

# The Green Knight

book & lyrics by

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As my mom always said, "Don't lose your head."

Characters

SIR GAWAIN: Handsome knight of King Arthur's Round Table.

KING ARTHUR: King of Camelot and its Knights of the Round Table.

GUINEVERE: Queen of Camelot, Arthur's queen.

PRINCESS LIZ: King Arthur and Queen Guinevere's daughter, fiancée to Sir Gawain.

GREEN KNIGHT: Ominous, played by actor playing King Arthur and Lord Bertilak.

LORD BERTILAK: Feudal lord, middle-aged, played by actor playing King Arthur.

LADY BERTILAK: Wife to Bertilak, played by actor playing Guinevere.

LADY THELMA: Daughter of Lord and Lady Bertilak, played by actor playing Princess Liz.

FAIRY: Played by actor playing Princess Liz.

DEMON WARRIOR: Played by actor playing King Arthur.

HUTU GIRL SOLDIER: Played by actor playing Princess Liz or someone else (we may use a video recording of another actor).

HIGHWAY PATROLMAN 1: Played by actor playing Guinevere.

HIGHWAY PATROLMAN 2: Played by actor playing Arthur.

THE GREEN KNIGHT: Animated.

1 ROMANTIC SPOT NEAR A LAKE: AFTERNOON

1

(Gawain and Liz play strip black jack, perhaps enjoying a bottle of wine. Gawain is down to his shirt, socks, and underwear. Liz is down to her bra and panties, but she wears several pairs of both. Liz deals a hand.)

LIZ  
Okay, Wain, what are you going do?

GAWAIN  
I'll take my chances.

(Flips over his cards.)

LIZ  
Poor baby.

(She reveals a better hand.)

LIZ (CONT'D)  
(points to a sock)  
Off with it.

(He removes a sock, and starts on the other.)

LIZ (CONT'D)  
No, just one.

GAWAIN  
But socks come in pairs, like "pair  
of pants" or "pair of underwear"?

LIZ  
No. Here. Try again.

(She deals them each another hand.)

GAWAIN  
Hit me.

(She slaps him.)

GAWAIN (CONT'D)  
What the heck, Liz?

LIZ  
You said to.

GAWAIN  
We talked about this.

LIZ  
Poor baby.

GAWAIN  
You know what I meant.

LIZ  
"Meant" or "said"? The world can be  
very confusing.

(She throws him a card.)

GAWAIN  
There's a mosquito on your...

(Points at her breast.)

LIZ  
Ouch. It bit me.

(Watches it fly away.)

GAWAIN  
Poor baby.

(Erotic pause, as they look at each other desirously, but also lovingly. Gawain looks at his cards.)

GAWAIN (CONT'D)  
Ha! Twenty-one. Off with that bra.

(Liz removes her bra only to reveal another bra underneath.)

GAWAIN (CONT'D)  
We agreed -- no cheating.

LIZ  
I'm a woman who needs lots of support.

(She deals them another hand.)

GAWAIN  
Black Jack! Give me those panties.

LIZ  
My pleasure.

(She removes them, revealing another pair underneath.)

GAWAIN  
What's the point to this?

LIZ  
Suspense, surprise obstacles, wild turnabouts -- these are crucial to the best stories.

(She deals them another hand.)

LIZ (CONT'D)  
Well?

GAWAIN  
Another card, please.

(She throws him a card.)

GAWAIN (CONT'D)  
Damn.

LIZ  
Your shirt please. And don't curse.

GAWAIN  
Sorry.

(He removes his shirt.)

LIZ  
Very nice.

GAWAIN  
Nice?

LIZ  
Would you rather be "mean"?

GAWAIN  
No, "hot." I'd rather be "hot."  
Ouch. Damn mosquito.

(Watches the mosquito fly away. She laughs.)

GAWAIN (CONT'D)  
Why is that funny?

(She kisses him. He kisses her back and caresses her with excessive excitement.)

LIZ  
Let's go for a swim.

GAWAIN  
No. I mean, no, I'd rather stay  
here and make love with you.

LIZ  
You are making love with me.

GAWAIN  
No, I'm not. We're not doing  
anything. We never do anything.  
Whenever we start kissing, you want  
to go for a swim.

LIZ  
Yes, because I feel close to you in  
the lake -- where we are of one  
substance, connected by the warm  
water; our every movement felt on  
each other's bodies.

GAWAIN

And on the bodies of frogs, and  
fish, and insects.

LIZ

Don't be silly. In the water, we  
are linked by warmth, and without  
our blood commingled. This, my  
dear, will wait until our wedding  
night.

(Gawain notices the mosquito fly by.)

GAWAIN

But our blood has already  
"commingled," and therefore further  
commingling,

(He kisses her.)

through our bodies, would just be  
glorious variation of a sacred  
action already accomplished -- in  
that mosquito.

(She observes the landed mosquito.)

LIZ

So, we are already married -- in  
this mosquito.

GAWAIN

Yes, and there is no shame in it.

LIZ

As long as no one knows?

GAWAIN

Yes, as long as no one knows.

(She kills the mosquito with her hands.)

GAWAIN (CONT'D)

Why did you do that?

LIZ

The mosquito knew, and I cannot  
imagine how he could live --  
burdened with such knowledge.

GAWAIN

So, you killed him?

LIZ

I made him a martyr.

(Beat.)

LIZ (CONT'D)

I'm going swimming. Come on!

(She runs off. After a moment, he chases after her.)

2

CAMELOT: GARDENS

2

(Arthur and Guinevere sing "Our Girl, Part 1." They also dance. Liz may be dancing too, but not consciously engaging with them or them with her.)

ARTHUR

My little girl, she is my world,  
Heavens shifting, earth shaking,  
No matter what is twirled,  
My little girl, she is my world.

GUINEVERE

Shifting and shaking, your heart is  
breaking,  
Change is not easy; it makes you  
queasy,  
It's hard to let go, you like to  
say no,  
Our little girl, she is my world,  
too.

ARTHUR

It's all so new, too quickly she  
grew,  
I know that you care, but you seem  
unaware,  
Of what a daughter means to a  
father;  
She is your world, I know, but she  
is like my big toe.

GUINEVERE

Your big toe?

ARTHUR

She steadies my way; points  
wherever I go,  
A compass for every day, the  
guiding arrow,  
She balances my life, and makes me  
valiant,

(MORE)

ARTHUR (CONT'D)

Now she's lost to an unexpected  
gallant.

Now she's lost.  
She's lost.  
She's lost.

GUINEVERE

We knew this day would come,  
A woman she's become,  
She's not lost, but discovered--  
Love, her own path uncovered.

ARTHUR

My little girl, she is my world,  
Heavens shifting, earth shaking,  
No matter what is twirled,  
My little girl, she is my world.

3

CAMELOT: JOUSTING FIELD

3

(Sounds of the joust and cheers fill the air.)

LIZ

Wow, daddy, did you see that? He  
nearly made a kabob out of those  
two knights.

GUINEVERE

Very impressive, my dear. It's rare  
for a knight to vanquish two others  
in a single joust.

LIZ

It's because his lance has my name  
on it.

ARTHUR

It does, does it?

GUINEVERE

Gawain had it engraved. His shield  
and sword, too.

LIZ

He's so romantic.

ARTHUR

He is, is he? Let's see how he  
bodes with the sword, now.

(Sounds of swords and shields clashing. Cheers.)



GUINEVERE

He is quite the knight.

LIZ

Daddy, aren't you proud of him? I am. He's noble and heroic.

ARTHUR

Who are his opponents? They look very small.

LIZ

They are far away.

ARTHUR

Didn't Gawain request that we watch from all the way over here?

LIZ

Yes, because he didn't want to make his opponents nervous.

ARTHUR

Really?

GUINEVERE

Here he comes.

LIZ

Please be nice, daddy. Say something nice.

ARTHUR

(aside)  
"Something nice."

(Enter Gawain.)

LIZ

Wain, honey, you were magnificent!

GUINEVERE

Very impressive, Sir Gawain.

GAWAIN

Thank you my queen.  
(to Liz)  
All for you, Liz, my endless love.

ARTHUR

All for Liz. Liz, all for you. A fine performance, Gawain, indeed. You are a splendid knight.

GAWAIN

Thank you, your Majesty.

GUINEVERE

Now, why don't you lovebirds run along. With your wedding in just three days, I'm sure you have much to discuss.

(Arthur and Guinevere recede as Gawain and Liz become prominent.)

4 CAMELOT: JOUSTING FIELD - CONTINUOUS 4

(Gawain and Liz dance, play chase, and perhaps other games of lovers, all showing their love for each other.

Scene transitions into wedding day. Trumpets and other instruments announce the occasion.)

5 CAMELOT: GARDENS 5

LIZ

We're going to be married, today, finally, can you believe it?

GAWAIN

No. I mean yes. This is the happiest day of my life.

GUINEVERE

Our baby's going to be married.

ARTHUR

Yes, I know.

(Enter The Green Knight, abruptly.)

GREEN KNIGHT

I seek the ruler of this place. I wish to gaze upon him and speak with him.

(The Green Knight dismounts.)

ARTHUR

Sir, welcome. I am the father of this bride and lord of this land. Please, rest awhile, join our wedding celebration on this merry Christmas Eve, and we may speak after.

GREEN KNIGHT

No, famous "lord of this land," and proud "father of this bride," my errand is not to impose myself, and I have no need of rest. You and your knights are the finest and the most valiant, the wisest and the worthiest of this world, proven in all occasions and knightly sports. Yes, I have marveled on this legend, journeyed long to this place, and I have arrived courteously. Now, I stand before you with but one request.

ARTHUR

Sir, if you have come for a fight, your challenge will be met.

GREEN KNIGHT

No, that is not my purpose. I have not come clad in armor. In truth, I see only beardless knights here, and if for a fight I did come, no man here could match me. My request is for a Christmas game, as it is Yule-tide and New Year, and a wedding day. There are many brave men here, no doubt eager for a little sport. This is a celebration, and a good time to complement the festivities with manly entertainment. So I ask, in terms congenial and laudatory, who among you knights of King Arthur's Round Table would strike me one stroke for another? I will give him this great axe, which is solid enough, and I will accept the first blow, unarmed as I am. If any knight be courageous enough to play with me, let him come to me, take this weapon, which he may keep as his own, and deliver his strike. I will stand firm. Then, should I be able, in one year and one day, I will have the chance to return the blow. Let's see who is so bold. What, are you not King Arthur, and these knights not of your Round Table, known far and wide for their greatness? Can the speech of one man so easily silence and overwhelm you?

ARTHUR

Give me the axe and I will honor  
your request.

(The Green Knight hands him the axe, and stands firm. Arthur  
raises it, ready to strike.)

GAWAIN

Your majesty, please excuse me, but  
I would like the honor of accepting  
his request. It is my wedding day,  
and it does not befit a groom, nor  
a Knight of the Round Table, to  
allow another man or his king to  
stand in for him and do what should  
be done by himself. You are my king  
and father to my love, and so  
meeting this man's challenge is my  
duty. And, if I fail, let the court  
blame me and only me.

ARTHUR

Gawain, you are a praiseworthy  
knight, indeed. This is a fine  
weapon.

(He hands Gawain the axe.)

GREEN KNIGHT

Let us make our covenant before we  
go further. Knight, what is your  
name?

GAWAIN

I am Gawain, the knight who will  
vanquish you, and if I do not, in  
twelvemonth time I will welcome  
your blow in just return.

GREEN KNIGHT

Swear, then, that you will seek me  
in one year and one day.

GAWAIN

I swear it. But where would I seek  
you? Where do you come from? I have  
not seen you before.

GREEN KNIGHT

I need not waste words. If I  
continue to stand after your  
strike, I will tell you. I await  
your strike.

GAWAIN

Very well.

(Gawain cuts off The Green Knight's head with the axe. The head flies into the air. Blood sprays from his neck. The Green Knight catches his head before it hits the ground. He mounts his horse, still holding his head by the hair. He turns his head toward Gawain.)

GREEN KNIGHT

Look, Gawain, you are charged to keep your promise. I will expect you on next year's Christmas morning. I am the Knight of the Green Chapel. Go north and inquire and you will find me.

(to all)

Merry Christmas!

(The Green Knight rides off, putting his head back upon his shoulders. Liz embraces Gawain.)

LIZ

Oh, my love, I was so scared.

ARTHUR

(to Guinevere and Liz)  
Dear Lady, and my lovely daughter, please do not be upset. This kind of sport is well-suited to Christmas-tide when we seek jesting, laughter, carols, and merriment. Yet, I have not seen anything like this before.

(to Gawain)

Now, Gawain, you were very brave. Put that axe away. It has done enough. I need to retire for awhile.

LIZ

But, daddy, what about our wedding? The priest should arrive at any moment.

ARTHUR

I am sorry Lizzie. We must postpone the wedding.

LIZ

Postpone it? But why, daddy?

ARTHUR

Well, unfortunately, we must wait until after one year and one day. Be patient, my dear, the time will pass quickly. And then you and Gawain... I will see you in the morning.

(He starts to walk away.)

ARTHUR (CONT'D)

Guinevere, please come with me.

GUINEVERE

(to Liz and Gawain)

Oh dear Liz, and Wain, I am sorry. But waiting until after ... it is best.

(She and Arthur exit.)

GAWAIN

My god, what have I done?

LIZ

Don't worry, my love, the time will pass quickly. And then we will discover that this Green Knight is just a big joke. Surely, it is. Or else, the game would have been fair.

GAWAIN

Who says he had to play fair? He is not a Knight of the Round Table, but some freaky, evil demon. I have a year to live, that's all.

LIZ

Don't say that. I'm sure that's not the--

GAWAIN

One year left, with you, and no ... Can we make love, please, on this day, the day that was supposed to be our wedding day. I have waited for this day my whole life. I love you.

LIZ

I love you, too, Wain, more than anything, and more than ever. You are so brave and strong.

(MORE)

LIZ (CONT'D)

You cut his head right off. But I cannot sleep with you until we are married. What's another year? We are together. And this is what most matters.

GAWAIN

We are.

(They kiss.)

6

CAMELOT: SOMEWHERE

6

(Dance sequence illustrates passing of time and everyone's, especially Gawain's, anxious pondering over Gawain's fate.)

7

CAMELOT: GARDENS

7

ARTHUR

Great Knights of the Round Table, Queen Guinevere, and my dear Lizzie, please join me in wishing Sir Gawain an easy and safe journey to his appointment with The Green Knight. Gawain honored us all when he met The Green Knight's challenge, and he will continue to honor us in exceptional ways as he travels through the Northern territories. He is our ambassador!

ALL KNIGHTS

Ooh-rah!

ARTHUR

Gawain will travel alone, and alone he will stand for all of us!

ALL KNIGHTS

Ooh-rah!

GAWAIN

Thank you, your majesty, and my brothers, thank you. All of your hearts beat within my own, and so wherever I go, you will give me strength.

LIZ

Oh, dearest Wain, I love you. I will be here waiting to marry you when you return.

GAWAIN

And so we will be married.

GUINEVERE

Be brave, my dear. Our thoughts are  
with you.

(aside)

Bye Wain.

ARTHUR

Be strong, Gawain. You are a fine  
Knight. And take this letter from  
me.

(Arthur hands Gawain the letter.)

ARTHUR (CONT'D)

It is a passport for travel through  
foreign regions. My endorsement  
will give you safe passage.

GAWAIN

Thank you, your majesty. I will  
make you proud.

(to Liz)

Liz, I love you.

(They kiss.)

GAWAIN (CONT'D)

I love you.

(He mounts his horse, carrying the axe given to him by the  
Green Knight, and departs.)

LIZ

I love you.

ARTHUR

(to Guinevere)

It is a terrible pity that such a  
noble knight should be lost, and  
over a Christmas jest.

(Characters fade away as Gawain travels out of sight.)

8

WILDERNESS: SOMEWHERE

8

(Dance showing Gawain overcoming obstacles -- cold, storm,  
confusion, loneliness. His only companion is his horse,  
Gringalet.)



GAWAIN

Come on, Gringalet, we can do it.

(Gringalet whinnies.)

GAWAIN (CONT'D)

That's right boy. You are a horse  
of The Round Table, and I am a  
Knight of The Round Table, the  
greatest in the world. That's us.

(sings "Ode to Gringalet")

That's us, that's us, that's us,  
A great knight and his horse,  
If ever their journey were coarse,  
On this great stallion, the knight  
will stay his course.  
Sir Gawain is his name, Gringalet  
is his horse,  
Together they ride with fame,  
Untamed by the universe,  
Theirs is a life told in verse,  
"The Ode to Gringalet,"  
If ever their was one,  
If ever their was one,  
If ever their was one,  
This is how the forest was won.  
Gringalet and Sir Gawain, a  
stallion and his knight,  
Gringalet and Sir Gawain,  
A great knight and his horse,  
That's us, that's us, that's us.

9

WILDERNESS: CLIFF

9

GAWAIN

(to Gringalet)

Gringalet, we're in trouble. The  
canyon goes for as long as I can  
see. Whoa, it's deeper than I can  
see too.

(Gawain notices several cute animals. He dismounts and plays  
with them.)

GAWAIN (CONT'D)

What do we have here? The cutest  
little creatures.

(sings "Ode to Forest  
Creatures")

The cutest forest creatures,  
Have darling little features,  
All furry and in a hurry,  
Busy they are, doing much,

(MORE)

GAWAIN (CONT'D)

Nibbling on all they touch,  
Freely they roam, the cutest forest  
creatures, this is their home.  
Freely they roam,  
They roam,  
They roam,  
The cutest forest creatures,  
Happy in their home.

(Enter Fairy on other side of canyon.)

FAIRY

Hello there!

GAWAIN

Hello. Who are you?

FAIRY

I am the keeper of this bridge.

GAWAIN

I see no bridge.

FAIRY

I materialize it when I want. I'm a  
fairy.

GAWAIN

Oh. Can you do so now? I need to  
cross.

FAIRY

Only if you sacrifice three of  
those furry animals. Throw them off  
the cliff, or stomp on them.

GAWAIN

No.

FAIRY

Okay, then push your horse off the  
cliff.

GAWAIN

No. I would cut off my left hand  
before I'd do that.

FAIRY

Okay, cut off your left hand.

GAWAIN

Look, you sick fairy, I have to cross this canyon so that I can fulfill my promise to The Green Knight.

FAIRY

Are you sure you want to do that?

GAWAIN

Yes, I am a Knight of The Round Table.

FAIRY

Oh. You will need to cut off your right hand then.

GAWAIN

You said my left hand.

FAIRY

Yes, your left.

(Pause.)

FAIRY (CONT'D)

There is another bridge south of here, about one week ride.

GAWAIN

I have only seven days left until my appointment, and using that bridge would add fourteen.

FAIRY

There is another bridge two days north, but am the bridge keeper of that one too, and I would want both hands, or one hand and the horse sacrificed.

GAWAIN

Why more?

FAIRY

I would have to travel too, and it's cold up there.

GAWAIN

Oh. Alright then, I will cut off my left hand.

FAIRY

Okay.

GAWAIN  
I'll do it.

FAIRY  
Once it's off, throw it over the cliff.

GAWAIN  
Do I have to?

FAIRY  
No. You can feed it to your horse, or take it with you, I don't care. But don't leave it there. It will start to stink, you know.

GAWAIN  
I'll throw it.

FAIRY  
Okay.

(Gawain raises the axe over his hand.)

GAWAIN  
Here I go.

FAIRY  
Okay.

GAWAIN  
Are you sure?

FAIRY  
Yes.

(Gawain cuts off his left hand.)

GAWAIN  
Fuck, fuck, fuck...

(He throws it off the cliff.)

FAIRY  
There you go.

(The bridge appears.)

FAIRY (CONT'D)  
May you have a safe and comfortable journey.

(The fairy disappears.)

GAWAIN  
Come on, Gringalet.

(He walks the horse over the bridge.)

GAWAIN (CONT'D)  
Fuckin' fairy.

FAIRY  
I heard that.

GAWAIN  
Sorry. Didn't mean it.

(Once they reach the other side, the bridge disappears.)

10 CAMELOT: GARDENS

10

(Arthur and Guinevere sing "Our Girl, Part 2." They also dance. Liz may be dancing too, but not consciously engaging with them or them with her.)

GUINEVERE  
You're the greatest king this land  
has ever known,  
You inspire people and honor your  
throne,  
Camelot is where all want to be; we  
are the ideal family,  
The knights, the people, your  
daughter and me.

But fatherhood and kingship are not  
the same,  
Neither subject nor trophy, Lizzie  
bears our name,  
You are ruler of her country, but  
not of her heart;  
She has her own destiny, and the  
right to choose her part.

ARTHUR  
This is true; I don't deny what you  
say,  
But I love her most, and want her  
to stay,  
She is our princess, and I am at  
the helm;  
Will Gawain compromise the realm?

Now she's lost.  
She's lost.  
She's lost.

GUINEVERE

We knew this day would come,  
A woman she's become,  
She's not lost, but discovered--  
Love, her own path uncovered.

ARTHUR

My little girl, she is my world,  
Heavens shifting, earth shaking,  
No matter what is twirled,  
My little girl, she is my world.

GUINEVERE

Our little girl, she is my world,  
too.

11 WILDERNESS: CAVE -- NIGHT

11

(Gawain rushes Gringalet into a cave to escape the pouring rain.)

GAWAIN

We'll be dry in here, Gringy. Don't  
worry, I'll make a fire.

WARRIOR DEMON

What are you doing in my cave, Sir  
Gawain?

GAWAIN

Who's there? How do you know me?

WARRIOR DEMON

Only truth leaves this cave. Are  
you sure you want to stay?

GAWAIN

The rain brought us here. The wind.  
Who are you?

WARRIOR DEMON

I am the warrior demon. I am your  
demon. You do not possess me.

GAWAIN

I don't want to possess you. I am a  
Knight of The Round--

WARRIOR DEMON

Yes, yes, you certainly are.

GAWAIN

What's that supposed to mean.

WARRIOR DEMON  
The Green Knight.

GAWAIN  
You know The Green Knight?

WARRIOR DEMON  
He possesses me.

GAWAIN  
So he is a demon?

WARRIOR DEMON  
No, he has what it takes to be a  
great knight.

GAWAIN  
I am a Knight of The Round Table.

WARRIOR DEMON  
Yes, but not a great knight. A  
knight must be a soldier. He must  
be dedicated, and ready and eager  
to kill.

GAWAIN  
I am a soldier.

WARRIOR DEMON  
You are not.

GAWAIN  
I am.

WARRIOR DEMON  
Not.

GAWAIN  
Explain yourself, or prepare to  
die.

WARRIOR DEMON  
Don't be silly. I am a spirit. Do  
you want to meet a true soldier?

GAWAIN  
Yes, I will greet him.

WARRIOR DEMON  
From the past, or future. I can  
only access the non-living.

GAWAIN  
Future, then.

(Enter Hutu Girl Soldier, circa 2008, carrying a machete and machine gun.)

HUTU GIRL SOLDIER

Are flies green so that they can hide, because I am not green, in this green, green forest? They go with me. They are already there when I arrive. Shiny orbs couched in black skeletal fur. Google eyes. Flies. Grossly, they feed. They cover a body, dead or dying. Their hum is the only sound. We eat the same food. My food has eyes. It is not green. It cannot fly. But it screams.

When our leader's voice says kill, the ground rushes away under my feet. I soar, propelled by rage. Rage is stronger than desire. I rage. My machete is my wings. I slice through large leaves, slapping, cold water splashing. The wet joints my sweat.

Flying snakes, not flies, a swarm we become. At dawn, yellow orange light divides green from blue. This is a glorious day. My nostrils dry, air pumping, the morning dew burns as we gain momentum. Rhythmic, louder, faster. Gazelles cannot out-grace us. A swarm, but each alone. I was chosen to be a soldier.

A village will appear. Yet not fast enough. I'm no longer here. In this calm, I race, a hurricane among trees. Millions of insects. The green scavenger flies. Green mountains emerge from fiery smeared blue. This, the background to my kills. Everything else the same.

The surprise no longer surprises me. I delight in the repetition. It is the prospect of finality that makes me feed. I don't discuss it. We all celebrate it, stillness in motion. We produce it. I exist for only the villagers. I have terrorized their dreams, riddled their nights.

(MORE)



HUTU GIRL SOLDIER (CONT'D)

Their breath lost at the thought of me. Me with their children.

I remember when I was little. Now children make no sense. Blank stares. Sudden smiles. Fleeting laughter. Shrieking cries. I am not your friend, I tell them.

I'm still a subject, but not of nations, ideology, or spirits. Religion gone. Faith, a concept. I am the subject of your death sentences. The emissary of my leader.

A fallen tree in the brush sends me reeling. Sopping dirty ground catches my face. My thumb scraped. A bloodletting incision by an otherwise nonexistent rock. My machete clenched in my palm. But I bond not with the earth, but with what's possible. I spring forth with a jolt. The hand that caught my fall is your nightmare. It's a balancing act, and the scale tips against you.

One cannot escape lightning. I am lightning. The others are too. Demon-winged snakes with the speed of cheetahs. Twirling, hacking, ripping -- my machete coming. Repetition, ritual, execution. With each movement, we produce a different expression. I've seen them all. Children expect their parents to save them. The parent goes down, the child epiphanies. It's miraculous.

For a few seconds the child is free. She can do anything. Yet she wants nothing more than mommy's comfort. But I've just swung my machete into mommy's neck. Each time it sticks a little less. To release, I smash my hand into her chest, only to strike again. With a final snap of liberation, I catapult my blade into the child's face, removing the eyes, nose, lips.

(MORE)

HUTU GIRL SOLDIER (CONT'D)

I have split the heads of countless children. I hate children. For them I rage.

There was a flicker, a wink in the span of forever. With taut, stretched arms, fingers tingling, eyes pleading, I confessed the bigness of my love for my mommy. Mine was this big. Hers was forever. Forever for us all, my daddy, my sisters, my brothers. It happened this fast. Dead. I make it happen for you. To be spared is to become me.

Taking a slice with care, parting the slurpy mush, extracting your organs, making you a body without them. Freeing you, leaving the scaffolding behind. This is what we do. I eat you. But I do it alone, even while the rest of us does it too. If exchanging fluids is your joy, releasing them is mine. I have no romance. I rage. I rape. I consume. Nobody knows me. I'm the Hutu future of murdering parents, onetime victims of Tutsi defenders. Accidents abound, but I am not one. I'm a 16 year-old mercenary, a killer cannibal. I work for you.

GAWAIN

What is this horrible black thing?  
You do not work for me.

(Girl walks toward Gawain. He draws the axe.)

HUTU GIRL SOLDIER

I am not a thing.

GAWAIN

Stay back, please, come no further.

WARRIOR DEMON

What, brave Sir Gawain, you do not want to fight the girl.

GAWAIN

No, I do not.

WARRIOR DEMON

She will kill you.

(Girl starts to wield her machete.)

GAWAIN  
Stop her, please. Stop. I do not  
want to fight you.

WARRIOR DEMON  
My Hutu friend, fare thee well.

HUTU GIRL SOLDIER  
(to Gawain)  
Next time, I will fuck you dead,  
with this, you thing. (indicating  
machete)

(Girl departs.)

GAWAIN  
Thank you.

WARRIOR DEMON  
Who would you like to meet next?  
One of Leonides' Spartan soldiers,  
or Genghis Khan's. Or a Russian  
Cossack, Crow Indian, Israeli  
Commando, Green Beret--

GAWAIN  
I do not know of these knights. And  
I do not want to meet them.

WARRIOR DEMON  
Are you a coward, Sir Gawain?

GAWAIN  
I am not a coward, but I have no  
reason to meet them, or to fight  
the soldiers you speak of. They are  
not my enemies.

WARRIOR DEMON  
Great soldiers are not afraid of  
death. The girl scared you.

GAWAIN  
True.

WARRIOR DEMON  
You may rest here tonight, and be  
gone tomorrow.

(Gawain goes to sleep.)

12 ROMANTIC SPOT NEAR A LAKE

12

(Liz sings a song about how she misses Gawain.)

LIZ

In the wind, I hear your voice,  
You call out my name, but cannot  
hear me,  
I cry out, "My love, I love you,"  
But you just stutter with the  
trees,  
Stutter with the trees,  
Stutter with the trees,  
The whispering branches make you  
dizzy,  
Dizzy, dizzy, dizzy,  
As you wander without your Lizzie,  
Without your Lizzie,  
Without me,  
Sorrow avalanches, and I hear you  
mutter,  
You mutter,  
You mutter,  
In the wind, I cry out, "My love, I  
love you," to my Gawain,  
"Please don't let me cry in vain."

13 WILDERNESS: SOMEWHERE

13

(Gawain sleeps. Enter two highway patrolmen.)

HIGHWAY PATROLMEN 1

Look at this.

HIGHWAY PATROLMEN 2

What do we have here?

HIGHWAY PATROLMEN 1

Looks like a thief on the run.

(He picks up Gawain's axe.)

HIGHWAY PATROLMEN 2

Or a murderer.

(about Gringalet)

Nice horse.

HIGHWAY PATROLMEN 1

Yes, he's missing a hand. He's a  
murderer.

HIGHWAY PATROLMEN 2

He must have stolen the lives of  
three people to lose one hand.

HIGHWAY PATROLMEN 1

Yes, he stabbed one in the chest,  
then the other--

HIGHWAY PATROLMEN 2

The other brother.

HIGHWAY PATROLMEN 1

Yes, in the neck, but the third  
brother got his hand, with this  
axe.

HIGHWAY PATROLMEN 2

Serves him right. Murderer.

HIGHWAY PATROLMEN 1

Too bad the third brother ran away--

HIGHWAY PATROLMEN 2

The youngest. Poor guy. They were  
fishing.

HIGHWAY PATROLMEN 1

The older brothers took him fishing  
for his ninth birthday.

HIGHWAY PATROLMEN 2

Then the murderer thief came to  
steal their fish.

HIGHWAY PATROLMEN 1

That kid should have finished him  
off.

HIGHWAY PATROLMEN 2

He couldn't do it. Not in him to  
kill, not even the heathen murderer  
who slaughtered his brothers in  
cold blood for a measly dead fish.

HIGHWAY PATROLMEN 1

And the poor kid was blind. He was  
lucky to cut off the murderer's  
hand. I can see him flailing the  
axe wildly on the river bank to the  
horror of his brothers' screams.

HIGHWAY PATROLMEN 2  
Murdering bastard, we must kill him  
right now. It's the right thing to  
do.

HIGHWAY PATROLMEN 1  
Let's do it -- for the brothers.

HIGHWAY PATROLMEN 2  
Yes, for the brothers. For the  
blind kid.

(Takes out his dagger.)

HIGHWAY PATROLMEN 2 (CONT'D)  
I will stick my dagger through his  
eye, or his ear.

(Investigates with his dagger.)

HIGHWAY PATROLMEN 2 (CONT'D)  
But look at the bully. The good-for-  
nothing fish stealing, brother  
killing, blind-boy bashing swine.  
He could sleep through anything.

HIGHWAY PATROLMEN 1  
He wouldn't even know we killed  
him.

HIGHWAY PATROLMEN 2  
That's no fun.

HIGHWAY PATROLMEN 1  
No fun at all. No fun.

(Patrolman 1 kicks Gawain, but he does not respond.)

HIGHWAY PATROLMEN 2  
That's more like it. More like it.

(Patrolman 1 kicks Gawain harder, and he grunts in pain.  
Patrolman 2 kicks him.)

GAWAIN  
Ouch.

HIGHWAY PATROLMEN 2  
This is fun. This is fun.

(Patrolman 2 quickly kicks him again.)

HIGHWAY PATROLMEN 1  
Very fun. Very fun.

(Patrolman 1 quickly kicks him.)

GAWAIN  
Damn. That hurt.

HIGHWAY PATROLMEN 2  
Well done. Well done.

HIGHWAY PATROLMEN 1  
Stand up, swine. Swine.

GAWAIN  
I am no swine. Swine.

(Gawain gets up.)

HIGHWAY PATROLMEN 2  
That is what you are, a murdering  
swine swine.

HIGHWAY PATROLMEN 1  
You killed the brothers!

HIGHWAY PATROLMEN 2  
It was the blind kid's birthday!

GAWAIN  
I killed no brothers. I don't know  
what the fuck you're talking about.  
I don't know any blind kid. I am a  
Knight of The Round Table, and I am  
just passing through.

HIGHWAY PATROLMEN 2  
(to Patrolman 1)  
Did you hear that?

HIGHWAY PATROLMEN 1  
Sure did. That's mighty impressive.

HIGHWAY PATROLMEN 2  
You know King Arthur?

GAWAIN  
Yes, of course. I am to marry his  
daughter ... after I visit The  
Green Knight.

(They laugh.)

GAWAIN (CONT'D)  
Why are you laughing? Do you mock  
me.

HIGHWAY PATROLMEN 2

No, Sir Knight.

HIGHWAY PATROLMEN 1

What is your name? And do you carry a passport?

HIGHWAY PATROLMEN 2

Oh yes, we need a letter, some proof of who you are, where you are going, and why we should allow you to pass?

GAWAIN

Yes, of course. I am Sir Gawain. I have the letter right here. It is from King Arthur himself.

(He takes the letter out and hands it to them.)

HIGHWAY PATROLMEN 2

(snickering)

Hmmmm.

(to Patrolman 1)

You better have a look at this.

(He hands Patrolman 1 the letter. The Patrolmen hand the axe back and forth as necessary.)

HIGHWAY PATROLMEN 1

(snickering)

Hmmmm.

(To Gawain)

Have you read this?

(The Patrolmen laugh.)

GAWAIN

What's so funny? If you continue to mock me, you will need to defend yourselves.

(The Patrolmen laugh harder.)

GAWAIN (CONT'D)

Come on. What's so funny? Give me the letter. And my axe back.

(Patrolman 1 hands him the letter. Gawain glances at it, but then begins to put it away.)

HIGHWAY PATROLMEN 2

(to Patrolman 1)

Did you see that?



HIGHWAY PATROLMEN 1  
I most certainly did.

GAWAIN  
What?

HIGHWAY PATROLMEN 1  
He can't read.

HIGHWAY PATROLMEN 2  
No. He most certainly cannot.

GAWAIN  
Of course I can read, but I won't  
for you.

HIGHWAY PATROLMEN 1  
Won't for us?

HIGHWAY PATROLMEN 2  
Then we will not let you pass.

GAWAIN  
Okay. I can't read. What does the  
letter say? Tell me.

(He hands the letter back to Patrolman 1.)

HIGHWAY PATROLMEN 1  
To whom this may concern: Please  
permit safe passage through your  
territory for this three-legged  
donkey and his horse. He is on his  
way to a very important meeting  
with The Green Knight. Yours truly,  
King Arthur of Camelot.

GAWAIN  
Is this a joke? Do you swear that  
the letter says this?

HIGHWAY PATROLMEN 2  
Yes.

HIGHWAY PATROLMEN 1  
Yes.

GAWAIN  
May I pass?

HIGHWAY PATROLMEN 1  
(to Patrolman 2)  
Should we let him pass? He is not a  
donkey.

HIGHWAY PATROLMEN 2  
His horse may pass.

HIGHWAY PATROLMEN 1  
Yes. But he is already missing one  
hand.

HIGHWAY PATROLMEN 2  
True. I agree.

HIGHWAY PATROLMEN 1  
Sir Knight, if you can sufficiently  
perform three-legged donkey for us,  
then we will let you pass, in  
accordance with the letter.

HIGHWAY PATROLMEN 2  
Good thing you lost that hand.

GAWAIN  
Yes, thanks.

(Gawain attempts to perform three-legged donkey, sometimes in  
perverse ways, but only satisfies the highway patrolmen after  
several tries.)

HIGHWAY PATROLMEN 1  
Well done. Well done.

HIGHWAY PATROLMEN 2  
Bravo. Bravo.

HIGHWAY PATROLMEN 1  
You may stop now.

HIGHWAY PATROLMEN 2  
And you may go on your way.

GAWAIN  
Thank you. Thank you. May I have my  
axe?

HIGHWAY PATROLMEN 2  
Yes.

(He hands Gawain the axe, and Gawain and Gringalet quickly go  
on their way.)

(Arthur and Guinevere sing "Our Girl, Part 3." They also  
dance. Liz may be dancing too, but not consciously engaging  
with them or them with her.)

ARTHUR

I could not let her go -- to  
Gawain,  
When I think on him, I feel pain.

GUINEVERE

When you think on us, do you  
recall,  
That we embraced against them all.

ARTHUR

But your father was obtuse,  
And wanted you to be a recluse.

GUINEVERE

What, of Lizzie, are you asking,  
But to be something--

ARTHUR

What are you suggesting?

GUINEVERE

Remember when the sand gathered for  
us,  
And everyone else thought it just a  
beach?

ARTHUR

The beach was our chorus,  
And the ocean our melody--  
Our love rearranged the cosmos.

GUINEVERE

And what became of us,  
Who no one else believed in?

ARTHUR

Others forbade our love,  
But we refused to become has-been.

ARTHUR & GUINEVERE

No one else could see,  
That our love was meant to be,  
You and me,  
You and me,  
You and me.

GUINEVERE

And what of Lizzie and Gawain?

ARTHUR

Their love, I hope, will sustain.

(They kiss and hug.)

ARTHUR & GUINEVERE

Our little girl, she is our world,  
Heavens shifting, earth shaking,  
No matter what is twirled,  
Our little girl, she is our world.

15 BERTILAK'S CASTLE

15

(Gawain and Gringalet enter the gates. Lord and Lady Bertilak and their daughter, Thelma, are all practicing yoga. They are slowly moving through Sun Salutation. Gawain watches them.)

GAWAIN

(clears his throat loudly)  
Excuse me. Hello.

(They all stop in their postures.)

LORD BERTILAK

Why, hello, la, there.

GAWAIN

Hello. I am Sir Gawain, a Knight of King Arthur's Round Table. I have an appointment with The Green Knight. I hear he lives nearby. Can you tell me where to find him?

LORD BERTILAK

You, la, are a Knight of King Arthur's Round Table, Sir Gawain. Da ta, beautiful, just beautiful. Darlings, did you hear that?

LADY BERTILAK

Da ta ta, my dear. Don't you want to introduce yourself to the fine gentleman, la? La.

GAWAIN

Are you Lord Bertilak? I was directed here by a villager.

LORD BERTILAK

Ya, yea, I am, la. Welcome, we are honored to have you as our guest, la. This is my wife, Lady B, and my daughter, Thelma. Ta, ta.

(Gawain takes the hands of both of the women and kisses them one at a time.)

GAWAIN

I am pleased to meet you, and you.  
(to Bertilak)  
Thank you for welcoming me;  
however, I have an appointment with  
The Green Knight on Christmas  
morning--

LORD BERTILAK

Splendid, la! The Green Knight,  
that dastardly green rascal, lives  
right over the hill, la. So you  
have three hearty days until your  
hour. Da ta.

GAWAIN

I am happy to know that I have  
reached my destination.

LADY BERTILAK

But you have just three days, la,  
so you must stay with us, la, da  
ta.

LORD BERTILAK

Ya, yea, la, you must rest up and  
enjoy these three days until your  
meeting, da ta. After all, la, it  
is Christmas time, so please, join  
us for the holidays, ta.

GAWAIN

I am delighted to accept your  
generous offer. I will stay.

LORD BERTILAK

Wonderful, la! You must be very  
tired after journeying long, la, so  
you probably want to get some rest,  
da ta wa.

GAWAIN

Yes, I would. I haven't slept in a  
bed in months.

(Bertilak pulls him aside.)

LORD BERTILAK

Before you go, la, I would like to  
invite you to participate in a  
Christmas game with me. Yea. Ya.

LADY BERTILAK

Till sunrise. Thelma and I are off  
to bed, la. Sir Gawain. Da ta, ta.

(Lady Bertilak and Thelma kiss Lord Bertilak good night and  
exit.)

LORD BERTILAK

This is what I have in mind, la. I  
have plans to go hunting each day  
until Christmas. So I apologize  
that over the next three days, yea,  
I will not be around to entertain  
you, la. Yet there will be much  
merriment in my household, la, so I  
am sure you will find ways to enjoy  
yourself. Ya yea, I propose that  
whatever I acquire each day hunting  
I give to you, la, as a gift, and  
whatever is bestowed upon you in  
the house each day you will give,  
in return, to me, la, wa. This will  
give us something to look forward  
to when we meet at the end of each  
day, la, something just between us  
gallants. Da ta, wa.

GAWAIN

Yes, of course. This is a wonderful  
idea. It will add a little joy and  
mystery to my ... days before  
meeting The Green Knight.

LORD BERTILAK

Agreed, la. Good night then, Sir  
Gawain.

GAWAIN

Good night, Lord Bertilak.

LORD BERTILAK

Da ta.

16 BERTILAK'S CASTLE: GUEST BEDROOM -- NEXT MORNING

16

(Gawain sleeps. Enter Lady Bertilak)

LADY BERTILAK

Cock-a-doodle-doo, Wain. It looks  
like you have to pee, la?

GAWAIN

(uncomfortable, shifting)  
Excuse me? I mean, good morning, my  
Lady.

LADY BERTILAK

Da ta, like my mama used to say,  
never let a piss-hard cock go to  
waste, la.

GAWAIN

I don't think I understand, my  
Lady.

LADY BERTILAK

I think you do, da ta. An  
experienced, handsome Knight of The  
Round Table, la, must have  
delighted many an eager maid, wa.

GAWAIN

I am a Knight of The Round Table.  
This is true. And we do go on  
adventures.

(Lady Bertilak throws herself on him.)

LADY BERTILAK

Ya! Ya! Ya! Tell me of your  
adventures, la. Mmmmmmm ... every  
detail. Who have you killed? What  
damsels, la, have you rescued? Wa.  
(searching)  
Where is that cock? Show it to me.  
Da ta.

(She begins kissing and caressing him. He jumps free; she  
persists. He then holds her arms at bay.)

GAWAIN

My Lady, please, you've  
misunderstood me.

LADY BERTILAK

Do you want me to scream, la?

GAWAIN

No. Please don't scream. Don't  
scream.

LADY BERTILAK

Then what do you want me to do, la?

GAWAIN

Nothing.

LADY BERTILAK

Oh, I think I'm gonna scream, la.

GAWAIN

No, please.

LADY BERTILAK

No, or yes, or no, la? Wa, wa?

GAWAIN

I need to pee. I really need to.  
Will you excuse me?

LADY BERTILAK

Can I hold it? Da, ta ta.

GAWAIN

No. No, you may not. My apologies,  
but I really need you to ... to  
leave me, alone. I mean, I cannot  
pee around other people. I must be  
alone; completely alone.

LADY BERTILAK

Very well, la.

GAWAIN

I will come out to the garden in a  
little while.

LADY BERTILAK

In the garden, ya. Thelma and I  
will be waiting. Da ta.

(She exits.)

17 BERTILAK'S CASTLE: MAIN HALL

17

(Thelma and Lady Bertilak are doing something weird, like  
breast expansion exercises. Gawain is lounging in his room, a  
different location, but we can see him. Enter Lord Bertilak,  
carrying a deer.)

LORD BERTILAK

Ba, ba, da ta. How are my angels,  
wa? Where is our honored guest?

THELMA

Still in his room, papa. All day,  
he mopes in there, la.



LORD BERTILAK

Na, na, na, on account of his  
upcoming appointment with the Green  
Knight, no doubt, wa, ka; this, la,  
is not a surprise. But, please,  
dears, entreat him with my presence  
and the gift I have for him, la.

(Thelma fetches him.)

LADY BERTILAK

A bore, la, I'm afraid.

LORD BERTILAK

Ba, so, so sorry, my dear.

THELMA

You who, Sir Gawain, la, my papa  
would like to see you. Ta, he is  
waiting, la.

GAWAIN

Yes, of course, thank you. I'm  
coming.

(Enter Gawain.)

THELMA

Fresh, aren't we. Slept well, la, I  
see. Like a new-born babe, la. Wa.

GAWAIN

Sure, sure, thank you Lady Thelma.  
Where is Lord Bertilak?

THELMA

This way, ka, ka.

(They join Lord and Lady Bertilak.)

LORD BERTILAK

Sir Gawain, la, ta ta, I trust you  
have been enjoying your stay, wa.

GAWAIN

Yes, of course. Very relaxing. You  
have a--

LORD BERTILAK

Ba, ba, ta, I have a fabulous gift  
for you, la.

(He presents the deer to him.)

GAWAIN

For me. A fine catch, my Lord.

LORD BERTILAK

Da ta. We'll have it cooked up for you pronto, la. Our chef, ya yea, is out-of-this-world.

GAWAIN

My gratitude, my Lord, exceeds measure.

LORD BERTILAK

Fabulous. And what, la, do you have for me? Wa.

(Pause.)

GAWAIN

Nothing, really, my Lord, except a kiss. A hospitable kiss. It was a good-morrow kiss.

LORD BERTILAK

Da ta, honorable knight of the Round Table, you may, la, grace me with that kiss, ka.

(Gawain kisses him and, subtly, Bertilak kisses back with enthusiasm.)

18 BERTILAK'S CASTLE: GUEST BEDROOM -- NEXT MORNING

18

(Gawain sleeps in a self-defensive posture. Lady Bertilak and Thelma enter, dancing, observing his body.

Thelma puts her hand into his pants to fondle him.)

GAWAIN

(still sleeping)  
Ah, doctor, did you want me to cough?  
(coughs, opening his eyes, snapping away)  
Hey, what are you doing?  
(seeing Lady Bertilak)  
And you?

THELMA

You were having a nightmare, la, and I was, dear Sir Gawain, liberating you from stress.

LADY BERTILAK

Da ta, Wain, together we can couch  
you in clouds, la. Ya.

(She kisses him, caressing him.)

THELMA

Relax, dear, and let us do the  
little things we do, la. Ka.

(She kisses him, caressing him.)

GAWAIN

Ladies, ladies. I am flattered,  
honored, but I cannot receive the  
comforts you offer.

LADY BERTILAK

Na. Na. Na. You are mistaken, la.  
You are fully capable. Ba.

THELMA

And, dear, more ready than you  
know. Da ta.

LADY BERTILAK

Da ta.

THELMA

Ya ba wa ba wa ba wa. Na da ka de  
la. Ka.

LADY BERTILAK

Ka, ka, ka ba. Da ta, la, wa na. Ta  
da.

GAWAIN

No, da ta, da, da, da. No. No. No.  
I am to be married, and I will not  
be unfaithful to my fiancée. That's  
it.

LADY BERTILAK

So sorry, Wain, but marriage may  
not be on your horizon, la.

THELMA

Dear Wain, as my mama always says,  
la, one should live every day like  
it's going to be your last, and  
when you have only two days left,  
one should live their fantasies,  
la. Ya.

LADY BERTILAK

We, la, are your fantasies --  
delivered to you-who, da ta.

GAWAIN

And if one has three or four days  
left? What does your mama say about  
that?

THELMA

What, ba, do you mean, la?

GAWAIN

Forget it.

LADY BERTILAK

Not forgotten, la. I say, then,  
help others to live their  
fantasies, ya, ta, ta.

GAWAIN

I have but one fantasy, laaaaa: to  
be with Liz, my true love. And if I  
cannot have that, I will have none.

THELMA

None, dear, ba wa?

LADY BERTILAK

None, Wain, la?

GAWAIN

None, with my apologies. Now, will  
you please excuse me? I must rest.

(He ushers them out.)

LADY BERTILAK

We'll be in the garden. Da ta.

THELMA

Ta, ta.

(The women exit.)

19 BERTILAK'S CASTLE: MAIN HALL -- THAT EVENING

19

(Lady Bertilak and Thelma are practicing Tai Chi. Gawain is  
in his room, but visible. Enter Bertilak with dead boar.)

LORD BERTILAK

My lovely ladies, la, la. Wa.

LADY BERTILAK  
He's in there, la.

THELMA  
He's in there, Papa.

LORD BERTILAK (CONT'D)  
So, dears, today was less than  
exhilarating? Ya, wa?

THELMA  
Ya, papa, he's too true, ka, and  
not playful at all, la.

LADY BERTILAK  
Oh, la, our knight is softening,  
la.

THELMA  
Mama, ba, I don't think he could  
get any softer, la.

LORD BERTILAK  
Well, dearest Thelma, do fetch him,  
ta.

THELMA  
(yelling)  
Sir Gawain, la, my papa would like  
to see you!

GAWAIN  
Yes, of course, I'm coming.

(He rushes out.)

GAWAIN (CONT'D)  
Lord Bertilak, wow, look at that  
boar. You are an exceptional  
hunter.

LORD BERTILAK  
Da ta, Sir Gawain, it was luck, la.  
We will have it prepared special  
for you, ya, with our chef's red-  
wine infused cherry reduction, la;  
a sauce fit, la, for a Knight of  
The Round Table. Da ta.

GAWAIN  
That is most generous of you, my  
Lord. For you, I have two kisses,  
both imparted to me most cordially  
and with good cheer.

(Gawain kisses him twice, and he eagerly kisses back each  
time, perhaps nibbling on him surreptitiously.)

LORD BERTILAK

I'm glad, la, that your day was passed cheerfully. A fair exchange, indeed. I must retire, la, excuse me. You may dine with the ladies--

LADY BERTILAK

Oh, dear, ba, we've eaten, la.

THELMA

Oh, ya, so many things. Ka.

LORD BERTILAK

(to Gawain)

Where would you like to dine, la.

GAWAIN

My Lord, I am still fatigued from my journey. In my room would be convenient.

LORD BERTILAK

Perfect. Da ta.

(He exits.)

GAWAIN

Good night, ladies, la, la, la.

(He returns to his room.)

20 BERTILAK'S CASTLE: GUEST BEDROOM -- NEXT MORNING

20

(Gawain waits nervously, anticipating a morning guest. Lady Bertilak enters.)

GAWAIN

Please, Lady Bertilak, accept my apologies. I must remain steadfast. I cannot oblige you. I love my Liz.

LADY BERTILAK

Oh, Wain, ta ta. Did you rehearse that, la, wa? Look at you, you have not slept a wink. Ya.

GAWAIN

Yaaaaaaa, I've not slept. I was meditating.

LADY BERTILAK

Really, la? Well, Wain, I have a gorgeous gift for you--

GAWAIN

No thanks.

LADY BERTILAK

You'll want this one, la. Ya yea,  
it's a magic sash that will protect  
you from harm, wa. The Green Knight  
will not be able to kill you, la,  
if you wear it. Da ta.

GAWAIN

Is this true?

LADY BERTILAK

It is true, I swear, la. It was  
made in Egypt. Da ta.

GAWAIN

And what must I do for it?

LADY BERTILAK

Whatever I want, la.

(She kisses him.)

GAWAIN

If I wear it, I will survive The  
Green Knight and be able to return  
to my Liz?

LADY BERTILAK

Ya, but you must first do exactly  
as I please, la.

(She kisses him.)

GAWAIN

You have a deal, my Lady.

(She kisses him, and then sits.)

LADY BERTILAK

Fabulous! Kneel down in front of  
me, la.

(He does. She kicks off her shoe.)

LADY BERTILAK (CONT'D)

Now, Wainy, make love to my foot,  
la. I want you to lick every bit of  
it, da ta, like it is the body of  
the one you love, la.

GAWAIN  
No, I will not do that.

LADY BERTILAK  
(dangling the sash)  
Ya, you will, la.

GAWAIN  
Okay.

(He licks her foot and she moans.)

LADY BERTILAK  
Da ta, ta, ta, ta, I want to feel  
your tongue between my every toe,  
ooh-la. And be sure to suck long  
and hard on the big one, laaaaa.  
But do that one last, ya. Ya, ya,  
ya, ya, yaaaaa, yeaaaaaaaaaaaaaaaaaaaa!

(He does this, and she moans in pleasure. Her moans increase in intensity and volume until she finally orgasms explosively while he is sucking on her big toe.)

LADY BERTILAK (CONT'D)  
Oooh, la, la, laaa, you're better  
than you look, la. Here, my dear,  
is the sash, la.

(She hands him the sash.)

LADY BERTILAK (CONT'D)  
Da ta, my dear.

(She exits.)

21 BERTILAK'S CASTLE: MAIN HALL -- THAT EVENING

21

(Lady Bertilak and Thelma are meditating. Bertilak enters, carrying a fox. Gawain can be seen in his room.)

LORD BERTILAK  
Da ta, it's a pleasure, ooh-la, to  
see those smiles on your beautiful  
faces, wa. My dears, la.

(They open their eyes.)

LORD BERTILAK (CONT'D)  
So, ba, today was less than boring,  
I see, la.



LADY BERTILAK  
Infinitely, la. Ya yea.

THELMA  
It was music to my ears, papa, la.

LORD BERTILAK  
Wonderful, la. Da ta. Please  
summons our guest, ba.

THELMA  
Ohhh, Sir Wain, papa has arrived,  
la!

(Gawain enters.)

GAWAIN  
Hello. Hello.

LORD BERTILAK  
Ba, ba, are you alright, Sir  
Gawain? You seem, preoccupied, la,  
wa.

GAWAIN  
Tomorrow, as you know, is my  
appointment, my Lord.

LORD BERTILAK  
Ya, yea. I do have a treat for you,  
la.

GAWAIN  
Yes, I see that. A very sly looking  
fox.

LORD BERTILAK  
As always, la, it will be prepared  
deliciously, and delivered to your  
room. Ale-battered and fried in  
mesquite seasoned purified butter.  
Da ta.

GAWAIN  
Sounds marvelous. For you, my Lord,  
I have three kisses, all in good  
sport, with the dignity of angels.

(He kisses him three times, and each time Lord Bertilak  
kisses back with more vigor and oddity.)

LORD BERTILAK

Ya, yea, I am grateful, Sir Gawain,  
and sorry that not more was offered  
you in my home, la. Ta.

GAWAIN

More valuable than such kisses? I  
don't think this is possible, my  
Lord.

LORD BERTILAK

I'm pleased, la, that you enjoyed  
your stay. Good luck tomorrow, ba.

GAWAIN

Thank you, my Lord.

(Bertilak exits.)

GAWAIN (CONT'D)

Good night ladies, and goodbye.  
I'll be leaving at sunrise, so as  
to not disturb anyone.

THELMA

Ka, ka. Say hi to The Green Knight  
for me, la, la.

LADY BERTILAK

Farewell Wainy, la. Da ta.

(The women exit.)

22

GREEN KNIGHT'S CHAPEL -- NEXT MORNING

22

(The Green Knight is busy killing a dragon. Gawain enters  
riding Gringalet.)

GREEN KNIGHT

Sir Gawain, it is. Happy to see  
you, Sir, and my axe as well.

GAWAIN

As promised.

(Gawain dismounts.)

GREEN KNIGHT

Yes, you are a knight of The Round  
Table. You keep your promises.

(Beat.)

GREEN KNIGHT (CONT'D)

Now, let's get this over with.

GAWAIN

I am ready. Here is your axe.

(Gawain hands the axe over to The Green Knight.)

GREEN KNIGHT

Just like I left it. It's an excellent weapon. Strong. Razor sharp. There is blood on it. I see you lost your hand. I hope my axe served you well.

GAWAIN

Yes, it did. Any knight would be fortunate to fight with such a fine weapon.

GREEN KNIGHT

I see. Put your neck over this stump. This is the cleanest way, through the neck. I'd hate to swipe half your head off, and make a mess of this place.

(The Green Knight laughs.)

GAWAIN

As you request.

(Gawain places his neck across the stump. The Green Knight lowers the axe. Gawain flinches.)

GREEN KNIGHT

Knight, you flinched. You are one of King Arthur's famous Knights, and you flinched. A coward, you are; a disgrace.

GAWAIN

My apologies, Sir, I had something else on my mind.

GREEN KNIGHT

You will die now.

(The Green Knight lowers the axe to rehearse the perfect strike to Gawain's neck. However, he nicks the back of Gawain's neck.)

GAWAIN

Ouch.

(Gawain touches his neck and discovers blood.)

GAWAIN (CONT'D)  
You nicked me. I'm bleeding.

GREEN KNIGHT  
My apologies, Sir Gawain; I was  
merely rehearsing my strike.

GAWAIN  
But you struck, Sir.

GREEN KNIGHT  
That I did.

GAWAIN  
I have kept my promise, then.

GREEN KNIGHT  
That you have.

GAWAIN  
I am free to go.

GREEN KNIGHT  
That you are.

GAWAIN  
I am leaving now.

GREEN KNIGHT  
Have a nice trip back to Camelot,  
and please say "hi" to your King  
for me.

(Gawain mounts Gringalet and rides off. The Green Knight  
exits.)

23 CAMELOT: GARDENS

23

(King Arthur, Guinevere, and Liz are playing cards or  
bowling. Gawain enters on his horse. Liz runs to him,  
throwing her arms around him. Arthur and Guinevere follow  
her.)

LIZ  
Wain, Wain!

GAWAIN  
Liz, Liz, Liz. I love you.

LIZ

I am so happy, Wain. You've come back to me.

GAWAIN

I said I would.

LIZ

But what happened to your hand?

ARTHUR

Welcome back, Gawain.

GAWAIN

Thank you, your majesty.

GUINEVERE

This is wonderful.

(Guinevere hugs him.)

GUINEVERE (CONT'D)

Oh, Gawain, we were all so worried for you. I don't think Liz has slept a wink since you left.

ARTHUR

Tell us, what happened?

LIZ

Do tell us. Please, my love.

GAWAIN

I was very lucky, indeed, on two occasions. With The Green Knight, of course, but also, in the North Forest, with a band of outlaws. I was stopped, your majesty, as you said I would be, and I promptly gave them your letter. Upon reading it, they said they must make me into a three-legged donkey, and before I had a chance to comprehend their meaning, one of them -- there were seven altogether -- wielded his sword at me from behind me, cutting my hand off. It was a dishonorable trick. Fortunately, I was able to smite four of them and scare the rest away.

LIZ

Oh my goodness, Wain, how horrible.

ARTHUR

And what of The Green Knight?

GAWAIN

With him, my luck increased. I stood tall for him, proud to fulfill my promise. But his return blow missed my head and only grazed my shoulder. He must have lost his balance. This made him furious. He demanded a battle, and he mocked The Round Table. It turned out that he was not much of a warrior, although he did show a few good moves. I quickly forced him to submission and, of course, spared him his life.

GUINEVERE

You are so brave, Gawain.

LIZ

He is my hero.

ARTHUR

That is quite a story. All of Camelot has been on edge since you departed. And now we learn of "surprise obstacles" and "wild turnabouts," just as Lizzie likes them. But tell us, Gawain, of the purple sash you wear. Where did you get it?

(Pause.)

GAWAIN

Yes, of course, I encountered--

ARTHUR

But, before you continue, please consider that Lord and Lady Bertilak are our very close friends. Very close, la. And so are a certain fairy who controls the bridge over the abyss and a spirit who reveals truths from anyone who enters its cave. We also know a couple of very amusing highway patrolmen that you may have encountered. Are they who you mean?

(Gawain kneels before Arthur.)

GAWAIN

Your Majesty, I beg for your forgiveness. I have disrespected you and The Round Table.

ARTHUR

Yes, you have, most gravely. You who have mocked us, and shamed us with your behavior and fabrications.

LIZ

Daddy, please.

ARTHUR

Shush, Liz. Gawain, you are no longer a Knight of The Round Table.

LIZ

Daddy.

ARTHUR

But, since you have returned, alive, and do seem to be deeply in love with Lizzie, if she still wants to marry you, I will happily accept you as my son in law.

LIZ

Yes, I do. Thank you, daddy.

GAWAIN

Thank you, your Majesty.  
(to Lizzie)  
I have lived, and lied, for our love.

LIZ

I know. I know. But for us.

ARTHUR

What you have done to survive is beneath a knight, but exemplary for the future father of my grandchildren. A father must do what he knows is best for his children, and sometimes this requires life-changing compromises - the privileging of what's most dear over all other things; and it is essential that he can admit to this, even if it means putting a stinky foot in his mouth.

(MORE)

ARTHUR (CONT'D)

But because you proved yourself, I  
would like to give you a hand --  
your own hand back.

(He magically replaces Gawain's lost hand.)

GAWAIN

Wow, my hand. Thank you. Thank you,  
your Majesty.

(Liz hugs and kisses Gawain.)

GUINEVERE

(to Arthur)  
You're my hero.

ARTHUR

Let's leave the lovebirds alone.  
Shall we?

(Arthur and Guinevere exit dancing.)

24

ROMANTIC SPOT NEAR A LAKE

24

(Standing in their favorite spot, Gawain and Liz sing a  
duet.)

GAWAIN

There's no end to everything I like  
about you.  
From my love to my friend,  
And friend to lover,  
Everyday I discover something new.

LIZ

I never wonder why you carry me so  
high,  
Far above the mountains, our love  
fountains,  
We rainbow across the sky, our love  
is go, go, go.  
(spoke-sung)  
Let's go Wain. Let's go. Go, go,  
go.

(Liz kisses Gawain passionately as she begins to undress  
him.)

GAWAIN

Yes, there's no end to everything I  
love about you.  
When love blends with lover,  
I discover everything -- brand new.



(Gawain begins to undress her as they kiss and caress each other. They lower themselves to the ground and make love.)

LIZ

(punctuated with kisses  
and excitement)

With you, Wain, I fly away,  
Away, we fly away,  
Away, we fly,  
We fly, fly, fly,  
We fly, fly, fly...

(Black out. The end.)

Vocal

# There's No End

## THE GREEN KNIGHT

Lyrics by Bryan Reynolds

Music by Michael Hooker

2

B<sup>b</sup> B<sup>b</sup>/C C B<sup>b</sup>

GAWAIN

There's no end to ev - 'ry- thing I

Detailed description: This block contains the first six measures of the song. It starts with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. Measure 1 has a whole rest. Measure 2 has a whole rest. Measure 3 has a whole rest. Measure 4 has a quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 5 has a quarter note B4, quarter note A4, quarter note G4, quarter note F4. Measure 6 has a quarter note E4, quarter note D4, quarter note C4, quarter note B3. The lyrics 'GAWAIN' are under measure 4, and 'There's no end to ev - 'ry- thing I' are under measures 5 and 6.

7

F B<sup>b</sup> Dmin

like a- bout you From my love, to my friend

Detailed description: This block contains measures 7-9. Measure 7 has a quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 8 has a quarter note B4, quarter note A4, quarter note G4, quarter note F4. Measure 9 has a quarter note E4, quarter note D4, quarter note C4, quarter note B3. The lyrics 'like a- bout you' are under measure 7, and 'From my love, to my friend' are under measures 8 and 9.

13

Gmin<sup>7</sup> F/A B<sup>b</sup>/C

And friend to lo - ver Ev - 'ry- day I dis- co\_ ver some - thing new

Detailed description: This block contains measures 13-15. Measure 13 has a quarter rest, quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 14 has a quarter note B4, quarter note A4, quarter note G4, quarter note F4. Measure 15 has a quarter note E4, quarter note D4, quarter note C4, quarter note B3. The lyrics 'And friend to lo - ver' are under measure 13, 'Ev - 'ry- day' under measure 14, and 'I dis- co\_ ver some - thing new' under measure 15.

19

C<sup>7</sup> B<sup>b</sup> F F/A

LIZ

I ne-ver won - der why you car-ry me\_ so hi - gh

Detailed description: This block contains measures 19-21. Measure 19 has a quarter rest, quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 20 has a quarter note B4, quarter note A4, quarter note G4, quarter note F4. Measure 21 has a quarter note E4, quarter note D4, quarter note C4, quarter note B3. The lyrics 'LIZ' are under measure 19, and 'I ne-ver won - der why you car-ry me\_ so hi - gh' are under measures 20 and 21.

25

B<sup>b</sup> Dmin Gmin<sup>7</sup>

A - bove the moun - tains, our love foun - tains. We rain-bow

Detailed description: This block contains measures 25-27. Measure 25 has a quarter rest, quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 26 has a quarter note B4, quarter note A4, quarter note G4, quarter note F4. Measure 27 has a quarter note E4, quarter note D4, quarter note C4, quarter note B3. The lyrics 'A - bove the moun - tains, our love foun - tains.' are under measure 25, and 'We rain-bow' are under measure 27.

30

F/A B<sup>b</sup>/C

'cross the sky\_ Our love is Go\_ Go Go\_

Detailed description: This block contains measures 30-32. Measure 30 has a quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 31 has a quarter rest, quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 32 has a quarter note B4, quarter note A4, quarter note G4, quarter note F4. The lyrics ''cross the sky\_' are under measure 30, and 'Our love is Go\_ Go Go\_' are under measures 31 and 32.

34

C

"Let's go Wain..." "Let's GO GO GO!"

Detailed description: This block contains measures 34-36. Measure 34 has a quarter rest, quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 35 has a quarter note B4, quarter note A4, quarter note G4, quarter note F4. Measure 36 has a quarter note E4, quarter note D4, quarter note C4, quarter note B3. The lyrics '"Let's go Wain..."' are under measure 34, and '"Let's GO GO GO!"' are under measures 35 and 36.

37 **rit.** **B<sup>b</sup>**  
**a tempo**

cello + piano

**GAWAIN** Yes there's no end to ev - 'ry

41 **F** **F/A** **B<sup>b</sup>** **Dmin** **C/D** **Dmin**

thing I love a-bout you, When love blends with lo - ver\_ I dis - co -

46 **C/D** **Dmin** **Gmin<sup>7</sup>**  
synth solo... **F/A**

- ver ev - 'ry-thing brand new

50 **B<sup>b</sup>min<sup>6</sup>** **C<sup>7</sup>(-9)**

55 **F** **F/E<sup>b</sup>** **B<sup>b</sup>/D**

**LIZ** With you, Wain I fly a- way A-way we fly a-way, we fly fly\_ fly\_

61 **B<sup>b</sup>min/D<sup>b</sup>** **LIZ** **F** **F/E<sup>b</sup>** **A - way we**

fly, fly\_ fly\_ **GAWAIN** We fly\_ We fly\_

66 **fly** **a - way** **D<sup>b</sup>** **D<sup>b</sup>/B<sup>b</sup>** **E<sup>b</sup>**

There's\_ no end...

70 **E<sup>b</sup>/C** **F**

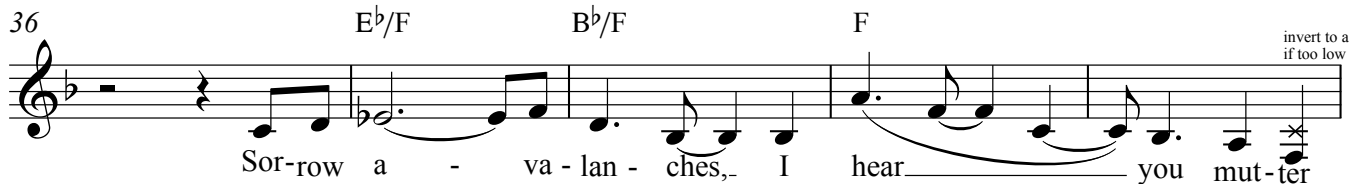
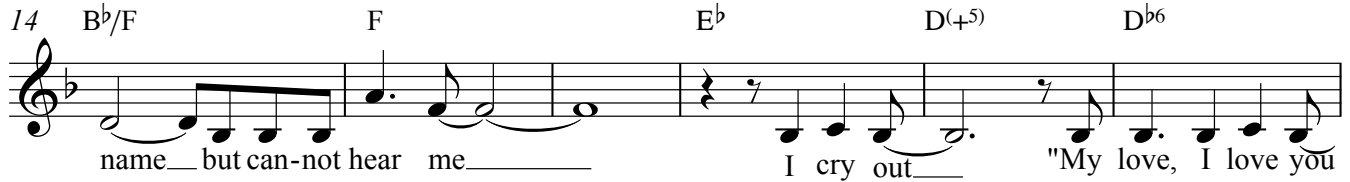
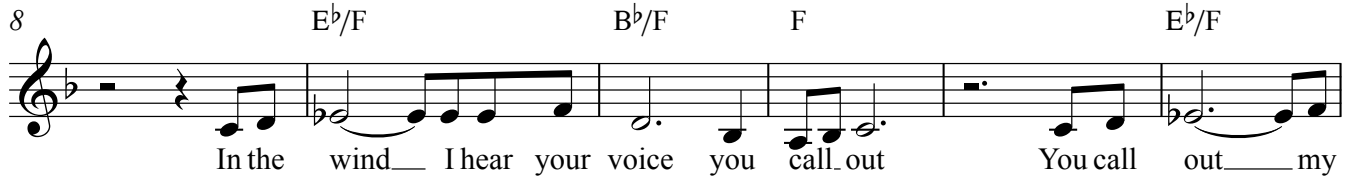
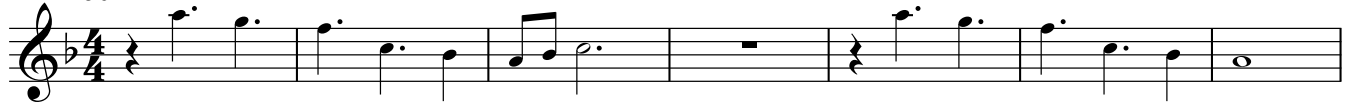
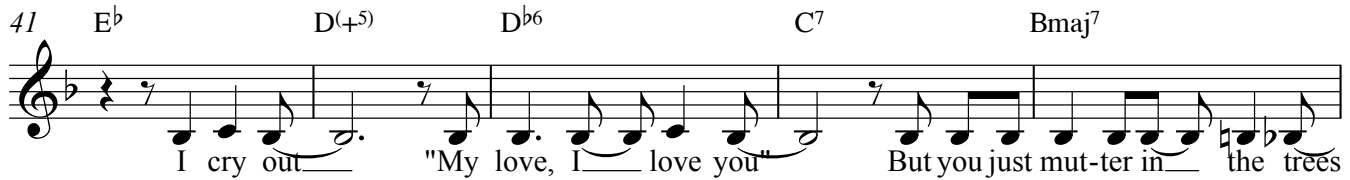
WE FLY!\_

Lyrics by Bryan Reynolds

THE GREEN KNIGHT

Music by Michael Hooker

MM=160 F

invert to a C  
if too low

# Ode to the Forest Creatures

Lyrics by Bryan Reynolds

THE GREEN KNIGHT

Music by Michael Hooker

Vocal (Gawain)

The cu - test for - est crea - tures, have

7

dar - ling lit - tle fea - tures All furry and in a hurry

11

Bu - sy they're do - ing much, nib - 'ling on all they touch.

17

Free - ly they roam, the cu - test for - est crea - tures this is their home.

23

Free - ly they roam, they roam, they roam, The

27

cu - test for - est crea - tures, hap - py in their home.

# Ode to the Forest Creatures

Lyrics by Bryan Reynolds

THE GREEN KNIGHT

Music by Michael Hooker

Vocal (Gawain)

The cu-test for-est crea-tures, have

7

dar - ling lit - tle fea - tures All furry and in a hurry

11

Bu-sy they're do - ing much, nib-'ling on all they touch.

17

Free-ly they roam, the cu - test for - est crea-tures this is their home.

23

Free - ly they roam, they roam, they roam, The

27

cu - test for - est crea - tures, hap - py in their home.

Vocal

# Ode To Gringalet

Lyrics by Bryan Reynolds

THE GREEN KNIGHT

Music by Michael Hooker

MM=120 12/8 feel/bounce

E<sup>b</sup>A<sup>b</sup>/E<sup>b</sup> E<sup>b</sup>B<sup>b</sup>m7E<sup>b</sup> D<sup>b</sup>/E<sup>b</sup> E<sup>b</sup> D<sup>b</sup>/E<sup>b</sup>

(all lyrics if un-singable)

That's us, that's us, that's us, that's us, a great knight a-nd his horse,  
That's us us us us

5 E<sup>b</sup> D<sup>b</sup>/E<sup>b</sup> E<sup>b</sup> B<sup>b</sup>m7 E<sup>b</sup> E<sup>b</sup> D<sup>b</sup>/E<sup>b</sup>

and if e-ver their jour-ney were course he will stay his course On this great stal lion the

8 E<sup>b</sup> B<sup>b</sup>m7 E<sup>b</sup> E<sup>b</sup> D<sup>b</sup>/E<sup>b</sup>

kni-ght will stay his course Sir Ga-wain is his name,

12 E<sup>b</sup> D<sup>b</sup>/E<sup>b</sup> E<sup>b</sup> 3 D<sup>b</sup>/E<sup>b</sup> E<sup>b</sup> B<sup>b</sup>m7 E<sup>b</sup>

Grin-ga-let his horse To-ge-ther they ride with fame, un - ta med by the u - ni - verse.

15 G<sup>b</sup> D<sup>b</sup> E<sup>b</sup> E<sup>b</sup> A<sup>b</sup>/C E<sup>b</sup>/B<sup>b</sup> G<sup>b</sup> 3 D<sup>b</sup>

Theirs is a life told in verse: "The Ode to Grin-ga-let" If e-ver there was one,

18 F<sup>b</sup> G<sup>b</sup> B<sup>b</sup>sus<sup>4</sup> B<sup>b</sup>7 E<sup>b</sup> D<sup>b</sup>/E<sup>b</sup>

if e ver there was one, it's how the for-est was won. Grin-ga-let and Sir Ga-wain a

21 E<sup>b</sup> D<sup>b</sup>/E<sup>b</sup> E<sup>b</sup> D<sup>b</sup>/E<sup>b</sup>

stal - lion and his knight, Grin - ga - let and Sir Ga - wain, a

23 E<sup>b</sup> B<sup>b</sup>m7 E<sup>b</sup> G<sup>b</sup> D<sup>b</sup> E<sup>b</sup>

great knight and his horse. That's us, that's us, that's us, that's us!

(drop last 3 "that's" if necessary)

## THE GREEN KNIGHT

Lyrics by Bryan Reynolds

Music by Michael Hooker

C G7(+5) G G7(-9) C C/E

**Arthur**

My lit-tle girl she is my world Hea-vens

7 F A7/E Dmin G+5 C

shif-ting, earth sha- king... No mat-ter what is twirled my lit - tle girl she is my wor-ld

13 Amin F Dmin Bm7 Esus4 E7 A-

**Guinevere**

Shif- ting\_ and sha-king your heart\_ is brea-king Change is not ea - sy it makes you

20 E7 Amin F Dmin Bb F/G

quea-sy It's hard to let go you like\_ to say no Our lit\_ tle girl she

27 G G7 **Arthur** C C/E F Fmin/D

is my world too. It's all so new, how quick she grew I know that you care drop down if needed

33 C/G Ab/G C/G Fmin C/G

but you seem un - a - ware of what a daugh-ter means to a fa - ther She is your

38 D-/G E-/G Ab **Guinevere** Bb/Ab

world, I know but she is like my big toe! Your big toe?\_\_\_\_\_

44 C **Arthur** F/C C Ab6/F Bb/C

She stea-dies my way Points wher - e - ver I go\_\_\_\_\_ A com- pass for ev' ry

49 Eb/C Eb/C Eb/Bb Ab Ab/Eb Bb/F Bb/D

day, the arrow She ba-lan-ces my life and makes me *V.S.*



54 C A<sup>b</sup> A<sup>b</sup>/E<sup>b</sup> B<sup>b</sup>/F B<sup>b</sup>/D C

val-iant Now she's lost to an un ex-pec-ted gal-lant

60 A<sup>b</sup> B<sup>b</sup>/A<sup>b</sup> A<sup>b</sup> B<sup>b</sup>/A<sup>b</sup> A<sup>b</sup>/F B<sup>b</sup>/F C/G

Now she's lost she is lost\_\_\_\_\_ she is lost...

67 **Guinevere** C C/B<sup>b</sup>

We knew this day would come, a wo-man she's be - come\_\_\_\_\_ She's not

70 F/A F-/A<sup>b</sup> C/G F/G C

lost, but dis - co-vered Love, her own path un - co-vered

75 **Arthur** F/G C C/E F A<sup>7</sup>/E

My lit-tle girl she is my world Hea-vens shif-ting, earth sha- king\_\_ no

80 Dmin G+<sup>5</sup> C

mat - ter what is twirled my lit - tle girl\_\_\_\_\_ No

84 D- G+<sup>5</sup> C

mat - ter what is twirled, she is my world

# Our Girl (part two)

THE GREEN KNIGHT

Lyrics by Bryan Reynolds

Music by Michael Hooker

MM=120 light swing/R&B

8va-7 C-7 C-6 A<sup>b</sup>/C Cmin C-7 C-6 A<sup>b</sup>/B<sup>b</sup> G7(+5)

10 C-7 **Guinevere** C-6 A<sup>b</sup>/C

Your the grea-test kind this land has e-ver known You in- spire peo-ple and

14 Cmin C-7 C-6 A<sup>b</sup>/C

ho-nor your throne Ca-me-lot is where all you want to be We are the ideal\_

18 Cmin C-7 F7 A<sup>b</sup>/B<sup>b</sup> E<sup>b</sup> D D<sup>b</sup>

fa-mi-ly But fa-ther-hood and king - ship are not the same\_

23 C-7 F7 A<sup>b</sup>/B<sup>b</sup> E<sup>b</sup> D D<sup>b</sup> C-7 F7

Nei-ther sub-ject or tro - phy Liz-zie bears our name\_ You are ru - ler of her coun

28 A<sup>b</sup>/B<sup>b</sup> G7+5 A<sup>b</sup>

- try but of her heart\_ She has her own des - ti - ny and the

33 G7 G7+5 C **Arthur** F/C C

right to choose her part\_ Now this\_ is so true, I don't de- ny\_ what you

38 A<sup>b</sup>/C B<sup>b</sup>/C E<sup>b</sup>/C A<sup>b</sup> A<sup>b</sup>/E<sup>b</sup>

say, But I love her most and want her to stay\_ She is our

44 B<sup>b</sup>/F B<sup>b</sup>/D C A<sup>b</sup> A<sup>b</sup>/E<sup>b</sup> B<sup>b</sup>/F B<sup>b</sup>/D

prin-cess and I'm at the helm\_ Will Ga-wain com-pro-

49 C C/B<sup>b</sup> A<sup>b</sup> B<sup>b</sup>/A<sup>b</sup> A<sup>b</sup> B<sup>b</sup>/A<sup>b</sup> A<sup>b</sup>/F B<sup>b</sup>/F

mise the realm... Now she's lost She is lost She is lost

57 C/G *slower* **Guinevere** C C/B<sup>b</sup>

We knew this day would come, A wo-man she's be-come She's not

61 F/A F-/A<sup>b</sup> C/G F/G C

lost but dis - co - vered Love her own path un - co - vered.

66 F/G **Arthur** C C/E F

My lit - tle girl she is my world, Hea - vens shif - ting, earth

70 A<sup>7</sup>/E Dmin G+<sup>5</sup> C

sha - king... No mat - ter what is twirled she is my world.

75 Dmin *rit.* **Guinevere** G<sup>7</sup> C

Our lit - tle girl she is my world too.

# Our Girl (part two)

THE GREEN KNIGHT

Lyrics by Bryan Reynolds

Music by Michael Hooker

MM=135 light swing/R&B

8va-7 C-7 C-6 A<sup>b</sup>/C Cmin C-7 C-6 A<sup>b</sup>/B<sup>b</sup> G7(+5)

10 C-7 **Guinevere** C-6 A<sup>b</sup>/C

Your the grea-test kind this land has e-ver known You in- spire peo-ple and

14 Cmin C-7 C-6 A<sup>b</sup>/C

ho-nor your throne Ca-me-lot is where all you want to be We are the ideal\_

18 Cmin C-7 F7 A<sup>b</sup>/B<sup>b</sup> E<sup>b</sup> D D<sup>b</sup>

fa-mi-ly But fa-ther-hood and king - ship are not the same\_

23 C-7 F7 A<sup>b</sup>/B<sup>b</sup> E<sup>b</sup> D D<sup>b</sup> C-7 F7

Nei-ther sub-ject or tro - phy Liz-zie bears our name\_ You are ru - ler of her coun

28 A<sup>b</sup>/B<sup>b</sup> G7+5 A<sup>b</sup>

- try but not of her heart\_ She has her own des - ti - ny and the

33 G7 G7+5 **Arthur** F/C C

right to choose her part\_ Now this\_ is so true, I don't de- ny\_what you

38 A<sup>b</sup>/C B<sup>b</sup>/C E<sup>b</sup>/C A<sup>b</sup> A<sup>b</sup>/E<sup>b</sup>

say, But I love her most and want her to stay\_ She is our

44 B<sup>b</sup>/F B<sup>b</sup>/D C A<sup>b</sup> A<sup>b</sup>/E<sup>b</sup> B<sup>b</sup>/F B<sup>b</sup>/D

prin-cess and I'm at the helm\_ Will Ga-wain com-pro-

49 C C/B<sup>b</sup> A<sup>b</sup> B<sup>b</sup>/A<sup>b</sup> A<sup>b</sup> B<sup>b</sup>/A<sup>b</sup> A<sup>b</sup>/F B<sup>b</sup>/F

mise the realm... Now she's lost She is lost She is lost

57 C/G *slower* **Guinevere** C C/B<sup>b</sup>

We knew this day would come, A wo-man she's be-come She's not

61 F/A F-/A<sup>b</sup> C/G F/G C

lost but dis - co - vered Love her own path un - co - vered.

66 F/G **Arthur** C C/E F

My lit - tle girl she is my world, Hea - vens shif - ting, earth

70 A<sup>7</sup>/E Dmin G+<sup>5</sup> C

sha - king... No mat - ter what is twirled she is my world.

75 Dmin *rit.* **Guinevere** G<sup>7</sup> C

Our lit - tle girl she is my world too.

# Our Girl (part three)

Lyrics by Bryan Reynolds

THE GREEN KNIGHT

Music by Michael Hooker

Vocal

Arthur C C/E F Amin G/B A/C#  
I could not let her go to Ga - wain,

9 Dmin G/B B<sup>b</sup> B<sup>b</sup>/C C<sup>7</sup> F Guinevere A<sup>7</sup>+<sup>5</sup>  
When I think on him I feel pain When you think on us do

16 Dmin Cmin<sup>7</sup> F B<sup>b</sup>Δ<sup>7</sup> Arthur B<sup>b</sup>-<sup>6</sup>  
you re - call That we em - braced a - gainst them all But your fa - ther

20 F/C D<sup>7</sup> Gm<sup>7</sup> B<sup>b</sup>/C C<sup>7</sup>  
was ob - tuse And wan - ted you to be a re - cluse

26 F Guinevere A<sup>7</sup>+<sup>5</sup> Dmin Cmin<sup>7</sup> F B<sup>b</sup>Δ<sup>7</sup>  
What of Liz - zie are you as - king But to be some thing

31 B<sup>b</sup>-<sup>6</sup> Arthur F/C Guinevere G-<sup>7</sup>sus<sup>4</sup>  
What are you sug - ges - ting Re - mem - ber when the sand

35 C<sup>7</sup> A-<sup>7</sup>sus<sup>4</sup> D<sup>7</sup>  
ga - thered for us and ev - ry one else thought it just a beach.

38 G-<sup>7</sup>sus<sup>4</sup> Arthur C<sup>7</sup> E<sup>b</sup>/F F E<sup>b</sup>/F  
And that beach was our chor - us And the o - cean was

41 F E<sup>b</sup>/F F/G G F/G G F/G  
our mel - o - dy Our love re - ar - ranged the cos - mos

44 Guinevere C E<sup>7</sup>+<sup>5</sup> Amin G-<sup>7</sup> C  
And what be - came of us who no one else be - lieved in

48  $F^{\Delta 7}$  **Arthur**  $F_{min}^6$   $C/G$   $F/G$

O - thers for\_\_\_ bade\_ our love. But we re - fused to

53 **BOTH**  $C$   $C(\text{add}^2)/E$   $F$

be - come has - been\_\_\_ No one else could see, that

58  $A_{min}$   $G/B$   $A/C^{\#}$  **BOTH (in octaves)**  $D_{min}^7$   $F_{min}^6$   $E_{min}^7$   $A^7$   $D_{min}^7$

our love's meant to be... You and me, You and me, You and

65  $F/G$  **Arthur**  $A^b$   $F_{min}^6$   $C$

me "and what of Lizzie and Gawain?" Their love I hope will sus - tain

70 **BOTH**  $C$   $C/E$

Our lit - tle girl she is our world Hea - vens

75  $F$   $A^7/E$   $D_{min}$   $G^7+5$   $C$

shif - ting earth sha - king\_\_\_ No mat - ter what is twirled our lit - tle girl

80  $D^b\text{dim}$   $D_{min}$   $G^7$   $C$

No mat - ter wht is twirled she is our world.

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