

# **ROBINSON CRUSOE**

**By**

**LEONARD H. CADDY**

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A **CADDY**  
**PANTOMIME**

Specially written for Amateur Groups by  
**LEONARD H. CADDY**

**ROBINSON CRUSOE**

Cast

ROBINSON CRUSOE

KATHIE	MRS CRUSOE
MAN FRIDAY	GILBERT
SIR ROGER de BOTHERUS	LADY MILDRED
LONG JOHN COPPER	CHIEF YUM TUM
QUEEN NEPTUNE	POM POM
KING NEPTUNE	FAIR BREEZE
CHORUS - JUVENILES - BOYS as required	

Scenes

PLYMOUTH HARBOUR SQUARE  
ON BOARD SHIP  
ON THE TROPICAL ISLAND  
plus 4 front-cloth or curtain scenes



Robinson loves Kathie, Sir Roger objects. A storm, caused by Queen Neptune, washes up an old bottle with a message in it. It is from Mrs Crusoe's long lost husband Robin. It leads them to a Tropical Island where he meets Man Friday. They are captured by Yum Tum's Natives and only just escape from the 'big black pot'. They are pursued by the Bad Pirates and despite meeting King Neptune under the sea they all arrive home safely. There are opportunities for all the traditional ingredients: spectacle outrageous comedy - dancing - audience participation etc etc .....

**\* C.H.A.R.A.C.T.E.R.S \***

- ROBINSON** A strong hearty 'lad' with personality, spirit and a sense of humour. The traditional PRINCIPAL BOY. (Played by a girl) Should have good singing voice and nice legs.
- KATHIE** The Lord of the Manor's daughter. The PRINCIPAL GIRL. Should be pretty and feminine with a good voice. She is a bright pert girl full of life and spirit.
- MRS. CRUSOE** The traditional DAME. (Played by a man) Must be strong and blustering but good-natured and able to establish a rapport with the audience, especially the children.
- GILBERT** Servant to Sir Roger. The young COMEDY CHARACTER. Not very quick or bright - but likeable. Must have a good sense of comedy and good timing.
- SIR ROGER** The Lord of the Manor. HEAVY CHARACTER 'baddie' of the piece and doesn't try to hide it. Strong, domineering, and fun to hate.
- LADY MILDRED** His wife. Even more unpleasant than her husband (if that is possible). A right old 'meanie'.
- LONG JOHN COPPER** The COMEDY VILLAIN. A mixture of the many portrayals of his more expensive namesake. An overdrawn rogue - but likeable.
- MAN FRIDAY** A weird, wild and happy intelligent idiot. Eccentric of movement with a manner of speech and a logic that is peculiar to him alone.
- YUM TUM** The 'Big Chief' of the Native Island. An eccentric old rascal with a strange sense of ethics and an even stranger sense of humour.
- POM POM** His love-lorn daughter, who collects men - but can't seem to keep any of them. Comedy part.
- QUEEN NEPTUNE** The BAD SPIRIT of the sea who rants and raves and who everybody loves to hate.
- KING NEPTUNE** As likeable as his queen is nasty. Gentle, seemingly inoffensive man, but has power to command.
- FAIR BREEZE** The pert GOOD SPIRIT of the sea. Has the cheekiness of youth but an honest heart. Clear voice and good bearing.
- CHORUS** There is plenty of opportunity for SINGERS, DANCERS and CHILDREN as the Townspeople, Native Islanders, Under Sea Courtiers, Pirates and The Sea.

(It would be more in keeping with the character of Pantomime to have the Pirates played by ladies or young boys rather than men.)

**\* M.U.S.I.C.A.L. .N.U.M.B.E.R.S \***

OVERTURE

No. 1.	OPENING CHORUS.	Kath. Rob. Gilb. Mrs.C. & Chorus
No. 2.	DUET.	Robinson & Kathie
No. 3.	DANCE of the SEA.	Dancers
No. 4.	CONCERTED	Kath. Rob. Gilb. Mrs.C. & Chorus
No. 5.	COMEDY QUARTET.	Kath. Rob. Gilb. & Mrs.C.
No. 6.	CONCERTED.	Chorus & Mrs. Crusoe
No. 7.	PIRATES CHORUS.	Long John & Pirates.
No. 8.	DUET.	Robinson & Kathie
No. 9.	BATTLE SEQUENCE	The Company
No.10.	SOLO	Robinson
No.11.	COMEDY DUET.	Robinson & Man Friday
No.12.	NATIVE SEQUENCE.	Yum Tum, Pom Pom & Chorus
No.13.	ACT FINALE.	Principals & Chorus

I N T E R V A L

ENTR'ACT

No.14.	COMEDY DUET	Mrs. Crusoe & Yum Tum
No.15.	EVIL TRIO	Sir R. Lady M. & Long J.
No.16.	PIRATES CHORUS	Pirates
No.17.	SOLO.	Kathie
No.18.	STORM BALLET	Dancers & Principals
No.19.	SOLO	King Neptune
No.20.	CONCERTED	Principals & Chorus
No.21.	COMMUNITY SONG.	Mrs. Crusoe & Gilbert
No.22.	WALKDOWN FINALE.	Full Company

PLAYOUT MUSIC

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-S-C-E-N-E-S-

ACT ONE

- SCENE ONE. (p. 1) THE HARBOUR SQUARE PLYMOUTH  
A full-stage Town Square set.
- SCENE TWO. (p. 10) ON THE WAY  
Front-cloth OR Curtains
- SCENE THREE. (p. 14) ALL AT SEA.  
On board the Good Ship 'RAINBOW'  
On board the Bad Ship 'CUTLASS'  
Back on board the 'RAINBOW'  
Full-stage Ship's Deck Scene
- SCENE FOUR. (p. 21) ON THE BEACH  
Half-cloth and wings
- SCENE FIVE. (p. 24) YUM TUM'S TROPICAL ISLAND  
A full-stage Island set.

I-N-T-E-R-V-A-L

ACT TWO

- SCENE SIX. (p. 30) STILL ON THE ISLAND  
As scene 5.
- SCENE SEVEN. (p. 37) BELOW DECKS  
Front-cloth OR Curtains
- SCENE EIGHT. (p. 38) ON BOARD THE 'CUTLASS' AGAIN  
As Scene 3
- SCENE NINE. (p. 49) HOMEWARD BOUND  
Curtains
- SCENE TEN. (p. 51) LORD ROBINSON ARRIVES HOME  
As Scene 1. OR Special

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PRODUCTION NOTES.

**SCRIPT.** The script is complete with stage directions, comedy business and musical numbers, both singing and dancing. As it stands (allowing a maximum of 2 mins. for each musical item) it should run 2hr.10min excluding interval. But do not hesitate to adapt it to suit your particular company. If yours is a 'singing' group and comedy is not your strong point then cut out some of the business such as the umbrella and the cooking and build up

the musical items. Conversely if you are more humourous than harmonic then develop these comedy sequences and dispense with some of the solo singing. If it is dancing or juvenile work that you want then develop the ballets of the sea in Sc. 1 and Sc. 8. But a quiet word of warning, if you put more in - then take something out as people these days do not expect shows to run for much over two hours. Leave them wanting more, don't bore them.

**MUSIC.** Try and select suitable modern tunes (although this seems to be getting ever more difficult to do), let the introduction overlap the preceding dialogue so that everyone doesn't have to wait for the song to start, and above all, keep them short.

**BUSINESS.** It is very difficult to be visually funny but funny 'business' is an integral part of pantomime. It is best to get the moves worked out and then time the words to fit them - not the other way round. Rehearse it and rehearse it, then rehearse it some more. Keep it fast and slick. And may the laughter ring out.

**COSTUMES.** Costumes should be as colourful as possible and there should be as many changes as possible. (Easier said than done!) The period is basically Georgian although historical accuracy is not of prime importance. The comedy costumes, especially the Dame's should be as outrageous as possible.

**FINALLY.** Two golden rules: pace and good nature. Everybody is always in a good mood and even when they are arguing with someone we know they don't really mean it. And never let the show flag even for a second. A dull moment or two takes a lot of hard work to make up. Good luck and have fun.

L.H.C.

A.C.T. O.N.E.

SCENE 1. THE HARBOUR SQUARE PLYMOUTH

A FULL-STAGE set of house or shop wings with harbour quay across back. Ship's prow visible. Bollards, ropes etc on quay.

After a bright OVERTURE the HOUSE LIGHTS FADE and CURTAIN UP.

MUSIC NO 1.

OPENING CHORUS

A bright opening number with ROBINSON and CHORUS as townspeople. GILBERT ENTERS is greeted warmly and joins in, then KATHIE, who joins Robinson, and finally MRS CRUSOE, they all bring the item to a rousing finale.

SIR ROGER and LADY MILDRED ENTER U.L. and come D.C. KATHIE hides behind Chorus. CHORUS part and BOW to them in sullen respect but MRS CRUSOE continues energetically performing the number.

SIR ROGER        SHUT UP!

MRS CRUSOE        (looking away from him) What's the matter? I heard a terrible noise. (to him) It was you. Oo, you are noisy.

LADY M.            Be quiet, you stupid woman.

MRS CRUSOE        (To Sir Roger) You said that without moving your lips. And your voice has gone funny.

GILBERT            It's not the only thing that has gone funny about him.

CHORUS GIGGLE

SIR ROGER        (Silencing them) Silence all of you. (To Gilbert) And you - how dare you be rude to me like that behind my back?!

MRS CRUSOE        Quite right, don't be rude to him like that behind his back. Be rude to him like that in front of his face!!

CHORUS LAUGH



**SIR ROGER** (Silencing them) You will regret this. I'll have you know that I am Sir Roger de Botherus, Lord of the Manor for this whole land, and I can make things very nasty for you.

**LADY M.** Very nasty indeed, and he will.

**SIR ROGER** Because I am like that. I'll throw you out of your jobs.

**LADY M.** Out of your homes.

**SIR ROGER** So be warned - don't trifle with me. Do I make myself plain?

**GILBERT** Very plain Sir Bother - Sir Roger.

**MRS CRUSOE** You were right first time.

**SIR ROGER** (Threatening her) Careful madam, I can turn very ugly indeed.

**MRS CRUSOE** You already have.

**LADY M.** Come Sir Roger, do not let us waste any more time with these menials.

**SIR ROGER** (To Gilbert) You boy. I told you to find my daughter and bring her back to the Hall. You haven't done it! You are fired! Do you hear? Fired!!

**KATHIE** (Emerging) Father, you cannot fire Gilbert. He hasn't done anything.

**SIR ROGER** That's why I am firing him.

**LADY M.** So there you are. What do you mean by defying your father like this?

**KATHIE** I only wanted to come down here and meet (She is just going to say 'Robinson' but stops herself) some of my friends

**SIR ROGER** Well, you can't. Back to the Hall with you Miss. (To Gilbert) And you, you scoundrel, go on ahead and get on with your work.

**GILBERT** But you have just fired me, how can I?

**LADY M.** Because he has just reinstated you, get on with it.

**GILBERT** You just can't please some people - and they are both of them.

SIR ROGER and LADY MILDRED together shout 'GO!' and point U.L.

**GILBERT** I'm going. But I shall be back.

GILBERT EXITS U.L. to sounds of 'ahh' from CHORUS. KATHIE mouths to Robinson that she will see him tomorrow.

**LADY M.** Come along Katherine, what is the matter with you?

**KATHIE** Coming mother.

LADY MILDRED EXITS U.L. KATHIE blows a kiss to Robinson, who returns the compliment, then follows her mother out.

**SIR ROGER** And remember, do not trifle with me because I can turn very nasty, very nasty indeed.

EXITS U.L.

**MRS CRUSOE** And there's nothing worse than a nasty trifle is there.

**ROBINSON** Oh Mother, isn't she beautiful?

**MRS CRUSOE** Who? Lady Mildred.

**ROBINSON** No. Kathie.

**MRS CRUSOE** Look son - take the advice of your old - well, - your not so old - mother.

ROBINSON looks at her.

**MRS CRUSOE** Alright - your OLD mother. Don't break your heart over a girl you can never hope to win. She is way above the likes of us. Come to think of it, everybody is way above the likes of us.

**ROBINSON** (With a sigh.) I know.

**MRS CRUSOE** She is the daughter of the Lord of the Manor. What hopes has a poor boy like you? None!

**ROBINSON** (With another sigh) I know. But I love her mother, and in my heart I know that she loves me. If only we were rich - oh, why aren't we rich.

**MRS CRUSOE** Because we are poor, that's why. Give her up son.

**ROBINSON** It's alright for you, you don't know what it is like to be young.

**MRS CRUSOE** I do too.

**ROBINSON** (Shrugs with the indifference of youth) Oh.

**MRS CRUSOE** I'll have you know that when your father and I were young - well, - It's not called Plymouth 'hoe' for nothing you know. It was just - Plymouth - 'well perhaps I might' before we went there.

**ROBINSON** What did happen to father? You never have told me.

**MRS CRUSOE** (sadly) He went down to the post office to get some stamps, and he never came back.

**ROBINSON** How long ago?

**MRS CRUSOE** Twenty three years. He must have got served by now surely. Even at our post office. I am glad that I didn't ask him to get that pint of milk at the same time.

ROBINSON LOOKS QUIZZICAL.

**MRS CRUSOE** (Explaining) The dairy is further down the High Street.

**ROBINSON** (laughs) What really happened mother.

**MRS CRUSOE** I don't know son. You were just a tiny baby, and one day he said that he wasn't going to stay here and see you grow up poor. So he went away and left me to watch you grow up poor on my own. But he was a good man, a kind man, and, perhaps, one of these days, he will come back to us again. And if he does - I'LL RING HIS BLOOMING NECK!!

**ROBINSON** Things will turn out right for us one day, you'll see.

**MRS CRUSOE** (Over dramatically) Oh, it's a sad life I lead. No husband to care for me.

ROBINSON and CHORUS sympathetically  
'Ahh'

**MRS CRUSOE** A child to bring up on my own.

ROBINSON ENCOURAGES THE AUDIENCE to  
join in the 'Ahh'

**MRS CRUSOE** (As she MOVES R.) No help - no money. (SHE EXITS TRAGICALLY R.)

ALL 'Ahh'. But MRS. CRUSOE SWEEPS  
BACK TO C and firmly addresses the  
audience.

**MRS CRUSOE** You can do better than that. 'No husband to care for me'. (Conducts 'ahh') That's better. 'A child to bring up on my own' (Ahh) 'No help - no money' (Ahhh) Much better. Now I can go. (To Robinson) But I shall be back. (Exits)

**ROBINSON** It's not fair that Kathie is not allowed to see me. She loves me, I know she does. My heart tells me that she does and my heart cannot be wrong. (Or cue line into:-)

MUSIC NO 2.

CONCERTED

A Love Ballad. ROBINSON starts, he is backed by the CHORUS. KATHIE ENTERS (U.L.), she has sneaked away from her parents. ROBINSON GREETES HER. They sing together.

After the number there is a RUMBLE and a ROAR. GREEN LIGHTING EFFECT from quay. ROBINSON, KATHIE and CHORUS seek shelter in the wings. QUEEN NEPTUNE, attended by (small) DANCERS (as SEA) make a dramatic ENTRANCE from the QUAY U.L.

**QUEEN N** (C. Laughs contemptuously) Well you may run, for no one can stand against the power of the sea. (Sweeps round stage.) I am Queen Neptune, the power of the deep, the evil of the sea! The mighty power of the storm and tempest are at my command. No ship is safe if I decide to play my hand. (She sweeps U.S.)

The COMPANY CREEP cautiously from cover.

**ROBINSON** Why have you decided to come to this town now?

**QUEEN N** I just thought it ws time I paid you a visit. You haven't had what I would call a real storm for many years.

**KATHIE** (Pertly) And we don't want one now thank you very much.

GILBERT ENTERS U.L. looking for Kathie.

**GILBERT** Kathie, where are you? Ah, there you are.

**KATHIE** Not now Gilbert.

**GILBERT** But Kathie, your Mum and Dad have discovered that you have slipped out again.

**QUEEN N** Who is this creature?

**GILBERT** (To Queen Neptune, without really seeing who he is speaking to.) Hang on a minute. (back to Kathie) I told them you had only gone out to water the rhubarb, but I don't think they believed me

**QUEEN N** How dare you! How dare you?!

**GILBERT** (to her as before) For goodness sake, don't keep interrupting.

**QUEEN NEPTUNE** is too outraged to reply.

**GILBERT** (To Kathie) If we hurry back now we could nip in through the - back - (He stops, his mind is catching him up. Who has he been talking to? He turns to look. He can't believe it, he looks again. He shrieks in terror and hides beside some of the chorus) Look at her, she is all nasty. Like boiled cabbage gone wrong.

**ROBINSON** Gilbert, do be careful, I shouldn't upset her if I were you.

**QUEEN N** Too late - he has  
(Incantating)  
Come winds awake from peaceful sleep,  
Stir the sea - Wake the sea.  
Power of waves well up from deep.

As she speaks **MUSIC NO 3** starts and **THE DANCERS** start to move to the rhythm. **ALL** on stage cower in awe. But the effect is shattered by the **SUDDEN ENTRANCE** of **MRS CRUSOE**, she carries a **LARGE UMBRELLA**.

**UMBRELLA BUSINESS**. She carries it horizontally under one arm and wherever she goes, and she is constantly on the move, it causes trouble by either hitting or prodding whoever she is near or is passing. Whenever she passes **Gilbert** it gets hooked on his arm and he cannot understand where it keeps coming from.

**MRS CRUSOE** What a change in the weather. (To Queen Neptune) I shouldn't stand there dear you'll get all wet. But just look at you. What happened? Did you fall into the pea soup?

**QUEEN N** (frantically) How dare you!!

**MRS CRUSOE** What a sweet lady.

**QUEEN N** (With extra venom) Come winds awake from peaceful sleep,  
Stir the sea - Wake the sea.  
Power of waves well up from deep.  
Come to me - come to me.  
Not so strong, but strong enough,  
To show the sea is mean and rough!

MUSIC 3. SHORT BALLET.  
To 'Watery stormy' music the DANCERS spread over the stage; ALL react as if the whole place was being flooded, QUEEN NEPTUNE controls the action with great glee. When the movement is at it's height FAIR BREEZE ENTERS U.R. The mood of the music changes. The SEA RETREATS before her and QUEEN NEPTUNE is powerless to prevent her seeing them off stage. With FAIR BREEZE C. the music ends.

QUEEN N How dare you intervene?

FAIR B Wherever you rage I am bound to follow. Now leave this place.

MRS CRUSOE Yes, get off.

QUEEN N Silence woman. I warn you - I warn you all; you have not begun to feel the strength of my power. Before long you will learn. (to Fair Breeze) And I'll see you are not able to interfere next time. (To Mrs Crusoe) I have already dealt with your husband and soon I will deal with you. (To rest of cast) And you - and you (To audience as she sweeps out L.) And you!

MRS CRUSOE What did she mean? What has she done to my Robin?

FAIR BREEZE stands quietly C.

ROBINSON Mother, not now.

FAIR B The sea is calm again, but I am afraid that Queen Neptune will be back; she is being very annoying lately - causing storms all over the place.

KATHIE But you will be here to help us won't you?

FAIR B I shall try. (To Mrs Crusoe) But try not to upset her too much.

GILBERT Don't worry, we'll see to that. (he backs away from the withering look that he gets from Mrs. Crusoe. (having hooked the umbrella again)

KATHIE Thank you so much for helping us.

GILBERT (Seeing something U.S. on the quay) What's that? The storm must have washed it up.

HE GOES U.S. and picks up an ornately encrusted bottle and brings it down to the others.

**KATHIE** (To Fair Breeze) Is it anything to do with you?

**FAIR B** No, it is just that the storm has made the sea yield one of it's secrets.

**GILBERT** It must be ever so old.

He gives it to Fair Breeze. As soon as she touches it her manner changes. There is something very important about this small bottle.

**FAIR B** I think this bottle should be kept safe. (She gives it to Kathie) Look after it my dear, and remember that Fair Breeze, the spirit of a gentle sea, gave it to you. But now I must be on my way, I'd better keep my eye on that terrible woman, goodness knows what she may be up to.

**MRS CRUSOE** Before you go, spare knees.

**ROBINSON** Fair Breeze, mother.

**MRS CRUSOE** I was close. What did that piece of animated seaweed mean just now - what about my husband?

**FAIR B** The sea has many secrets, at times it yields them up. Farewell. (Exits R.)

THEY CROSS R. to bid farewell to Fair Breeze. MRS. CRUSOE causing even more trouble with the umbrella.

**ROBINSON** Mother, must you carry that thing around with you all the time? Can't you put it down somewhere?

**MRS CRUSOE** Good heavens no.

**GILBERT** Well then hang it up somewhere.

He takes it and HANGS IN ON THE PROSCENEUM in clear view.

**MRS CRUSOE** That is ever so precious to me. (to Gilbert) You will have to stand there and watch it for me.

**GILBERT** Yes all right. (suddenly) No! I can't do that. I've got some acting to do.

**MRS CRUSOE** That will be the day. Somebody will have to look after it.

She looks at them in turn but they all mutter excuses. She then beams and looks at the audience.

**MRS CRUSOE** I know who will look after it for me. Don't I? (response) You will won't you? Won't you. Ooo, you can shout louder than that - CAN'T YOU?? Yes I knew you could. If anybody goes to take it will you shout 'BROLLY' as loud as you can. (etc. etc)

On of the CHORUS (Or the M.D.) goes for the Brolly. Other principals encourage audience to shout. Mrs. Crusoe thanks them.

**GILBERT** I've just remembered why I am here.

**MRS CRUSOE** I've often wondered.

**GILBERT** Your (Kathie) mum and dad! Come on they will be ever so cross.

**KATHIE** They are always ever so cross. (She has been examining the bottle that was washed up) What's this? There's something inside here. (She shakes out a small roll of paper.)

**ROBINSON** It's a message. It's actually a message in a bottle. What does it say?

**KATHIE** It's very old - it says - 'Dear Petunia -'

**GILBERT** (Roars with laughter) Petunia - Petunia. What a soppy name. Can you imagine anyone with a name like Petunia? I an just imagine what she looks like?

**MRS CRUSOE** (Who is standing threatening near him) My name is Petunia.

**GILBERT** (His laughter dies away) But then I have a very poor imagination.

**MRS CRUSOE** You won't have any imagination at all by the time I have finished with you.

**ROBINSON** Mother, this letter; it's signed, 'your loving husband Robin' Mother, this letter is for you.

**MRS CRUSOE** Read it, what does it say?

**ROBINSON** (Reading) 'The ship is sinking - I am taking this last chance to tell you - I left you and our little child to make my fortune - well I did. We were chased by pirates and I have left the treasure on the island of - ' I can't make you the name it is all smudged. It looks like 'Yum Tum Tiddle Aye Po. Perhaps one day it will be returned to you, signed your loving husband, Robin.'

**MRS CRUSOE** He made his fortune - we are rich, we're rich.

**ROBINSON** Kathie, my dear. We are rich. Your father won't be able to stop us getting married now.



**KATHIE** He wouldn't have stopped us anyway.

**ROBINSON** Our problems are solved, we are rich, all our troubles are over.

MUSIC NO 4.

CONCERTED

A typical happy 'end of Scene' number. (Pos. reprise No 1.)

**CURTAIN CLOSE** or Cloth in.

SCENE 2. ON THE WAY

A FRONT-CLOTH Street scene, (Or on curtains)

QUEEN NEPTUNE ENTERS L.  
(encouraging the audience to hiss her) She sees the 'Brolly' and goes to take it. MRS. CRUSOE RUSHES ON and admonishes her, she slinks away C. MRS. CRUSOE thanks the audience and majestically EXITS R.

**QUEEN N** Curses on the woman, a thousand curses on her.  
(To audience) And to all those who like her.  
Things do not go well, but I shall be revenged.  
(L.C.)

FAIR BREEZE ENTER R.

**FAIR B** Things seldom go well for those who rant and rave.  
Why don't you abdicate old woman and give someone younger a chance?

**QUEEN N** 'OLD' woman? How dare you?!

**FAIR B** Anyway, what are you doing back here? I thought you had gone back to your watery realm and to dear old King Neptune.

**QUEEN N** If you must know, (She indicates the pendant that she wears round her neck) I lost something when I was here earlier and I have returned to find it.

**FAIR B** (Looking at the pendant) The green pearl of wisdom. You have lost the green pearl of wisdom! (it is a very serious matter) Ooo. (then cheekily) Hoo hoo, you are in trouble. I expect you lost it when you were thrashing about causing that storm just now: that I managed to calm. You really should be more careful. Or abdicate as I said. (She remembers something) I wonder where it is now. (she knows Kathie has it)

**QUEEN N** It is all the fault of Robinson Crusoe and his stupid mother. I'll cause trouble for them just you mark my words.

**FAIR B** That won't be so easy now you have lost that pearl will it? (Moves R.) I wonder what the old King will have to say about that. And - I wonder who has it now. (Exits R.)

QUEEN NEPTUNE, seething, moves L. but sees SIR ROGER, LADY MILDRED and GILBERT, (in rebellious attendance) ENTER L. She stands back and listens.

**GILBERT** I keep telling you I haven't the slightest idea where Kathie can be.  
(Aside) And if I did I wouldn't tell you, you mean old devil.

**SIR ROGER** What did you say?

**GILBERT** I said, 'on the level' - I don't know.

**LADY M.** Search boy, search.

**GILBERT** (Briefly turns his head right and left.) I've searched. She's not here.

**LADY M.** It's all the fault of that Robinson Crusoe fellow, he has lead her astray. He will have to go.

**SIR ROGER** I'll throw him out of his home. And his mother - oo I shall enjoy that.

**LADY M.** Will serve them right - and when Katherine is found she must be locked in her room until they have gone from the county.

**QUEEN N** (Interested, comes forward) I am interested in what you say.

**GILBERT** Good heavens Seaweed Sarah has turned up again.

**QUEEN N** I too am interested in the downfall of Robinson Crusoe. Anything you do to that end you can be sure will have my help. I can be a very useful friend - but a very dangerous enemy! So do not fail me. (EXIT L. with sinister cackle)

**LADY M.** What an evil woman.

**SIR ROGER** Disgusting, but I like her.

**LADY M.** Yes so do I.

**SIR ROGER** Come my dear, we have work to do.

THEY move L. GILBERT sneaks R. THEY STOP and turn.

**BOTH** Gilbert!!

THEY POINT L. GILBERT STOPS, turns and sadly crosses and EXITS L. SIR ROGER and LADY MILDRED, with superior snorts, follow him out. ROBINSON and KATHIE ENTER R. arm in arm.

**KATHIE** You will be careful won't you?

**ROBINSON** Of course I will.

**KATHIE** I'll come with you.

**ROBINSON** No it will be far too difficult - and dangerous.

**KATHIE** I won't mind. I just want to be with you - always.

GILBERT SNEAKS BACK L.

**ROBINSON** And I want to be with you. That is why I must go. Father has left us a large fortune. I must go and find it, if we are rich then we will be able to be together for always.

**GILBERT** Are you going away Robinson?

**ROBINSON** Yes I am going to sea.

**GILBERT** Ooo, can I come and have a look with you? I mean can I come and see too? I'm not going back to the Hall again. Can I come?

**ROBINSON** Why not. We will be mess mates.

**GILBERT** Good. I'll be a mess and you can be my mate. Robinson, 'Hello sailor'. It's just as well you are going, I have just heard his nibs say he is going to throw you and your mother out of your house.

**KATHIE** Daddy can't do that.

**GILBERT** He can he is and he is going to. And he said he was going to lock you in your room so that you couldn't see Robinson ever again for ever such a long time.

**KATHIE** Oh, he did did he? That settles it, I am coming with you. We'll all be sailors together.

**GILBERT** (Crosses) And I'll be there to protect you. (Trips over his own feet) We had better take this, it might rain like a drain rounding Spain.

HE GOES FOR THE UMBRELLA (shouts)  
MRS. CRUSOE SWEEPS on dressed outrageously nautical.

**GILBERT** Look at it. Looks like Nelson's grandmother

**ROBINSON** Mother, what are you dressed like that for?

**MRS CRUSOE** You don't think I am going to let you sail away for a whole Act and leave me behind do you? Now which is the way to ..... (local ferry)?

**GILBERT** You are the Dame you know - not the 'Ferry Queen'

**MRS CRUSOE** Ho ho, hark at the funny sailor.

**KATHIE** If we are all going to find the treasure together we must all be friends.

**MRS CRUSOE** Are you coming too? That will be nice. We can be girls together can't we.

**KATHIE** You could put it like that.

**CURTAIN CLOSE**

**MUSIC NO 5.**

**COMEDY QUARTET**

A light-hearted OR nonsense song, about the sea if pos.

THEY EXIT R. after number.

SIR ROGER CREEPS ON L. and goes for the umbrella. MRS. CRUSOE returns and deals with him then EXITS.

**SIR ROGER** So, they are going for treasure are they? (Laughs evilly) They will not be alone.

**CURTAIN OPEN**

SCENE 3. ALL AT SEA

ON BOARD THE GOOD SHIP 'RAINBOW'

MUSIC NO 6.

CONCERTED

A light hearted number with TOWNSPEOPLE bidding farewell to MRS. CRUSOE and getting her many and various pieces of baggage aboard. (to allow Robinson, Kathie and Gilbert to change into nautical attire) THEY now ENTER, the CHORUS EXIT, all wave as GANG-PLANK and/or WINGS are drawn OFF.

ROBINSON At last we are on our way to fame and fortune.

MRS CRUSOE And a holiday in the sun.

GILBERT I've never had a holiday in the sun; will it be just like ..... (local unpopular location)

MRS CRUSOE Gormless, nothing is just like ..... !

ROBINSON (To Mrs. Crusoe) While you are on board I want you to act like a sailor.

MRS CRUSOE Of course. Which sailor?

GILBERT He means - keep your bell bottoms tucked in.

MRS CRUSOE You leave my trousers out of this.

GILBERT I wasn't talking about your trousers.

MRS CRUSOE Oo, you have been peeping at my poop.

KATHIE Take no notice of him, I think you cut a very good figure as a sailor.

GILBERT So do I. A figure eight. A little round top and big round .....

MRS CRUSOE (Cutting in) Why don't you take a long walk!

GILBERT On a short boat?

MRS CRUSOE Exactly!

ROBINSON Now now, can't have arguments among the crew.

KATHIE (Enthusiastically trying to get the other two into order) Stand in line there, try and look like able-bodied seamen.

GILBERT What does she mean 'able-bodied'?

**MRS CRUSOE** I'll tell you later.

**KATHIE** That's it, pull your tummies in and throw your chest out.

MRS. CRUSOE eagerly complies.

**KATHIE** Not too much. Stand up straight Mrs. Crusoe.

**GILBERT** She is standing up straight.

**KATHIE** So she is. Stand like this. (She stands between them looking very pert and feminine.)

**MRS CRUSOE** I only wish I could.

**GILBERT** So do I.

MRS. CRUSOE gives him a quizzical look.

**GILBERT** 'I' only wish 'you' could.

**MRS CRUSOE** You had me worried there for a minute.

**KATHIE** (Coming forward) Crew ready for your orders captain Robinson.

**ROBINSON** Right lads, we have a long journey ahead of us so we must be organised. Kathie, take the starboard watch, Mother take the port watch. And we'll go below and plot a course Gilbert. All clear.

**KATHIE** Yes, I go over there.

**MRS CRUSOE** I go over there.

**GILBERT** And I go downstairs and find out where we are going.

To the tune of 'The Hornpipe' they jog to their positions, they get the wrong positions and try again, KATHIE and MRS. CRUSOE are now on the same side.

**MRS CRUSOE** I'm on the port side dear.

**KATHIE** (Pointing) That's the port side.

**MRS CRUSOE** Oh, 'that' port side.

Jogs across on the last phrase of music as ROBINSON and GILBERT go below. (EXIT)

**MRS CRUSOE** What are we supposed to be doing?

**KATHIE** We are on look out.

**MRS CRUSOE** Oh. What are we looking out for?  
**KATHIE** Anything.  
**MRS CRUSOE** Oh. Well there is nothing on my side.

**MONSTER BUSINESS.**

A large prop MONSTER'S HEAD appears behind her. It goes as she turns. Repeat. She asks the audience to tell her if it appears, KATHIE joins her. Monster appears other side. They cross. Repeat. They come D.S. to ask the audience to make up their minds, SMALL MONSTER (child in replica costume) comes to behind them. They all walk in circle. It taps them on the shoulder. They turn, they see, they scream, they RUN.

**BLACKOUT**

**ON BOARD THE BAD SHIP 'CUTLASS'**

The name 'RAINBOW' is changed to 'CUTLASS', and setting reset as for beginning of scene.

**MUSIC NO 7.**

**PIRATE CHORUS**

A rousing chorus number as LONG JOHN COPPER greets his merry 'men' and they board the ship.

SIR ROGER and LADY MILDRED ENTER and join them.

**LONG JOHN** Ahrrr, there you are Squire. Here we are, me and me merry men, all ready for business.  
**SIR ROGER** So I see. By the way. My name is Sir Roger, not 'Squire'.  
**LONG JOHN** Ahrr, right you are, I'll remember that Squire.  
**LADY M.** Roger, who is this dreadful person? I don't much like the look of him.  
**LONG JOHN** And I don't much like the looks of you either, but am I grumbling about that?  
**LADY M.** Are you sure you are brave enough to do what we want? And what about your crew? They don't look very big (strong).

**LONG JOHN** They may not be very large (strong), but they are a right villains aren't you?

**PIRATES** Ahrrrr.

**LONG JOHN** I'll tell 'ee what, they frighten me sometimes.

**SIR ROGER** Let's not waste time. Let's be under way.

**LONG JOHN** 'Ere, she (Lady Mildred) ain't coming too is she?

**LADY M.** Of course I am.

**LONG JOHN** Well, as long as you remember that I am the captain of this ship it should be alright.

**LADY M.** And as long as you do what I say I know it will be alright. (She goes below (exits))

**LONG JOHN** She's a bit of a tartar ain't she Squire?

**SIR ROGER** Oh ahrrr.(Goes below)

**LONG JOHN** Right ho, cast off my maties. We are on our way, the nastiest band that ever sailed the high seas.

MUSIC NO 7a.

REPRISE

A short repriese No 7. as setting changes as before as the ship sets sail.

**LONG JOHN** That's the way me hearties, we will soon catch them up at this rate. Are we all ready for battle?

**PIRATES** (Defiantly) Ahrrr!

**LONG JOHN** Are we all nasty and horrible?

**PIRATES** Ahrrr!!

**LONG JOHN** Are we fearless and brave?

**PIRATES** Ahrrr!!

MONSTERS HEAD APPEARS.

**PIRATE** (Pointing) Captain look!!

**ALL** (Scared) Ahrrrrrrhh!

THEY ALL EXIT IN UNDIGNIFIED PANIC.

BLACKOUT



BACK ON BOARD THE GOOD SHIP 'RAINBOW'

Change name back to 'RAINBOW'.  
ROBINSON and KATHIE one end (side)  
of the ship, GILBERT and MRS.  
CRUSOE the other, quietly fishing  
and knitting respectively

MUSIC NO 8.

DUET

A gentle love duet, ROBINSON and  
KATHIE.

**GILBERT** Isn't it peaceful, sitting here on the ocean, with  
no one near us, except that other ship over there.

**MRS CRUSOE** Which ship?

**GILBERT** That one over there with that pretty black flag on  
it. You know that one - with a white skull in the  
middle and - two - crossed - bones (Sudden  
realisation) Ahhhhhhh. Pirates. (He panics)

**MRS CRUSOE** Oh, pirates. (Realises) Pirates!! (She panics)

**ROBINSON** Pirates where?

**KATHIE** Over there - look Robinson. Oh, Gilbert, you were  
supposed to be on watch.

KATHIE EXITS. (Goes below)

**GILBERT** Well I've been watching them for a long time.

**MRS CRUSOE** (Going for him) You are supposed to watch them with  
your eyes open.

**ROBINSON** Alright mother, save your energy for the pirates,  
you may need it.

**KATHIE** (Returning with sword and large club) Here you are  
Gilbert. (Gives him the sword) I'll use this (Club)

**GILBERT** I know I have looked after you since you were a  
baby Miss, but I didn't think I would end up  
fighting pirates for you.

**ROBINSON** You women had better take cover. We'll see to this.

**GILBERT** Will we?!

**KATHIE** Take cover - not likely.

**ROBINSON** Look out, here they come.

MUSIC NO 9.

THE BATTLE.

The PIRATES board the 'RAINBOW' from the L. The fight should be more comic than convincing. With great panache ROBINSON does the major share of overpowering the Pirates. KATHIE is also very effective with her club, but in an opportunistic way, thumping people as they pass. GILBERT is also quite effective considering the fact that he is fighting with his hand over his eyes the whole time. MRS. CRUSOE makes little contribution to success as she gets entangled in some ropes (or similar) and spends the entire time trying to free herself. SIR ROGER ENTERS only to receive a thump from his daughter. Most of the Pirates are overpowered. As they are beaten they stagger to EXIT rather than litter the stage with beaten buccaneers. After unsuccessfully conducting strategy LONG JOHN COPPER finally faces Robinson. QUEEN NEPTUNE ENTERS L. and FAIR BREEZE R. They take no active part in the struggle. The duel between ROBINSON and LONG JOHN ends with the former victorious.

**QUEEN N** Don't think you have won my fine friend, don't forget the power of the sea. Don't forget the power of the sea.

SHE CASTS A SPELL and the atmosphere changes, A STORM BREAKS OUT. THE SEA (as in scene one) ENTERS, everyone is tossed about. The SEA CAPTURES Robinson and lead him off. FAIR BREEZE comes C. and calms the storm. Peace is restored. LONG JOHN COPPER, SIR ROGER and the remaining PIRATES EXIT L.

**GILBERT** (Addressing the last, very small, pirate who emerges and skuttles for safety) You didn't do much.

**SMALL P** Well, I've been ill. (Exits)

**KATHIE** (To Gilbert) Promise you won't tell Daddy it was me who hit him.

**GILBERT** I have a feeling that 'Daddy' and I won't be talking much from now on. But where is everybody? Mrs, Crusoe! What are you doing over there?

**MRS CRUSOE** Trying to get over 'there'. (Or similar depending on what predicament kept her out of the battle)

**KATHIE** Robinson. Where are you? Robinson! Where is he? The Pirates didn't take him did they? Where can he be.

**CURTAIN CLOSE** and **LIGHTS CROSS-FADE** as they call 'Robinson' 'Where are you?' The sound fades away. **QUEEN NEPTUNE ENTERS D.L.** **FAIR BREEZE ENTERS D.R.**

**QUEEN N** 'Where are you Robinson?' Call away, he cannot hear you. He has been swept away by the sea - the sea has taken him. (Laughs with evil success but stops as Fair Breeze speaks)

**FAIR B** The sea has taken him - but taken him to safety.

**QUEEN N** What!!

**FAIR B** I quelled the storm you caused. At this very moment that brave young man swims strongly on a calm sea to the safety of a distant Island.

**QUEEN N** You interfering whelp. One of these days I'll get you, and your pathetic friends, into my watery kingdom - then we will see who knows most.

**FAIR B** We will indeed. Oh, by the way, old lady, did you ever find that green pearl of wisdom that you lost so carelessly? No? Oh, deary me. (With a youthful disrespect for age she turns on her heel and jauntily swaggers out R.)

**QUEEN N** How dare you! How I hate youngsters. Kids! Char!! (To audience) All of them. especially you! (Sweeps out L.)

SCENE 4.      ON THE BEACH

Cloth of Sandy Shore with Palmtree  
and bushes wings

**CURTAIN OPEN**

ROBINSON ENTERS cautiously.

**ROBINSON**      I wonder where I am. At least it's dry land. Thank goodness that storm suddenly stopped or I should never have made it here. Yes, here - but where? And where are the others? Kathie, is she safe? And Mother, and Gilbert. Yesterday all my dreams seemed to be coming true and now - today (cue line into:-)

MUSIC NO 10.      SOLO  
a strong ballad of loneliness or  
distant love or hope for the  
future.

ROBINSON has a look round his new domain. THE black face of MAN FRIDAY appears round the wing or over the ground-row. But disappears only to reappear when Robinson is again looking the other way. They suddenly come face to face.

**M FRIDAY**      Oh, hello.

**ROBINSON**      Hello.

**M FRIDAY**      Goodbye. (Starts to go)

**ROBINSON**      Don't go.

**M FRIDAY**      Go where?

**ROBINSON**      Well, anywhere.

**M FRIDAY**      All right. (he returns)

**ROBINSON**      My name is Robinson Crusoe, how do you do?

**M FRIDAY**      How do you do? Your name is Robinson Crusoe.

**ROBINSON**      Yes.

**M FRIDAY**      You are a man?

**ROBINSON**      Yes.

**M FRIDAY**      Isn't life confusing? Goodbye. (turns again)

**ROBINSON**      Don't go.

HE COMES BACK.

**ROBINSON**      You are not afraid of me are you?

**M FRIDAY** I am very brave. Except when I am scared, then I am not.

**ROBINSON** What is your name?

MAN FRIDAY does not understand.

**ROBINSON** What are you called?

**M FRIDAY** (Understanding) If people want me they usually say, (Looks L.) 'Hey, you over there' or (Looks R.) 'Hey you over there' if I am over there (R.) and not over there (L.)

**ROBINSON** Do you live here (points down) on the island?

**M FRIDAY** No.

**ROBINSON** You don't live here on the island.

**M FRIDAY** No, I don't live here (points down) on the island - I live .....

**BOTH** Over 'there' (point L.) on the island.

**ROBINSON** I think we are going to understand each other. Just.

SOUND of TOM-TOMS. MAN FRIDAY runs about frightened trying to hide in the most unlikely places.

**ROBINSON** What's the matter? What are those drums?

**M FRIDAY** Tom toms. Yum Tum's tom toms.

**ROBINSON** Yum Tum's tom toms?

**M FRIDAY** Yum Tum's tom toms. Oooooooooooooo.

**ROBINSON** Why have they suddenly started making that noise.

**M FRIDAY** (Confidentially) Because someone has suddenly started banging them. Oooooooooooooo.

DRUMS FADE AWAY.

**ROBINSON** They are stopping. What does that mean?

**M FRIDAY** It means that .....

**ROBINSON** Apart from the fact that someone has stopped banging them.

**M FRIDAY** It means that Yum Tum says come come on his tom tom. (Explaining) Yum Tum is big chief of the island. He is very big man. He must be obeyed. When Yum Tum says come come on his tom tom -

**ROBINSON** Yes?

**M FRIDAY** We run run.

**ROBINSON** I don't think it will take me too long to pick up the language. It sounds fun fun.

**M FRIDAY** You must not let him see you. He does not like coloured people.

ROBINSON looks confused as if to say 'me coloured?'

**M FRIDAY** Um, pink coloured people, he doesn't like them at all.

**ROBINSON** Well, thanks for the warning. I can see we are going to be friends. I am alone here you see, it will be good to have a friend.

MUSIC NO 11.

COMEDY DUET

A lighthearted nonsense song.

They end number D.S. and **CURTAINS CLOSE** behind to strike set.

**ROBINSON** I must try to get off this island and find my friends.

**M FRIDAY** But I am your friend and I am here.

**ROBINSON** My other friends. By the way, you never did tell me your name.

**M FRIDAY** It's a very famous name. It's Manfrid.

**ROBINSON** (Surprised, he was expecting another name) Manfrid??! Manfrid what?!

**M FRIDAY** No not 'Manfrid What' - Manfrid Day.

**ROBINSON** Oh. Manfrid Day. We usually pronounce it Man - Friday.

**M FRIDAY** Do we? Thank you very much Rob - Inson. I am very pleased to meet you.

**ROBINSON** Yes and I am very pleased to meet you too Man Friday.

MAN FRIDAY raises his right arm in salute to his new friend as ROBINSON tries to shake hands. They miss. They each try the others greeting, but still do not co-ordinate. they have one more attempt but decide to link arms and EXIT TOGETHER.

SCENE 5.      YUM TUM'S TROPICAL ISLAND

A FULL STAGE of palm tree and bushes wings and sea back cloth.

**CURTAIN OPEN**

MUSIC NO 12.

CONCERTED

A production number setting the 'Story Book' native tropical island atmosphere. The approach should be outrageously humorous rather than realistic. (such as) After a dance by NATIVES Chief YUM TUM is brought in, the girls kneel down in a line D.S. and with great glee he plays a simple tune using a large prop hammer on their heads like a xylophone. One note (girl) is out of order and he has to rearrange them. The item ends in a wild dance.

**YUM TUM**            Ho ho ho ho ho. We are going to have a mighty celebration. Gather round, gather round, some people have arrived on our island - some pink people - and if there is one thing I like, it is pink people - especially boiled.

**POM POM**            Daddy, do you think that, among these people, there will be - a man.

**YUM TUM**            A man? What do you want a man for?

**POM POM**            (Coyly) Daddy.

**YUM TUM**            I gave you a man yesterday. What happened to him?

**POM POM**            I - I've lost him.

**YUM TUM**            Lost him? You can't have. Try and remember where you put him.

**POM POM**            I didn't put him anywhere. (pouting) He ran away.

**YUM TUM**            That's the third one. What do you do to them?

**POM POM**            Nothing. That's just the trouble. They don't stay around long enough. Daddy, please Daddy. Nice Daddy. Daddy-waddy-cums.

**YUM TUM**            Well I'll see what I can do. But I haven't time now. (Addressing his people) Listen my people, strangers have landed on our shore. We must go and capture them.

**POM POM** And if there is a man give him to me.

**YUM TUM** And if there is a man give him to Pom pom.

GIRLS VOICE from CHORUS 'She'll be lucky'.

**YUM TUM** (Formally) We will now proceed to the beach.

CHORUS all RUSH to EXIT U.L.

**YUM TUM** Hold on!

THEY STOP in their tracks.

**YUM TUM** I'm the chief, I go first.

THEY DIVIDE and he is making a dignified EXIT but their enthusiasm cannot wait and they RUN OFF sweeping him with them. After a moment KATHIE and GILBERT ENTER cautiously U.R.

**KATHIE** We have walked right round the island and we still haven't seen anyone to ask where we are.

**GILBERT** Look there is something horrible in the grass over there. (Points D.L.)

MRS. CRUSOE ENTERS D.L. wearing grass skirt.

**MRS CRUSOE** Watch it. It's me.

**GILBERT** Pity, I thought it might be someone useful.

**MRS CRUSOE** Useful, hark who's talking.

**GILBERT** Well, I've never navigated a ship before. How was I to know that it was a street map of ..... (local district) that I was using?

**MRS CRUSOE** You might have noticed that it was upside down. For all we know we could be in the middle of ..... park. (Looking round) Come to think of it I think we are in the middle of ..... park.

**KATHIE** (Mindful of possible danger) Stop bickering you two.

**MRS CRUSOE** I wasn't bickering. Were you bickering?

**GILBERT** Good gracious no. I haven't bickered since that time in Birmingham, (or similar) and then I wasn't very well.

**KATHIE** (Hearing something) Shh. What was that?