

**Directors Notes**  
*Pilgrim*  
**A Musical Based on *Pilgrim's Progress***  
**September, 2013**

1. You may adapt the keys, chords and/or instrumentation of the music in *Pilgrim* to fit the capabilities of your cast and musicians, as long as it doesn't alter the feel and integrity of the song. For example, a student may be singing a song where some or all of the notes are out of range. In that case you may modulate the song to a more comfortable key and/or lower (or raise) occasional notes, as long as the integrity of the song is not altered.
2. Music and sound cues are placed in the script based on the original production. You may adapt these cues as necessary for your production.
3. You may use the choreography on the DVD, or make up your own. We encourage you to be creative.
4. The character Goodwill may be represented as from a variety of cultures. In the original production she was Irish, but the role could be played as Jamaican, American-Southern, Hispanic, etc. Goodwill's idioms (and food) can be altered to fit the culture, as long as the meaning of the text is preserved.
5. The violin player in the Interpreter's scene can play any instrument, or perform any skill that they're good at. The person could be a gymnast, juggler, musician in the orchestra, baton twirler, sax player, basketball player dribbling, really anyone. You can adjust the wording in the script to reflect the difference in the talent, but the principle is that, as Christians, we don't start out as finished products, (so don't give up before you even start to walk the walk).
6. The Shepherds Jam number in the second act can be adjusted to reflect any culture. In the original production it was an Irish step dance, but you could create a stomp-type dance that is completely percussive, or something done to your own original music. The moment should be full of life and joy to celebrate the Pilgrims' release from the "Castle of Doubt".<sup>1</sup>
7. For student productions, you may want to consider including adult actors in key roles if the needed skill level is not present among the students. One recent production had the role of the King played by an adult, and it added a wonderful fatherly, pastoral element.
8. Our license permits you to cut scenes to suit your needs, but we ask that you send us a copy of any added narration or other material. We recommend that the following scenes be included: the opening, the Cross, Vanity Fair, and the final scene. *Pilgrim* is intended to be performed with male actors playing the King and Christian. Many of the remaining roles can be filled by girls or guys. See the *Pilgrim* Cast List for details.
9. **Backing Track** An accompaniment CD/backing track is made available to licensees as an option. It consists of instrumental music and sound effects from the original production and is provided as a rehearsal and performance aid. The tracks on this CD are arranged to correspond with the music and

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<sup>1</sup> If you do create your own music, remember to acknowledge the contributors' work in your program .

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sound cues as they appear in the script, and as they are listed in the "Music and Sound Cue Listing" document which is included with the performance package. You may adapt the placement of these tracks to whatever best serves your production.

Because of the difficulty of rehearsing spoken words over pre-recorded music, some songs with long intros or musical interludes may work better with live music to avoid the actor/singer losing track of the measure count. For example, "Home Reprise" as done on the DVD has an extended intro vamp under dialogue before the singing starts, and "These Are The Words Reprise" at the end of the show has a long musical interlude while Christian is crossing the river.

For those using the backing track, note that it was recorded during live performance, and there is slight vocal bleed-through on a few of the songs. However, this will be imperceptible when played under live singing.

10. Consider using background vocalists by placing them back stage around one or more microphones. It's a great way to enhance the quality of your musical numbers and to involve non-actors who can sing.
11. Overture, Entr'acte and curtain call music are not included in the piano score. Music for these sections may be selected at the director's discretion. In the original production, the pianist re played the "Home Reprise" for the Entr'acte and the curtain call.
12. The set can be simplified with the use of risers, stackable wooden boxes , and a ladder or two. This would provide a minimalistic set such as is used in *Our Town* by Thornton Wilder. For example, the risers can be used to create the hill Christian climbs when he's looking for Legality in the first act. The King can lift the riser from the opposite end as Christian climbs to create the illusion that the hill is getting more and more steep. Christian could also climb an A-Frame ladder. Wooden boxes can serve as chairs, tables, sofas, rocks, etc.
13. The Flatter's Net. This prop has challenged several productions because the net can get tangled and is hard for one person to manage. One production solved this by having Appolyon on stage directing Flatterer to her "prey". He then helped her untangle the net and throw it over Christian and Hopeful.