgot it.

PIP
Stand up! That is not necessary. You've paid your debt to society.

MISS HAVISHAM
But I haven' paid my debt to you. May I come in till the rain lets up, dear boy?

PIP
Well, just until then.

Pip looks around as he hustles Magwitch into his apartment. Pip nervously pours wine.

PIP (cont'd)
How are you living?

MAGWITCH
I've been a sheep farmer, stock breeder, other trades besides, many a thousand mile of stormy water off from here.

PIP
I hope you have done well.

MAGWITCH
I done wonnerful well. Look at these lodgings. Fit for a lord. May I make so bold as to ask you how you have done so well, since you and me was out on them shivering marshes?

PIP
I have been chosen to succeed to some property.

MAGWITCH
Could I make a guess? Concerning a guardian, some lawyer... who might be Jagers. (pause) Well however did I find you out? (pause) Why Wemmick.

Pip stares alarmed and speechless.

MAGWITCH (cont'd)
Yes Pip, dear boy, I've made you a gentleman. It's me wot has done it. I swore that, sure as I ever earned a guinea, that guinea should go to you. I worked hard that you should be above work. And why did I do it? You gave LIFE to that miserable dog out on the marshes. You see now, it was from me.

Pip sits, incredulous.

MAGWITCH (cont'd)
Now, I must be put somewhere dear boy... to sleep long and sound.

PIP
My companion is absent. You may have his room.

MAGWITCH
One last thing, dear boy. Caution is necessary.

PIP
What do you mean?

MAGWITCH

I was sent for life. If I'm caught back here...

Magwitch makes a "hanging" gesture.

MAGWITCH (cont'd)

And there is one who would wait a lifetime for my return.

PIP

Who?

MAGWITCH

The man you saw in the marshes. Compeyson.

PIP

I see.

MAGWITCH

(happily)

Goodnight and thankee, dear boy.

Pip leads Magwitch to Herbert's room and closes the door.

SONG: MUSTN'T PANIC

PIP:

THE SOURCE OF MY FORTUNE BECOMES MY DAMNATION
A CONVICT MY PATRON
ESTELLA WAS NEVER MEANT FOR ME
AS MISS HAVISHAM LEAD ME TO BELIEVE
MY EXPECTATIONS ARE NOT JUST DIMINISHED
THEY ARE FINISHED, FINISHED, FINISHED!

Alone, Pip pours himself a drink and upends the glass- finally able to drop his facade. He pours himself another drink and another. He slams down the glass while supporting himself on the table.

PIP:

MUSTN'T PANIC
I MUSTN'T PANIC
I AM RUINED, BUT I MUST STAY CALM

MUSTN'T PANIC
MUSTN'T WORRY
I MUST KEEP MY HEAD, USE MY REASON, NOT GET FRANTIC

MUSTN'T PANIC
LOOK I TREMBLE

IF THERE IS A GOD HE MUST HAVE A SATANICAL
 SENSE OF HUMOR TO SKEW THE GAME
 CHANGE THE RULES, MAKE MY LOSS COMPLETE
 IF I BEAR NO GUILT WHY AM I TO BLAME
 ONE OLD MAN, HIS SUCCESS, MY DEFEAT

MUSTN'T PANIC
 ASHES SETTLE
 NOTHING CAN BE SOLVED, ONLY FOOLS ERUPT VOLCANIC
 DREAMS ARE DEADLY
 NOW I'M LEARNING
 HOPES THAT TEAR APART LEAVE YOU WISER AND NOTHING MORE,
 I'M THE RUBE, JUST AN INNOCENT
 NOW I'M TWISTED IN FATE'S COLD GRASP
 MY FUTURE WAS ONLY EXPERIMENT
 BRIDGES BURN IN MY PAST, LOVE WILL SHATTER LIKE GLASS,
 I'M THE GULLIBLE SOUL WHO MUST SUFFER THE TOLL
 TASTE THE SWEET IRONY

MUSTN'T PANIC
 MUSTN'T LOSE IT
 I'VE BEEN USED TO LIVE OUT A LIE
 MUSTN'T PANIC
 MUSTN'T BREAKDOWN
 AS EXPECTATIONS QUICKLY DIE

Lights rise on Miss Havisham in
 her standing in her bedroom, and
 Estella on the opposite side of
 the stage. The ghostly ensemble
 appears.

ALL:
 GREAT EXPECTATIONS
 PIP:
 THERE'S SOMETHING SORDID ABOUT THE VILE PHRASE
 A WRETCHED CLICHE
 ALL:
 GREAT EXPECTATIONS
 PIP:
 A RUDE AWAK'NING WHEN YOU'RE CRASHING DOWN
 TO LEARN YOU'RE THE CLOWN

A FEW GOOD LAUGHS JUST MAKE THEM LOUD AND HEARTY
 WHY NOT POKE FUN, INSULT THE INJURED PARTY
 A RUDE REMINDER I WAS MEANT TO TEST HER
 A SHREWD DESIGNER THAT USED ME AS JESTER
 GOOD GOD,
 ALL:GREAT EXPECTATIONS

Destroyed, Pip falls to his knees.

ACT IISCENE I

The lights rise on Pip in the spot where he fell to his knees at the end of the 1st ACT.

He puts on a cloak and arrives at Miss Havisham's lair. Estella is crocheting by the fire as Miss Havisham sits rocking. Pip storms in.

SONG: LOVE BY DEFINITION

MISS HAVISHAM

And what wind blows you here, Pip?

PIP:

I AM HERE FOR I FEAR
 YOU HAVE MISLEAD ME
 YOU'RE NOT MY PATRON YET LET ME BELIEVE
 A SNARE FOR YOUR HEIR OR
 A USEFUL AFFAIR FOR
 AVENGING A SCORN FOR WHICH YOU'LL ALWAYS GRIEVE

MISS HAVISHAM:

IT IS SO, LET IT GO
 YOUR HEART WAS PAID FOR
 I USED COINCIDENCE, LIES I DISCLAIM
 REFLECTING, PROJECTING
 WHAT WERE YOU EXPECTING
 I TREAT EVERYONE LIKE THEY'RE PAWNS IN MY GAME

MISS HAVISHAM (cont'd)

Who am I that I should be kind?

PIP:

LOOK AT ME, TRY TO SEE
 HOW I HAVE SUFFERED
 LEADING ME ON LIKE A MAN WHO IS BLIND
 PRETENDING, OFFENDING
 NOW MY FORTUNE'S ENDING
 BUT YOU WILL NOT SUFFER FOR YOU ARE UNKIND

MISS HAVISHAM:

NOW YOU KNOW, HAVE IT SO
 LIFE CAN BE TRAGIC
 KINDNESS IS NEVER AN ADMIRABLE TRAIT
 IT PLEASES, IT TEASES
 WHILE SLOWLY DISEASES
 THOSE HARDENED TO KINDNESS GROW STRONGER WITH HATE

ALL: (MISS HAVISHAM SINGS LEAD)
 LOVE BY DEFINITION IS SOMETHING THAT'S SWEET
 BUT MY HEART'S BEEN BROKEN, BY ONE MAN'S DECEIT
 MY LOVE BY DEFINITION HAS REVENGE AS ITS FEE
 AND I WILL DO, UNTO YOU, WHAT'S BEEN DONE UNTO ME

PIP

Estella!..

PIP: (cont. to Estella)
 LOVING YOU, LEAVING YOU
 BOTH ARE A TORTURE
 ONCE I BELIEVED THAT SHE MEANT ME FOR YOU
 ADMIRE YOU, REQUIRE YOU
 SO MANY DESIRE YOU
 DON'T WASTE YOUR LOVE ON THE CURSE OF A FOOL

ESTELLA

I have tried to warn you now, have I not?

PIP

Yes, but...

ESTELLA:
 LOOK AT ME, TRY TO SEE
 I'VE BEEN CREATED
 TO WREAK OUT HER VENGEANCE INSPIRED BY A MAN
 DEBATE IT, BERATE IT
 BUT YOU CAN'T NEGATE IT
 YOU'VE BEEN THE PREY OF A SINISTER PLAN

ALL: (ESTELLA SINGS LEAD)
 LOVE BY DEFINITION IS SOMETHING THAT'S FINE
 BUT MY HEART IS EMPTY BY HER COLD DESIGN
 NOW LOVE BY DEFINITION IS SOMETHING I RIG
 I BEND IT THEN, I MEND IT,
 THEN I SNAP IT LIKE A TWIG

ESTELLA

Why not tell you the truth? I have agreed to
 marry Bentley Drummle.

PIP

Such a mean brute, such a stupid brute!

ESTELLA

Don't be afraid of my being a blessing to him.
 I shall not be that. I simply grow weary of
 this.

MISS HAVISHAM

Weary of me? What? Are you tired of me?

ESTELLA

Only a little tired of myself.

MISS HAVISHAM:

LISTEN, JUST LISTEN, SHE'S
SO COLD AND CALLOUS
THERE'S ICE IN HER HEART, SHE'S STOCK AND SHE'S STONE
I STAND HERE BEFORE YOU
ADORE YOU, BUT BORE YOU
YOU PUT UP WITH ME AS A DREARY OLD CRONE

ESTELLA: [to Miss Havisham]

LOOK AT ME, REALLY SEE
WHAT YOU CREATED
I AM WHAT YOU MADE ME, BUT NOT WHAT YOU NEED
I'M TRUE TO YOUR TEACHING
SO END YOUR BESEECHING
THIS BLOSSOM HAS SPRUNG FROM AN UNNATURAL SEED

ALL: (PIP SINGS LEAD)

LOVE BY DEFINITION IS NOT ALWAYS SUBLIME
WE ARE ALL VICTIMS OF LOVE'S BRUTAL CRIME
NOW LOVE BY DEFINITION IS PERVERTED AND CRUEL
WE'RE TORN APART, WE'RE IN THE DARK AND ALL BLOODY FOOLS
WE'RE TORN APART, IN THE DARK
ONE AND ALL, BLOODY FOOLS

Havisham ascends the staircase to
her bird's eye perch.

PIP

How can I stand to see you as Drummle's wife?!

ESTELLA

You must manage.

PIP

Never.

ESTELLA

Nonsense! You will have me out of your
thoughts in a week.

PIP

Out of my thoughts?! Out of my thoughts - why,
you are inescapably part of my existence, part
of my self. You are in every line I have ever
read, every thought I have dreamt, and every
prospect I have ever imagined - on the river,
on the marshes, in the light and in the
darkness. You are the blessing and the curse
that have colonized my soul; yet to my grave,
only your benevolence will endure for you have
done me far more good than harm. Oh, God bless
you, God forgive you!

Pip storms out on a confused and shaken Estella.

SONG: I COULD WALK AWAY

ESTELLA:

I COULD WALK AWAY
 I COULD LEAVE RIGHT NOW
 I COULD WALK PAST THE SOURCE OF
 THE MEMORIES AND THE REMORSE OF
 A HEART THAT KEEPS BURNING
 AND NEVER ONCE HAS STOPPED ITS YEARNING FOR LOVE
 JUST FOR LOVE

I COULD WALK AWAY
 I COULD TURN AND RUN
 WHAT IS HERE THAT POSSESSES
 THAT LEAVES ME FEELING SO DEFENSELESS
 IF I COULD REMEMBER
 ONE MOMENT THAT WAS WARM AND TENDER
 WITH LOVE, ALL I NEEDED WAS LOVE
 WHAT I GOT WAS A CALLOUS AND BARREN SOUL
 I INHERIT THE COLD
 NOW LOVE'S MINE TO WITHHOLD
 I SHOULD LEAVE WHILE I CAN
 DENY WHO I AM

I COULD WALK AWAY
 FIND MY WINGS AND FLY
 BUT THE PAST IS MY PRISON
 AND EVERY INMATE IS A DEMON
 I CANNOT JUST CEASE THEM
 UNLESS I KNOW I CAN RELEASE THEM
 I CANNOT ERASE THEM
 I KNOW I'D HAVE TO TURN AND FACE THEM...

I COULD WALK AWAY
 I SHOULD WALK AWAY
 BUT I HAVE TO STAY

SCENE II

Pip carries an umbrella while walking in a sinister part of London. A shadowy denizen passes nearby. Pip turns. Another shadow passes. Pip turns again. Some poor children rush at him for money and he throws coins which they retrieve and then withdraw into the shadows. Out of the shadows, a man stands in front of Pip.

PIP (cont'd)
What do you want?

The man hands a note to Pip. He keeps his hand out, palm up. Pip reaches in his pocket and puts a coin in the man's hand. Then the man disappears into the darkness. Pip goes to a gaslight and reads. He rushes off. The lights rise inside Jaggers' law offices where Pip finds Molly cleaning.

PIP (cont'd)
Molly, what are you doing here?

MOLLY
I clean Mr. Jaggers office, sir.

PIP
Molly, have we met before my acquaintance with Mr. Jaggers?

MOLLY
Oh no, sir.

PIP
It's so very strange how familiar you look.

As Pip looks more closely, Molly shies away. Wemmick enters.

WEMMICK
Mr. Pip. You received my note.

PIP
Yes, I came directly.

WEMMICK
Molly, you may go.

MOLLY

Yessir.

Pip and Wemmick watch as Molly leaves.

PIP

Mr. Wemmick, what do you know about Molly?

WEMMICK

Only that she was a scandalous case of Mr. Jaggers, was found innocent, and then came into his service. It was all before my time here.

PIP

I see.

WEMMICK

Now, Mr. Pip, to the business at hand. A certain benefactor may have made himself known to you. No need to answer that. The less I know the better.

PIP

No less, no more.

WEMMICK

Precisely. And let us say that I went 'round to your lodgings and discovered "by chance" the benefactor was living in said lodgings.

Pip

I see.

WEMMICK

This is far from over. Someone has been waiting a long time for this benefactor's return. He has eyes and ears all over London.

PIP

Compeyson. Am I being followed?

WEMMICK

Now, Mr. Pip, I must continue. It is a matter of life and death! As to being followed, I must assume that you are, therefore it would be most prudent to move your benefactor, under the cover of darkness, to new lodgings as soon as possible.

PIP

Yes, most certainly. But where?

WEMMICK

Point one, Herbert's lady-friend, Clara, lives in a secluded place on the river. Point two, if someone were interested in making his escape by steamer, it would be a convenient location from which to do so.

PIP

That is exactly what we must do.

WEMMICK

Point three, and of utmost importance to you: If a certain benefactor were discovered, not only would he be put to death, but all his money would be turned over to the crown. This would leave a certain beneficiary with nothing. I urge you this evening to lay hold of his "portable property".

PIP

Thank you, Mr. Wemmick. You have proven yourself to be a true friend.

WEMMICK

Your humble servant, I'm sure. Take care, Mr. Pip.

SCENE III

Pip exits and hurries along a darkened street, nearly colliding with a street urchin.

URCHIN

Is this your file, sir?

PIP

What would I be doing with a file?

URCHIN

I thought ya was a blacksmith, sir, but now that I seed you up close, I seed you is a gentleman. Good evening, sir.

Erie light rises on the periphery of the next few scenes. Street denizens position themselves as if to frame each scene. On another part of the stage, a man in a great coat with a hat hiding his face, Compeyson, sings:

SONG: BACK TO BLACK

COMPEYSON:
MONEY IS POTENT
IT CAN CHANGE A LIFE IN A MOMENT
EXPEDITE A RISE OR A TRAGIC DEMISE

SHADOWS KNOW THE SECRET
IF YOU PAY THEM THEY WILL KEEP IT
EACH STRANGER, AN ARRANGER
THEY WILL AID YOU AND FADE BACK TO BLACK

STREET LIFE MAKES YOU CALLOUS
IT'S THE HUNGER GIVES YOU MALICE
COMEUPPANCE FOR A TUPPENCE
EMPTY HANDS, FILLED, WILL GO BACK TO BLACK

SCENE IV

Pip, Herbert and Clara enter the room where Magwitch sits. Clara carries a tray of food

CLARA

All is well, Pip. Your Uncle is welcome here. He's a dear old man. But you keep him cooped up like a common criminal.

Clara puts her hand to her mouth for her faux pas. She looks at Magwitch who smiles.

MAGWITCH

Don't fret dear girl. I am a most UNcommon criminal.

Clara smiles and pats Magwitch's shoulder.

HERBERT

Dearest, Clara. She cares for him like a father.

Clara takes dinner tray to Magwitch.

PIP

Since there is so much at stake and so many questions, perhaps the time has come to tell us of your past.

MAGWITCH

You're on your oath. All of you.

HERBERT/CLARA

Lord strike me dead...

Pip, Herbert, and Clara cross their hearts. Then a wide-eyed Clara takes Herbert's arm.

MAGWITCH

In jail got meself acquainted with a man who had the heart of the devil: Compeyson. He made a pot of money swindlin' a rich spinster he'd jilted some years back. After too many years of Compeyson's scheming, we was committed for a felony. When the verdict came in, warn't it recommended that Compeyson get off light on account of good character, and warn't it me that got guilty on account of "bad company." We was on the same prison ship.

(MORE)

MAGWITCH (cont'd)

I escaped to shore and was hiding among the graves when I first seen you, my boy. And you seen Compeyson.

PIP

And his bloody face.

MAGWITCH

It was me what done it. He tried to kill me, so I marked him.

HERBERT

Marked him.

Magwitch makes a cutting gesture across his face. Clara steadies a faint Herbert.

HERBERT (cont'd)

Oh! I see.

MAGWITCH

Of course, we was both recaptured and put in irons as well, but I was the one sent "down under" for life. Since I scarred his face, he couldn't use his gentleman wiles to make his living.

PIP

How did you become acquainted with Mr. Jagers?

MAGWITCH

You know when me missus, a wild and passionate creature, got took up for murder, it was Jagers wot handled her case. I knew if he could get her off, he was the one who helped me make a gentleman of you, dear boy.

HERBERT

Pip, do you think Compeyson was Miss Havisham's infamous suitor?

MAGWITCH

Havisham, that was her name!

PIP

Herbert, we must get Magwitch out of the country as soon as possible. We can row out to a steamer in transit. Can you secure a boat...?

HERBERT

Yes, of course. At night we'll row with the tide to the deserted dock at Grave's End. There we can wait for the steamer and see Magwitch safely aboard.

PIP

Magwitch, there is most urgent business I must attend to before...we leave the country.

Herbert and Clara look shocked.
Magwitch, elated.

MAGWITCH

We?!

PIP

Yes, we.

MAGWITCH

My boy.

PIP

Until then, you must remain here and not leave this house. When I return we will set the plan in motion.

Herbert follows Pip out.

HERBERT

You are an honorable man.

PIP

After all that he has done for me...

They shake hands.

HERBERT

All will be ready upon your return.

BACK TO BLACK (CONT)

PIP, HERBERT, CLARA, MAGWITCH:
ONE WAY OR ANOTHER
PLANS ARE BEST KEPT UNDERCOVER OF
NIGHT THEN, OUT OF SIGHT THEN

Clara's Home set is cleared.

COMPEYSON:

WHEN I STRIKE, THEN HE'LL GO BACK TO BLACK

ENSEMBLE:

BACK TO BLACK, BACK TO BLACK

Dance break.

COMPEYSON:

LAWS INSTITUTED
MUST BE EXECUTED

AND I HAVE MY SPIES
PAID FOR KEEPING THEIR EYES
ON MY PRIZE

ALL:
VENGEANCE IS A COLD FRIEND
IT'S THE SHACKLES BINDING TWO MEN
COMMANDS YOU WHEN IT BRANDS YOU
DARKENED ROADS WILL LEAD YOU BACK TO BLACK
LIFE WRAPS YOU IN ERMINE
THEN ENVELOPES YOU LIKE VERMIN
IT'S THRIVING WHEN CONNIVING

COMPEYSON:
MY RETRIBUTION
HAS A FITTING CONCLUSION
VENGEANCE WILL BE MINE...

ALL:
VENGEANCE IS A COLD FRIEND
IT'S THE SHACKLES BINDING TWO MEN
COMMANDS YOU WHEN IT BRANDS YOU
DAMNS YOU

Compeyson whips open his great-
coat for our first view of his
terribly scarred face.

ALL:
BACK TO BLACK!

SCENE V

Lights rise on Jagers in his office. Pip confronts his guardian.

JAGGERS

I am sorry, Pip. I can do nothing for you.

PIP

But you must.

JAGGERS

Be careful what you ask for Pip.

PIP

There isn't much time.

JAGGERS

And for whose benefit? Yours?

Pip

For mine.

JAGGERS

And what others who would be ruined by this revelation?

PIP

Not a word will leave this room.

JAGGERS

I make no admissions, mind you.

SONG: PUT THE CASE

JAGGERS:

LET'S PUT THE CASE OF A LADY (Miss Havisham appears)
ECCENTRIC, COLD BUT BENIGN
A RICH OLD CRONE WHO SO WANTED A CHILD
JUST A LITTLE GIRL

NOW PUT THE CASE OF A WOMAN (Molly appears)
ACCUSED OF A MURDEROUS CRIME
MISUSED BY A MAN WHO FATHERED HER CHILD
JUST A LITTLE GIRL (Young Estella appears)

SUPPOSE THESE WOMEN KNEW SOMEONE WHO'D HELP
A LAWYER WHO'D SEE TO THEIR ENDS
IF ONE ADOPTS THE SWEET CHILD OF HER DREAMS
THE OTHER ONE HE DEFENDS

I PUT THE CASE OF A CONVICT (Magwitch appears)

HE FLED TO FAR AWAY LANDS
 HE MADE A FORTUNE TO RAISE UP A CHILD
 JUST A LITTLE BOY (Young Pip appears)

THIS BOY HAD SHOWN HIM A KINDNESS
 THE KINDNESS GAVE HEART TO THE MAN
 HE TRANSFERRED HIS LOVE FROM HIS CHILD HE THOUGHT DEAD
 TO THE LITTLE BOY

SUPPOSE THIS CONVICT KNEW SOMEONE WHO'D HELP
 A LAWYER CLOSE TO HIS BANK
 A MAN WHO'D SEE TO THE TRANSFER OF FUNDS
 TO BUY A GENTLEMAN'S RANK

YOU SEE, BOY
 AND AGREE, BOY
 REVELATION DRAWS ITS TRAGIC FEE
 DON'T GO, BOY
 TIL YOU KNOW, BOY
 THE TRUTH SETS NO ONE FREE

PIP

So you admit that Estella is the daughter of
 Molly and Magwitch.

JAGGERS

I admit nothing.

PIP

So why didn't you just leave it alone? She
 would have been better off!

JAGGERS

Better off? BETTER OFF!

From the shadows, behind the gate,
 a chorus of orphan children stand
 and sing.

JAGGERS:
 NOW PUT THE CASE OF THE CHILDREN

CHILDREN'S CHORUS:
 DON'T LOOK AWAY

JAGGERS:
 THE ONES WHO LIVE IN THE STREET

CHILDREN'S CHORUS:
 I'M NEXT TO YOU

JAGGERS:
 THEIR BELLIES EMPTY,
 THEIR CLOTHES ARE JUST RAGS

THE LITTLE ONES

CHILDREN'S CHORUS:
I BEG BECAUSE IT'S ALL I CAN DO

JAGGERS:
NOW PUT THE CASE OF A LAWYER

CHILDREN'S CHORUS:
I'M JUST A CHILD

JAGGERS:
WHO SEES THEM TRIED AT THE BAR

CHILDREN'S CHORUS:
I'LL GET ALONG

JAGGERS:
THEY'RE BORN INTO FILTH
AND RAISED TO BE HANGED
THE LITTLE ONES

CHILDREN'S CHORUS:
TURN AWAY AND I'LL BE GONE

JAGGERS:
SUPPOSE THIS LAWYER KNEW SOME WAY TO HELP
ONE CHILD HE COULD RESCUE IN TIME
BUT YOU WOULD LOCK YOUR HEART LIKE A DOOR

ENSEMBLE:
YOUR HEART LIKE A DOOR

JAGGERS:
YES, YOU WOULD IGNORE

ENSEMBLE:
BUT YOU CAN'T IGNORE

JAGGERS:
DON'T PUT THE CASE

ALL:
TILL YOU KNOW THE CRIME.

BLACKOUT

SCENE VI

The lights rise on Satis House,
with Miss Havisham sitting by the
fire as we last saw her.

SONG: WHAT HAVE I DONE

MISS HAVISHAM:
WHAT HAVE I DONE
WHEN DO SCHEMES BECOME OBSESSIONS
WHAT HAVE I DONE
WHO WILL PARDON MY TRANSGRESSIONS
I'VE NO RIGHT TO JUDGE HER, I NURSED HER ON LOVE'S DEBRIS
AND THE ONE WHO WOULD SAVE HER HAS BEEN SENTENCED TO HELL BY
ME

WHAT HAVE I DONE
PLAYED THE GOD OF RETRIBUTION
WHAT I HAVE DONE
HAS NO CHANCE FOR ABSOLUTION
I FELT HUMAN KINDNESS WHEN SHE TORE OUT HIS HEART THAT DAY

Pip enters Miss Havisham's
parlour.

MISS HAVISHAM
Pip? Is it you?

PIP
Yes Miss Havisham. I have been to see
Mr. Jaggers and I know everything.

MISS HAVISHAM
Can you find it in your heart to forgive me?

PIP
I want forgiveness and direction myself far too
much to withhold it from you. Do you know the
name Herbert Pocket?

MISS HAVISHAM
Herbert Pocket, son of my cousin Matthew?

PIP
Yes. He is my dearest friend and there is
something you can do to solidify his financial
future. With your help, Herbert Pocket can buy
a partnership at Clarriker House counting firm.
This deed must be done without Herbert's
knowledge, for he would never accept the help
in any other way.

MISS HAVISHAM

Can I only serve you, Pip, by serving your friend? That done, is there nothing I can do for you yourself.

PIP

Nothing. There is nothing.

Havisham writes a draft and hands it to Pip.

MISS HAVISHAM

This is a draft to Jaggers to pay you the money. My name is on the first leaf. If you can ever write under my name "I forgive her," pray do it!

Miss Havisham suddenly falls to her knees at Pip's feet with her folded hands raised to him.

MISS HAVISHAM (cont'd)

What have I done? What have I done!

Putting his arm around her, Pip tries to help her up, but she instead brings them both closer to the ground.

PIP

If you can ever undo a scrap of what you have done to her....

MISS HAVISHAM

I meant to save her from misery like my own, but I stole her heart and put ice in its place.

PIP

(more kindly)

I should have loved her under any circumstances. I was poor country boy. I simply found her...irresistible.

MISS HAVISHAM

When I heard you speak to her that last day, I heard in you what I once felt. Oh, what have I done to you.

PIP

And to yourself.

MISS HAVISHAM

Dearest Pip, you must leave here and not look back.

Pip rises slowly and exits.

MISS HAVISHAM (cont'd)
And someday you will write, "I forgive her."

Miss Havisham looks back to see
that Pip has already gone.

WHAT HAVE I DONE (CONT)

MISS HAVISHAM:
THE SPIDER'S BEEN CAPTURED
IN THE WEB SHE INSANELY SPUN
PIP FORGIVE ME
ESTELLA FORGIVE ME
GOD FORGIVE ME
FOR WHAT I HAVE DONE

As the song ends, she collapses
near the fire.

Miss Havisham rises, shouting into the shadows.

MISS HAVISHAM (cont'd)
What have I done!

A coal from the fire tumbles and
catches her dress on fire. She
screams.

BLACKOUT

SCENE VII

The stage fills with fog. Pip, Herbert, and Magwitch are in a boat, Pip and Herbert are rowing.

PIP

Hamburg, Rotterdam, Antwerp, any foreign steamer will do.

HERBERT

Don't worry, Pip and I are good oarsmen.

MAGWITCH

Dear boy. Thankee! Thankee!

PIP

You seem the least anxious of any of us.

MAGWITCH

If you knowed what it is to be here alonger my dear boy, you'd envy me.

SONG: DEAR BOY

MAGWITCH:

DON'T FRET, DEAR BOY

SIT NEAR, DEAR BOY

NOW YOU AIN'T GOT NOTHING TO FEAR, DEAR BOY

WE WAS MEANT TO BE SPARED

ADVENTURES WAS MEANT TO BE SHARED

GOD BLESS, DEAR BOY

ABIDE, DEAR BOY

WE SOON WILL BE OFF WITH THE TIDE, DEAR BOY

WHEN ALL OTHERS HAVE GONE

I'LL STILL HAVE MY DEAR BOY ALONG

THE WORLD IS GRAND

IT WAITS FOR US LAD

ALONGER ME

THERE'S LARKS TO BE HAD

We can hear the steamer's horn in the distance.

HERBERT

I can see it... it's the steamer to Hamburg!

MAGWITCH:

GET SET, DEAR BOY

HOLD TIGHT, DEAR BOY

A NEW LIFE IS COMING IN SIGHT, DEAR BOY

THIS IS WHERE I BELONG

CAUSE I HAVE MY DEAR BOY ALONG

From out of the mist appears another boat with police and a cloaked man.

POLICEMAN

You are harboring an escaped convict by the name of Abel Magwitch.

PIP

Row, Herbert!

A tall man in a cloak rises.

The cloak of the man falls, revealing him to be Compeyson.

MAGWITCH

Compeyson!

PIP

My God!

COMPEYSON

Your time has come, Magwitch.

Offstage, a deafening horn and blaring lights, suggests the steamer that is bearing down on the small boats.

Compeyson pulls out a gun and fires. Magwitch grabs his chest. He pulls a gun and fires. Compeyson falls. Magwitch then falls overboard.

PIP

Magwitch!

Pip dives in after him.

HERBERT

Pip!

There is the sound of the steamer's imminent collision. The chug-chug of the steamer passes. BLACK OUT.

Lights rise revealing a bloody Magwitch lying in Pip's arms on a river bank.

HERBERT (cont'd)

I'll run to find help.

Herbert runs off.

PIP
Magwitch, I'm so sorry.

MAGWITCH
Nonsense, dear boy. But I'm afraid the Thames
has claimed all my...

PIP
Portable property. But I still have you here
alonger me.

MAGWITCH
You've never deserted me. That's best of all.

SONG: DEAR BOY (REPRISE)

MAGWITCH:
GOD BLESS, DEAR BOY
YOU TRIED, DEAR BOY
SO MUCH LIKE A SON
YOU'RE ME PRIDE AND JOY
I KNEW RIGHT FROM THE START
THAT YOU HAD A TRUE GENTLEMAN'S HEART

MAGWITCH (cont'd)
It's nice to have a son. Like I'd been given a
second chance.

PIP
A second chance?

MAGWITCH
I once had a beautiful little girl but my
vengeful wife done away with her or so it was
said.

MAGWITCH:
THE LIGHT GROWS DIM
WITH CLOUDS OVERHEAD
BE STRONG, DEAR BOY
NO TEARS TO BE SHED

PIP
Dear Magwitch, I must tell you something I
could not say before. Your child is not lost.
She lives. She is a lady and very beautiful.
Her name is Estella and I love her.

Magwitch raises Pip's hand to his
mouth then lets it fall to his
chest again as he dies. Pip
kneels by Magwitch and pulls the
blanket over him.

PIP:
WHEN ALL OTHERS HAVE GONE
YOU WILL HAVE ME DEAR FRIEND....

PIP (cont'd)
Dear Lord, be merciful to him, a sinner.

SCENE VIII

Pip and Herbert walk soberly
toward their apartment. Pip coughs
slightly.

PIP (cont'd)

I must make certain he receives a decent
burial.

HERBERT

And I will help you.

PIP

But your finances are no better than mine.

HERBERT

But my dear Pip, a miracle has happened!
Clariker House has just offered me the
partnership in Cairo. Out of the blue, a
partnership in Cairo!

PIP

But that's wonderful, Herbert. When do you
leave?

HERBERT

That's just it. I must catch the first
possible ship. Clara and I will have to be
married aboard. And I always hoped you would
stand up for me.

PIP

But you must go at once.

HERBERT

Yet, how can I leave you when you need me most.

PIP

Herbert, I shall always need you.

HERBERT

Then come with us!! To Cairo!! Yes, you must...

SONG: EVERYTHING YOU'VE WANTED (REPRISE:EVERYTHING I WANTED)

HERBERT:

EVERYTHING YOU'VE WANTED IS THERE JUST WAITING FOR YOU
EVERYTHING YOU'VE WANTED IS THERE
EVERYTHING YOU'LL NEED WILL BE THERE, GOOD FRIENDS AND LOVED
ONES
WE WON'T DISAPPEAR IN THIN AIR

THE LAND OF PHARAOHS WILL SOON UNFOLD
 SO KISS THIS OLD LIFE GOOD-BYE
 EXOTIC FANCIES WILL TEASE YOUR SOUL
 AND YOU CAN'T DENY
 IT'S WARM AND IT'S DRY.

COME WITH US TO CAIRO WHERE YOU CAN RIDE A CAMEL
 CLIMB A PYRAMID, SAIL THE NILE
 ALL IS PLANNED, ALL IS GRAND
 EVEN THOUGH ALL IS SAND...

HERBERT

There. I've made you smile. Pip, you really
 must come. Clara will insist upon it.

Pip coughs.

HERBERT (cont'd)

Are you quite alright, Pip?

PIP

Yes, of course. Dear Herbert, thank you with
 all my heart, but Cairo must wait. I have so
 many debts that I must pay. Not all are of the
 monetary kind. You understand.

HERBERT

Of course I understand.

Pip gets his coat and hat.

PIP

You must make arrangements and I must be off.
 I wish you every happiness, my friends.

HERBERT

The offer to join us will always remain open.
 Always! Please, take care of yourself. Good-
 bye, my dear, dear Pip.

They embrace. Herbert pulls out a
 handkerchief wiping his eyes,
 blowing his nose.

Pip exits as light fades on
 Herbert.

Pip wanders the dark streets,
 coughing more violently. Suddenly
 Pip doubles over in a coughing
 spasm. He falls to his knees.

SCENE IX

We see shadowy people surround Pip and hear a cacophony of voices resounding from them and Pip's mind in his feverish condition. As the noise continues they carry Pip to bed.

Collector one (V.O.)
One hundred and thirty three pounds fifteen six
- Jewelers' account.

PIP
Who are you? I don't know you.

MRS. JOE (V.O.)
If it weren't for me you'd been there long ago
and stayed there.

COLLECTOR TWO (V.O.)
Outstanding balance, House of Lloyd's...

PIP
What is the debt?

COLLECTOR TWO (V.O.)
. . .forty seven pounds, twenty. Pay up or it's
debtor's prison for you.

Jagers (V.O.)
Of course you'll go wrong somehow, but that's
no fault of mine.

WEMMICK (V.O.)
One must always be sensible when it comes to
portable property.

COLLECTOR ONE (V.O.)
You are under arrest for non-payment of debt.

PIP
You can see my state. I fear you will have to
carry me.

MISS HAVISHAM (V.O.)
Can I only serve you, Pip, by serving your
friend?

SCENE X

As the hallucinations dissipate,
the lights rise. Pip awakens to
find Joe sitting by his bed in his
old room at the forge.

PIP
Joe? Is it really you?

JOE
Which it is, Pip, old chap.

Pip looks around.

PIP
You brought me home to the forge.

JOE
When news came that you had been fished from
the river and you was ill, I says to Biddy as
how you may be among strangers. Biddy's words
were "Bring him home without delay".

PIP
Oh, Joe. You break my heart. Be angry at me.
Walk away from me. Please, you mustn't be so
kind.

Pip turns his face away and sobs.
Joe only pats Pip's shoulder.

JOE
There, there, Pip. Ever the best of friends.

PIP
(realizing)
How long, dear Joe?

Joe
Which you meanstersay, Pip, how long have your
illness lasted?

PIP
Yes, Joe.

JOE
Almost three weeks. You was all fever and
delirium.

PIP
(ashamed)
Have you heard, Joe, who my patron was?

JOE

Well, I 'eerd it were not Miss Havisham.

NBiddy enters.

BIDDY

Pip! Oh what a happy day!

PIP

Dear Biddy!

Biddy and Pip grasp each other's hands.

BIDDY

Yes, Pip. How wonderful to see you awake and talking! We've been so worried these past weeks.

Biddy signals to Joe to give her and Pip a minute alone.

JOE

Well, now that you come back to us, you'll be wantin' sometin' to eat. I'll fetch some soup. Don't want no relapsin', eh Pip.

Joe exits.

BIDDY

May we speak for a moment, Pip? From the heart.

PIP

By all means, Biddy. There is so much to tell you...about me being such a fool...

BIDDY

We are all fools, Pip, at one time or another. It is one of life's necessary evils shaping us and ultimately clarifying where we should be and with whom and -

PIP

Dear sweet Biddy, all this time, always taking for granted your kindness and wisdom. (pause) I think you once liked me very well.

BIDDY

But Pip, I need to -

PIP

If you can like me half as well and tell me that you will go through the world with me, I will work hard to make it a better world for you. We will not have a fancy life, but we'll have all we need.

BIDDY

You have already made my world a better place, dear Pip. And pray you will continue to do so even after knowing the profound sorrow and joy I feel in telling you of my marriage to Joe.

Pip slumps back.

BIDDY (cont'd)

We'd have told you, but we knew of your troubles and didn't want to be a bother to you. Pip, you are happy for us?

PIP

(coming to his senses)

Dear Biddy, you have the best husband in the whole world, and, you couldn't love him better than you do.

BIDDY

No, I couldn't indeed.

PIP

And you will make Joe as happy as ever that gentle, loving man deserves to be.

BIDDY

And now you must get well.

PIP

I must find work to pay off my creditors.

BIDDY

There is no need of that, Pip.

PIP

What do you mean?

BIDDY

Joe has settled your debts.

PIP

Joe has paid my creditors. It must be his life savings. Oh Biddy, I will work so very hard till he is repaid.

BIDDY

There is nothing to be repaid. Please Pip, say no more. Joe would never allow it.

Joe returns carrying the soup.

PIP

What news, Joe! Congratulations! Bidy just told me of your marriage.

JOE

I'm the luckiest of men, Pip old chap.

PIP

A most deserving man, Joe.

As Pip continues, he rises, the lights rise in the Gargery kitchen where Pip's suitcase stands by the door. Pip is dressed for travel. Underscore EVER THE BEST OF FRIENDS.

PIP (cont'd)

I hope you and Bidy will have children to love and that some little fellow will sit in the chimney corner on a winter's night, who may remind you of another fellow gone out of it forever. Don't tell him that I was thankless; that I was ungenerous and unjust; only tell him that I honoured you both and that it would only be natural to grow up a much better man than I did.

JOE

There's no -

PIP

(choking back tears)

Please tell me that you forgive me and can think better of me in the time to come.

JOE

God knows I forgive you, if I have anything to forgive.

They embrace. Then Pip turns out to Bidy.

PIP

And you, Bidy?

BIDDY

Of course, Pip.

Pip kisses Biddy's hand. Pip exits, with suit case as the light fades in the kitchen. He is alone in a pool of light.

PIP:
 EVERYTHING I WANTED WAS HERE
 THE SIMPLE PLEASURES
 WERE MINE TO HOLD
 BUT I JUST TOSSED THEM AWAY

SONG: I TRUST MY HEART

PIP:
 I TRUST MY HEART WILL GO ON BEATING
 I TRUST MY HEART KNOWS WHERE IT'S LEADING
 I FLEW TOO CLOSE TO THE SUN AND WAS BLINDED
 BEING HERE I'M REMINDED ONCE AGAIN
 WHERE LOVE HAS BEEN

I TRUST MY HEART WILL GO ON FEELING
 ACCEPT THE PAIN THAT LEADS TO HEALING
 I AM THE PRODIGAL CHILD WHO IS WELCOMED
 BY THE HEARTS HE REBELLED FROM, THEY COULD SEE
 THE GOOD IN ME

ONE DAY I'LL PROVE MYSELF, TO THOSE I'D LEFT BEHIND
 I'LL WALK THIS UPHILL ROAD, GROW STRONGER AS I CLIMB
 I MUST DESERVE THEIR LOVE... AND MINE

I TRUST MY HEART WILL FIND NEW MEANING
 NOW I CAN SEE THROUGH THE EYES OF COMPASSION
 WITH THE LIGHT FASHIONED BY THE DARK
 I'LL GET BY AS LONG AS I TRUST MY HEART

I TRUST MY TRIALS ARE NOT COMPLETED
 BUT TRUST MY HEART IS NOT DEFEATED
 AND EVEN THO' I HAVE FALLEN FROM GRACE I'LL
 HOLD MY GROUND AND EMBRACE MY PART
 I HAVE SEIZED MY FINEST HOUR
 FAITH GIVES ME THE POWER
 I'LL SURVIVE NOW I TRUST MY HEART

BLACKOUT

SCENE XI

Lights rise again on Satis House with present day Adult Pip standing, as he was at the beginning.

A young boy darts out of the gate of Satis House almost knocking into Pip.

YOUNG PIP
I beg your pardon, sir.

Adult Pip is taken aback as this young boy who is very similar to his younger self.

ADULT PIP
(curiously, but kindly)
And who gave you leave to prowl about?

YOUNG PIP
Miss Estella, Sir.

ADULT PIP
(taken aback)
Miss Estella? (recovering) And give us your name.

YOUNG PIP
Pip, sir, Pip.

ADULT PIP
Hmmm, "Pip". Now that's an interesting name.

YOUNG PIP
I am named for my Uncle Pip who lives in Egypt, sir.

ADULT PIP
Show us where you live.

YOUNG PIP
There, sir.

ADULT PIP
And who do you live with?

YOUNG PIP
My father, Joe Gargery, the blacksmith, and my mother, Mrs. Joe Gargery.

ADULT PIP

The blacksmith, eh, now. And why do you visit Miss Estella, Pip?

YOUNG PIP

I come to play cards with her.

ADULT PIP

And who wins?

YOUNG PIP

I win most every game, though sometimes I think she lets me win.

ADULT PIP

Well then, make haste, Pip, and convey to your most wonderful father and mother that your Uncle Pip has returned and will be along presently. Now, do as I say.

Young Pip looks confused, then ecstatic.

YOUNG PIP

Oh, sir. Oh oh...Oh, what larks, sir!

Young Pip runs partway across the stage. He turns, looks back, then dashes off-stage crying out. "What larks, what larks.!" Adult Pip laughs, there is a slight pause. Then....

ESTELLA

Do you still call the knaves "jacks"?

Pip turns.

Pip

Estella.

ESTELLA

I am greatly changed. I wonder that you know me.

PIP

I'd know you anywhere. After so many years, it is good that we should meet again. Joe wrote to me of Miss Havisham's passing.

ESTELLA

She left me the bulk of her estate, but I'd thought you'd like to know that she settled a substantial sum on the Pocket family.

PIP

And she was very generous with them

ESTELLA

Yes. And you've kept all this time in Cairo?

PIP

Yes. Eleven years' time. Herbert Pocket and I were partners in a small counting house. And you? I heard that Bentley Drummle died.

ESTELLA

Died a true gentleman, falling off his horse. Did you also hear that he drank and gambled my fortune away?

PIP

(statement)

So, you are living back here then.

ESTELLA

Yes. It is all I have left. Dear old Satis House. How could I want for more?

SONG: THIS OLD HOUSE

ESTELLA:

WEEDS GROW WELL WITHIN THESE GATES
WHERE FLOWERS WOULDN'T DARE
PAINFUL MEM'RIES CLING LIKE VINES
SO WHY DO I STILL CARE
FOR THIS OLD HOUSE
IN THIS OLD HOUSE
THE ROOMS ARE DAMP AND COLD
DECAYED WITH MOLD
YET KEEP THEIR HOLD ON ME

PIP:

ROADS WE TOOK LED US ASTRAY
BUT CIRCLED BACK AROUND
WE SHOULD TAKE WHAT COMES OUR WAY
GIVE THANKS FOR WHAT WE'VE FOUND
IN THIS OLD HOUSE
YES THIS OLD HOUSE
FAMILIAR WAYS ARE DEAR
THEY BROUGHT US HERE
AND NOW THEY'RE CLEAR TO SEE

BOTH:

THO' SHADOWS BEAT THEIR WINGS,
WE'VE FOUND A PLACE TO RUN TO
TWO HEARTS CAN OPEN DOORS,
THEY MAY HAVE JUST BEGUN TO...

ESTELLA:
MANY WALLS HAVE BROKEN DOWN

PIP:
AND OTHERS MIGHT WITH TIME

BOTH:
NOW THAT WE CAN LOOK WITHIN
WE'LL FIND WHAT'S LEFT INSIDE
OF THIS OLD HOUSE
IN THIS OLD HOUSE
OUR STORY HAS NO END
IT ALL DEPENDS
ON WHAT FRIENDS GROW TO BE
IN THIS OLD HOUSE
IN THIS OLD HOUSE
TWO SOULS RETURN ALONE
TO FIND A HOME IN THIS OLD HOUSE

ESTELLA
You mustn't keep your family waiting.

PIP
No.

Pip turns to his suitcase.

ESTELLA
(in a rush of emotion)
I have been bent and broken, but -- I hope--
into a better shape. Be as considerate and
good to me as you once were, and tell me we are
friends.

Pip turns and smiles and takes
Estella's hand.

PIP
Dearest Estella, how could we not be friends?

Estella smiles, turns and walks
downstage. Pip picks up his suit
case and begins to exit as the
lights imply the evening glow. He
turns to the audience.

PIP (cont'd)
As the morning mists had risen long ago when I
first left the forge, so, the evening mists
were rising now. And in all the broad expanse
of tranquil light they showed to me, I saw no
shadow of another parting from her.

The ghosts emerge from Satis
House.

WELCOME HOME, REPRISE

ENSEMBLE:

THEY MAY START A NEW BEGINNING (THEY HAVE COME SO FAR)
MANY SHADOWS HAVE BEEN LIFTED (LEAVE THEM WHERE THEY ARE)
TWO SOULS NO LONGER FACE THE WORLD ALONE
MY OLD FRIENDS, WELCOME HOME

Smiling, Pip and Estella turn to
each other from the far sides of
the stage.

ENSEMBLE:

MY OLD FRIENDS, WELCOME HOME

BLACKOUT

THE END