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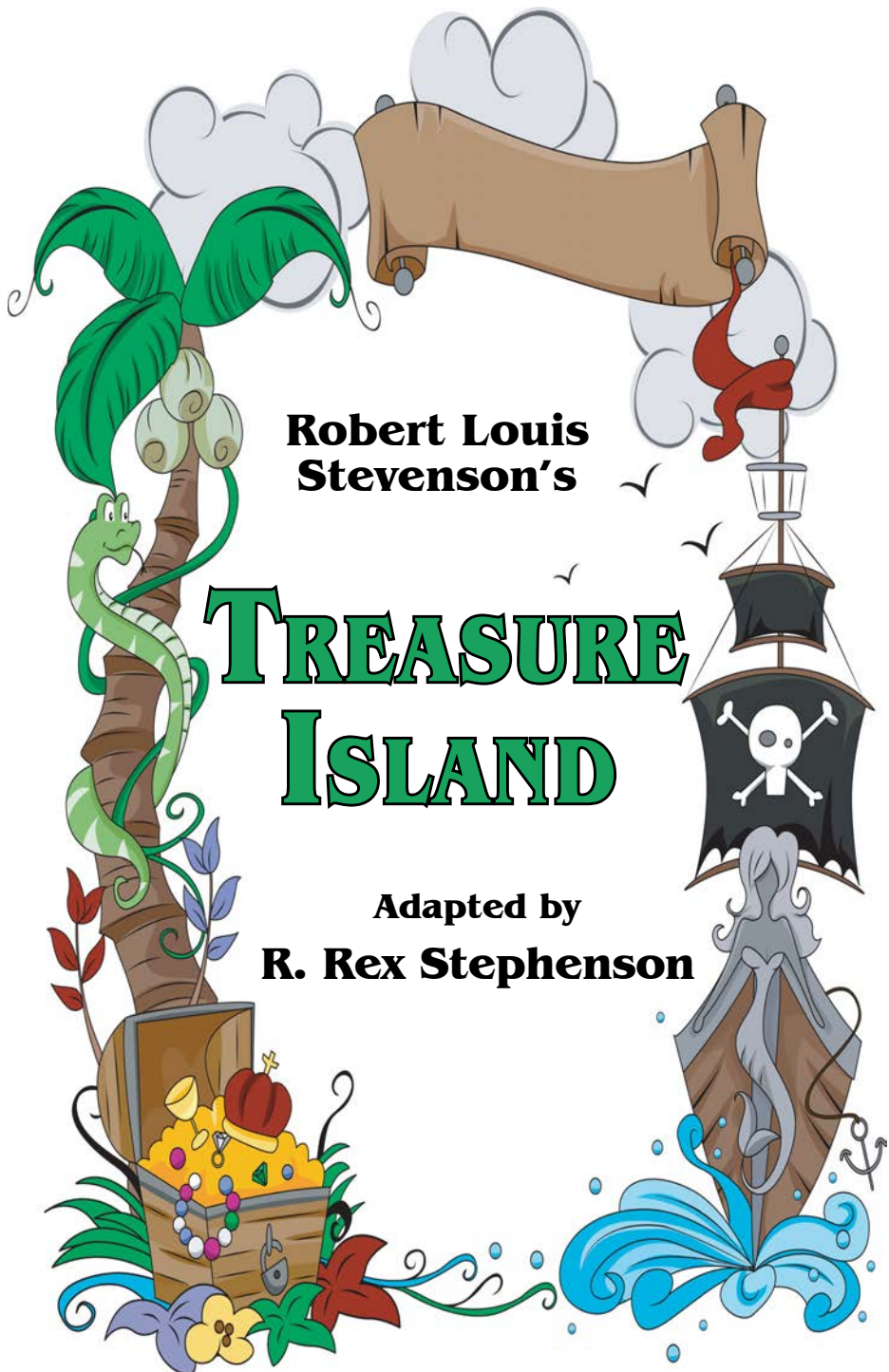
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Family Plays



**Robert Louis
Stevenson's**

TREASURE ISLAND

**Adapted by
R. Rex Stephenson**

TREASURE ISLAND

Drama. Adapted By R. Rex Stephenson *Cast: 15 to 35m. and w.* This play shows a high- or middle-school class bringing Robert Louis Stevenson's *Treasure Island* to the stage. It is an attempt by Stevenson's stepson, Lloyd, to help his father write his first book for young people. Therefore, the production should always have the style of schoolchildren attempting to create their own drama. Set pieces and costumes should be simple—more representative than accurate. Props should be as children would create them; thus, the swords are wooden, not real; gun fire should either be made off stage or with caps. The play is designed to utilize actors from age 6 to adult. (Teenagers can play the adult roles. If mature actors are available to play the Squire, etc., a simple line can be added about parents helping in the classroom). Normally the main characters should be portrayed by the older actors, while sailors, pirates, etc., can be portrayed by younger cast members. The key to the style is that the class is enthusiastic and sincere in the effort to create an adventure from Stevenson's ideas. Keep the play honest and sincere and don't allow it to get too cute. *The play may be performed by junior and senior high-school students or by all adults or by a blend of adult actors and young people. All who are in the cast must be in the opening scene in Mrs. Wilson's class. Since a class is supposedly presenting this play, either gender can portray any role, with the exception of Lloyd and Stevenson. (If an all-adult cast is desired, Jim and Lloyd's roles can be combined simply by having Lloyd ask his father to play Jim Hawkins and by eliminating the auditions.) Approximate running time: 70 minutes. Code: TR7.*

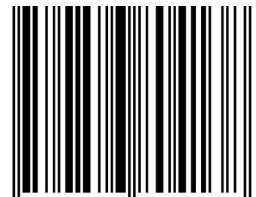
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Treasure Island

Robert Louis Stevenson's

Treasure Island

Adapted into a 2-Act Play
by
R. Rex Stephenson

Family Plays

311 Washington St., Woodstock, IL 60098

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REX STEPHENSON

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(TREASURE ISLAND)

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ABOUT THE PLAY

The play may be performed by junior and senior high school students or by all adults or by a blend of adult actors and young people. Anywhere from 15 to 35 people populate the play depending on the director's desire or the size of the stage. However, all who are in the cast must be in the opening scene in Mrs. Wilson's class.

(If an all-adult cast is desired, Jim and Lloyd's roles can be combined simply by having Lloyd ask RLS to play Jim Hawkins and by eliminating the auditions.)

This play shows a high school or middle school class bringing Robert Louis Stevenson's *TREASURE ISLAND* to the stage. It is an attempt by RLS's stepson Lloyd to help his father write his first book for young people. Therefore, the production should always have the style of school children attempting to create *their own* drama. Set pieces and costumes should be simple: more representative than accurate. Props should be as children would create them, thus the swords are wooden, not real; gun fire should either be made off stage or with caps (do not use real guns on stage; even blanks can kill or maim). The play is designed to utilize actors from age six to adult. (Teenagers can play the adult roles. If mature actors are available to play the Squire, etc., a simple line can be added about parents helping in the classroom). Normally the main characters should be portrayed by the older actors, while sailors, pirates, etc., can be portrayed by younger cast members. The key to the style is that the class is enthusiastic and sincere in the effort to create an adventure from Stevenson's ideas. Keep the play honest and sincere and don't allow it to get too cute.

Since a class is supposedly presenting this play, either sex can portray any role, with the exception of Lloyd and RLS. The play runs about an hour and ten minutes.

—Rex Stephenson

From a review of the premiere by Mike Trochim in *FRANKLIN NEWS POST*:

"As a parent, I had many reasons for liking the show. Rex Stephenson's adaptation is good, wholesome entertainment for all ages...One couldn't ask for a better opportunity to increase a child's appreciation for live theater...One thing my children and I could agree on—*TREASURE ISLAND* is just plain, good fun. I made no objection when they insisted I take them to see the play a second time."

TREASURE ISLAND*Cast in order of appearance*

RLS—Robert Louis Stevenson; about 35 years old

LLOYD—His stepson, a young lad of 13, bright, confident, and cheerful

TEACHER—Mrs. Wilson; somewhere between 35 and 50

JIM—Can be a girl or boy; plays the story's central character; about 13, similar in size to Lloyd

BLACK DOG/ISRAEL HANDS—A pirate; should be one of the biggest members of cast; evil character.

LONG JOHN SILVER—The one-legged pirate that needs a crutch; he should be both charming and evil as he leads the pirates and fools Jim and his friends; however, we should always feel that Long John likes Jim and is concerned for his welfare; deep down he is a good person

CAPTAIN BILL—The old pirate who once sailed with Flint and Silver; while gruff, he too sincerely likes Jim; can double with Ben Gunn

DOCTOR LIVESEY—About 35 years of age; always treats Jim as an equal

PEW—The blind evil old pirate who delivers the Black Spot; he uses a large pole to make his way; should speak in a deliberate manner that suggests evil and wickedness

SQUIRE TRELAWNEY—A rich landlord who lives near Jim; he is the oldest member of the cast. He is easily excitable, fast to accuse and should be portrayed with a somewhat comic sense of dignity

MORGAN—A pirate; quick to anger

CAPTAIN SMOLLETT—About 30 years old, he is straightforward and wants things done by the book; with a couple of line changes, could double with teacher, Mrs. Wilson

BEN GUNN—The marooned sailor Jim discovers on the island; he speaks quickly and is very nervous; he should be portrayed with a bit of humor

Numerous sailors, pirates, tavern patrons, etc.

First produced by The Blue Ridge Dinner Theatre of Ferrum, Va., with the following cast (most performers played several roles; they are listed here by the name of their first appearance only):

R.L. Stevenson.....Cliff Todd
 Lloyd Stevenson.....Austin Robey
 Mrs. Wilson.....Jody D. Brown
 Jim Hawkins.....Angie Johnson
 Captain Bill.....Kevin Edwards
 Black Dog.....Jason Collins
 Doctor Livesey.....Kristin Kelley
 Blind Pew.....Lee Coffey
 Squire Trelawney.....Kara-Beth Oliver
 Morgan.....Shauna Glover
 Long John Silver.....Jon Cohn
 Loyal Sailors and Pirates.....Laura Beach,
 Johanna Crandall, John Dalton,
 Amy English, Brooke Gill, Mariah Hall,
 Shannon Holt, Mike Resa,
 Michaela Scott, Jessica Stephenson,
 Brittany White, Brandy Wilson

SUMMARY OF ACTION

While the lights never really go out to indicate scene changes or passages of time, there are in effect numerous changes in locale or in time that are created through the narration of Robert Louis Stevenson (RLS).

The play begins with RLS and his stepson Lloyd deciding to allow Lloyd's class to create a play from Stevenson's yet-to-be written story of TREASURE ISLAND. The class creates props, auditions actors, etc. We begin at the Admiral Benbow Inn with a mysterious sailor (Capt. Bill), who possesses a treasure map. Capt. Bill is visited by pirates who are after that map. When the Captain dies, Jim Hawkins ends up with the map and he shares it with Squire Trelawney and Doctor Livesey, who set about organizing a voyage to Skeleton Island to retrieve the treasure. Long John Silver, a ship's cook, is also after the treasure, unbeknown to the Squire. Silver is allowed to hire most of the crew, who later turn out to be pirates. During the voyage Jim discovers Silver's real identity and the Squire, Captain, and Doctor create a plan to outwit the pirates. Act I ends here and the cast and audience retire for tea time (optional, but enjoyable).

Act II begins with Jim going to Skeleton Island with the pirates and meeting Ben Gunn, a marooned sailor, who promises to help him. Jim joins the loyal sailor at a fort, and they battle Silver and the pirates for possession of the map; however, Jim becomes separated from the Squire and is captured by Silver. Silver stops the other pirates from killing Jim, and they make a bargain to help each other; and Silver vows to change sides. Silver, Jim, and the pirates search for treasure; but when they arrive at the designated spot, it is gone. The pirates start to kill Jim and Silver, but the Squire, Ben Gunn and the others arrive to save them, and the pirates are driven off.

The treasure (in Ben Gunn's cave) is loaded on the ship and they leave Skeleton Island. On the voyage home Ben Gunn helps Silver escape and Jim vows never to return to Skeleton Island. RLS now feels, from viewing the play, that he can write his first book for young people—TREASURE ISLAND.

PRODUCTION NOTES

Properties

Manuscript or sheaf of notes—RLS
 Crutch
 Huge map (and scissors to cut it)
 12 black eye patches
 Swords, cutlasses (use toys or cut the weapons from heavy cardboard or plastic; real weapons are extremely dangerous on stage)
 Rifles, Pistols (use toy pistols; DO NOT use real firearms; even blanks can kill or maim; the sound of shots can be made by stage crew)
 Signs: “Admiral Benbow Inn” / “Spy Glass Inn”
 Drink glasses and mugs
 Sea chest
 Small bag of coins—in Capt. Bill's pocket
 Broom
 Long pole—Pew
 “Black Spot” (a small slip of black paper)
 Key on chain—around Captain Bill's neck
 Lamp, lanterns
 Pouch of gold coins—in sea chest
 Letter
 Bowl (of porridge)—Doctor
 White flag on pole—Silver
 Stool—Jim
 Pipe & tobacco—Silver
 Torch (do not use real fire)

Costumes & Make-Up

The story takes place in the 1880's. Period costumes would be appropriate at the beginning of the play. When the school students assume the roles of pirates and sailors, they will change into appropriate costumes. For a quick change they may be under-dressed with the character costumes under the school clothes. A few suggestions:

RLS is dressed modestly in a long coat and other apparel of the 1880's.

Teacher is brightly dressed in the period. Enthusiastic. She also portrays Jim's mother. When she becomes Jim's mother, she adds an apron to the outfit.

Black Dog/Israel Hands wears an eyepatch for Israel Hands.

Captain Bill has a scar on his right cheek.

Doctor Livesey is well dressed.

Pew should be dressed in rags with a bandanna over his eyes.

Morgan wears a patch over one eye.

Captain Smollett's costume should represent a sea captain.

Ben Gunn is dressed in rags and has long hair and a beard.

Lights, Music and Sound Effects

Lighting changes are indicated in the stage directions. If dimming is impossible, the play can be effectively presented in full light throughout, in which case actors out of the action must freeze.

Although carefully selected background music can enhance the action, the only music called for is the a cappella singing of "Fifteen Men on a Dead Man's Chest." Here are the lyrics:

Fifteen men on a dead man's chest—
 Yo ho ho and a bottle of rum.
 Drink to the devil and be done with the rest—
 Yo ho ho and a bottle of rum.
 What put to sea in '75—
 Yo ho ho and a bottle of rum.
 Not one of her crew was left alive—
 Yo ho ho and a bottle of rum.
 Flint was the captain when I was a lad—
 Yo ho ho and a bottle of rum.
 Many sailors we did kill—
 Yo ho ho and a bottle of rum.

(Alternate Song)

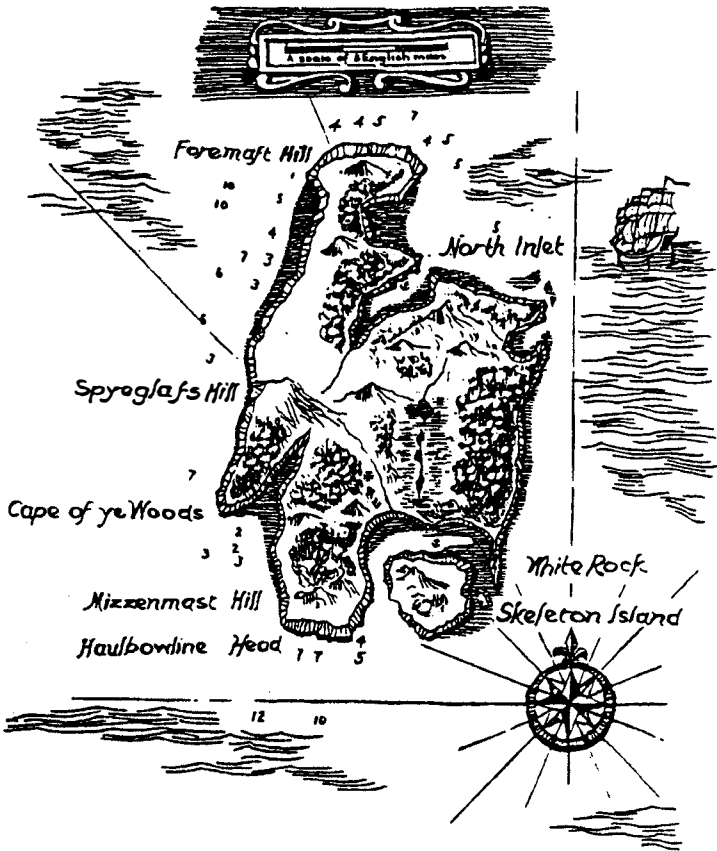
Way hey and up she rises
 Way hey and up she rises
 Way hey and up she rises
 Early in the morning.

What do you do with a drunken sailor
 What do you do with a drunken sailor
 What do you do with a drunken sailor
 Early in the morning?

The most important sound effects are the muskets, pistols, and cannon firing. For safety, live ammunition must not be used. Even blanks can maim and kill. Use recorded sound effects, or make your own. Hitting a leather pillow with a board makes a good gun shot. Hitting and then muting a bass drum produces a satisfactory cannon fire. This play is a fantasy; it doesn't need absolute realism. Don't endanger the lives of your cast and crew with live ammunition. The children can also make the sound themselves; several children together make the sound of the cannon and individual children make the sound of pistols.

The Set

A few benches provide the basic set props. Drawings throughout the text give suggestions. The backdrop map of Skeleton Island might look like this:

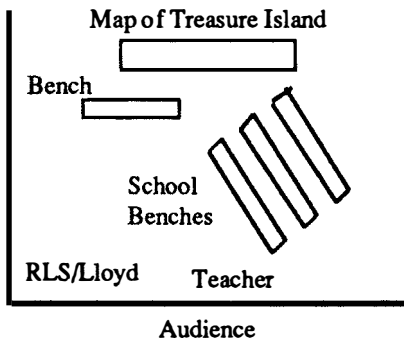


TREASURE ISLAND

Act I

[As the curtain opens, there is a large reproduction of Robert Louis Stevenson's map of Treasure Island hanging Up Center. For staging purposes, the stage is divided into 5 areas: Down Stage, Right Center, Center, Left Center, and Up Stage. The action should flow between these areas without a break. Hopefully in most cases crossfades of the stage lights can be used to keep the action flowing. In the Left Center area are benches about 4 feet long, set on an angle slanting towards Up Right.

The CAST is frozen in DIM LIGHT on these benches in a variety of interesting poses that might represent a somewhat chaotic one-room schoolhouse. The smaller children are on front benches and taller actors are on up-stage benches. The TEACHER is also frozen, with her back toward the class, helping one STUDENT. The other ACTORS should hold interesting freezes, but don't allow them to be so clever that they will distract from the action happening in front of them. LIGHTS come up full in the Down Stage area on Robert Louis Stevenson (RLS) and his son, LLOYD]



RLS. *[To audience]* My name is Robert Louis Stevenson: engineer, architect of lighthouses, and a lawyer.

LLOYD. But mostly he's my stepfather and my best friend.

RLS. This is Lloyd Osborne, my stepson and my best friend. And this all came about because I was very short of funds. We were, um, how shall I put it?

LLOYD. Poor. We were very poor.

RLS. Well, I wouldn't say very poor. I sent a manuscript to a publisher, but as of yet...

LLOYD. *[To audience]* My dad is a writer—sorry—we forgot to tell them you are a writer. My dad is Robert Louis Stevenson, famous author of books and stories.

RLS. I wouldn't say famous.

LLOYD. We're forgetting to tell them how it came about.

RLS. But they must not think I'm famous.

LLOYD. That doesn't matter. We have to tell them how TREASURE ISLAND came about.

RLS. Well, we were poor.

LLOYD. Very poor.

RLS. And I had no money to buy Lloyd a birthday gift. So...

LLOYD. So he painted me a beautiful treasure map. He's also a painter. The map was of Skeleton Island. Isn't it pretty? *[He gestures to map]*

RLS. Yes, I do rather fancy it myself.

LLOYD. The problem was...

RLS. You see, I never thought...

LLOYD. I didn't know anything about Skeleton Island. Were there pirates, buried treasure—did it involve a young boy like me?

RLS. He's such a bright boy and so imaginative. I just didn't think.

LLOYD. So I said to him, "You've got to tell me the story that goes with the map."

RLS. "Oh my," I thought. And I said, "I don't think I can do it."

LLOYD. Whereupon I said, "But you're a famous writer."

RLS. However, I had never written a children's book. But one cannot disappoint one's child. Especially one that is your very best friend. And so I thought.

LLOYD. And thought...

RLS. And thought...

LLOYD. And thought...

RLS. And finally I said, "I've got the idea of the story, Lloyd, but I can't get the pictures in my mind to write the words."

LLOYD. Says I, "I have a solution."

TEACHER. *[Breaks from freeze and crosses to Lloyd]* It involved me. I am Lloyd's teacher, Mrs. Wilson.

LLOYD. And I said to Mrs. Wilson, "My father has a story in his head, but he can't see the pictures. Can we make the pictures for him?"

TEACHER. *[To audience]* I was confused.

RLS. I didn't know anything about it.

LLOYD. But I knew that with Mrs. Wilson and my classmates' help, we could make a play from the story, and therefore my father could see the pictures.

TEACHER. Well, it was an unusual request.

RLS. To say the least. And awfully presumptuous. However, I have to admit that I did love the idea. And thought that it could really help me get the story into a book, but I knew the teacher would say what an impossible proposal it was.

LLOYD. However, to my father's surprise...

TEACHER. Mr. Stevenson, we would be honored to make pictures of your story. I'm enthusiastic.

LLOYD. And so were my classmates. [*LIGHTS up on classroom—CHILDREN break freeze and cheer*]

CHILD 1. A play about pirates?

CHILD 2. And buried treasures?

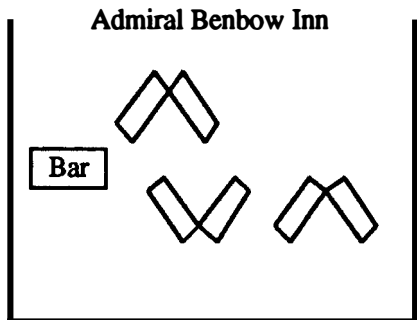
CHILD 3. With sword fights? Are there sword fights?

CLASS. [*Together*] Yes, we want to make a play!

TEACHER. About Skeleton Island. To be written...

LLOYD. By that soon-to-be-famous author of books for young people, Robert Louis Stevenson, my Dad!

[Several STUDENTS exit who will later bring on props. The rest set up the Admiral Benbow Inn. This is created by rearranging the benches thus: two are stacked to create the bar Right Center; the other benches are used to make seating areas around the stage, perhaps like this...]



RLS. [*As scene is being arranged*] So Lloyd and his mates set about creating the story of TREASURE ISLAND. They turned their classroom into the various places where I envisioned the story would take place. Some necessary props were either made [*STUDENTS bring in props*] or borrowed.

BOY. Mr. Adams just loaned us his crutch.

TEACHER. Mr. Adams needs that crutch. Are you sure he loaned it to you?

BOY. I should have asked, huh?

TEACHER. Take it back to him now. *[To RLS]* I've never seen them so enthusiastic about a project. *[Calling off]* Jessica, have you made the treasure map?

JESSICA. Here's the map. *[3 CHILDREN bring in a huge map]*

TEACHER. That's very good—but it's too big to fit into a sea chest.

CHILD 1. We can make it smaller. *[They cut it in half]*

CHILD 2. Better?

RLS. Costumes were found and made.

GIRL. Me mum didn't get all the eye patches done.

TEACHER. She was only to make one.

GIRL. Oh. I told her a dozen.

TEACHER. Twelve? How can we use twelve?

MOTHER. *[Rushing in]* Here they are, I finally got them done. How are you going to use a dozen patches?

TEACHER. Yes. How are we going to use a dozen?

LLOYD. Not to worry, I have an idea.

RLS. They were rehearsing in a manner that would put that famous actor, Edwin Forrest, to shame. *[After benches are set, STUDENTS begin "to rehearse." Some may be sword fighting, others may be studying the script, others may be bringing on props]* But it was a big undertaking.

LLOYD. Father, we have a problem.

RLS. I was afraid this was too big a project.

LLOYD. That's not it. There is only one girl in the entire story. That's Jim's mum, and everyone agrees that Mrs. Wilson should play that role. *[CAST stops activities to listen]*

RLS. Couldn't the girls play the men's roles?

CLASS. Yes!

LLOYD. That's what we thought, but we all wanted to make sure that it was all right with you.

RLS. It is fine. Let's not leave anyone out.

LLOYD. One other thing—could I be the director?

RLS. If it's all right with Mrs. Wilson.

TEACHER. Quite fine with me.

LLOYD. Good. Auditions for Jim.

BOY. I would like to play Jim.

2 GIRLS. Us too.

LLOYD. I think you are a bit small.

BOY. But I brought a box and when I stand on it, I'm bigger.

LLOYD. I don't think so. But you can be a pirate. You two are definitely too small. *[GIRL 1 gets on GIRL 2's shoulders; they have a long jacket]*

GIRL 1. See we are tall enough.

LLOYD. You're too tall now. Anyone else?

TEACHER. Angie, I think you would do nicely.

ANGIE. I don't really want to.

JASON. Could I try? *[He is really big]*

LLOYD. Well...

TEACHER. Jason, I think you'd make a better pirate. Maybe Israel.

LLOYD. If we can't find a Jim, we'll have to cancel. Angie, you're perfect for the part.

ANGIE. I want to play Long John Silver.

JON. Lloyd said I could be Silver.

ANGIE. But I want to sword fight and have a great adventure.

TEACHER. But Angie, Jim gets to do all of that. Besides, Long John Silver is a cook.

ANGIE. A cook? That means I would have to do the dishes. I hate to wash plates.

LLOYD. Does Jim have to do dishes?

TEACHER. No, but you get to eat an apple and have the adventure of your life.

RLS. And when everything was ready...

TEACHER. We are ready.

RLS. Then can I see it? *[Starting toward a seat in house]*

TEACHER. Yes. As a matter of fact, you are in it.

RLS. I haven't rehearsed. How can I be in your play?

TEACHER. Well, we have incorporated some of the little bits you have already written into the story and we want you to read them.

RLS. I don't know.

LLOYD. Please, Dad. All of us want you in our play.

CLASS. *[Ad lib]* Please, Mr. Stevenson.

RLS. All right. Then are we ready? *[EVERYONE scurries for costumes and to take their places. All should be under-dressed so that this can be done quickly. ACTORS exit]*

GIRL. Wait—wait. *[She hangs up a large sign, “Admiral Benbow”]*
Now we're ready.

RLS. *[Cross to Stage Left area and reads]* Squire Trelawney, Dr. Livesey, and the rest of the gentlemen asked Jim to write down the whole particulars about Treasure Island, from the beginning to the end. So Jim took up his pen, and we shall go back to the time when Jim's mother kept the Admiral Benbow Inn *[LIGHTS up on Inn with MOTHER and JIM]* and the brown old seaman with the saber cut first took up his lodgings under our roof. Jim remembers him as if it were yesterday.

[CAPTAIN BILL enters carrying a sea chest; RLS crosses and sits down outside the action]

CAPT. BILL. This is a handy cove and pleasantly sit'chi'ated to see any ships that might approach.

MOTHER. You look a seafarin' man.

CAPT. BILL. You may call me Captain. And believe true that there is not a port worth puttin' into that's not seen me face.

JIM. *[Jim brings him a drink]* Here, sir.

CAPT. BILL. Much company, mate?

JIM. Very little.

MOTHER. More the pity.

CAPT. BILL. Well, then this is the berth for me. Take my trunk to my room. *[JIM exits with the sea chest]*

MOTHER. So Captain—uh—you'll be staying how long?

CAPT. BILL. It's money you'll be after. Speak plain, woman. *[Throws down a small bag of coins]* You can tell me when I've worked through that. And it's just “Captain.” Right. *[MOTHER crosses to bar]* More rum. *[JIM enters with rum]* I'll promise you a silver four-penny on the first of every month if you'll keep a weather eye open for a seafarin' man with one leg.

[ACTORS freeze. LIGHTS dim except on RLS, who rises and moves Center]

RLS. The Captain stayed with Jim a long time, so long in fact that the money he gave Jim's mother was long exhausted, but she lacked the pluck to ask for more. His life was spent in a never-changing routine of daily staring *[CAPTAIN BILL pantomimes action]* for hours with his telescope

toward the sea and [*CROWD enters*] nightly drinking rum and singing his wicked seafaring songs.

[The bar is full of people. RLS moves out of the action; LIGHTS up]

CAPT. BILL. [*Singing*] "Fifteen men on a dead man's chest—Yo ho ho" ... [*He slaps his hand on the table*] Why won't you sing with a true sea dog? Do I have to slit a throat of two? Now sing!

ALL IN BAR. [*Join in singing*]

Fifteen men on a dead man's chest—

Yo, ho, ho, and a bottle of rum.

Drink to the devil and be done with the rest—

Yo, ho, ho and a bottle of rum.

MOTHER. [*To Jim after verse*] That Captain is ruining this inn. People will cease coming if they are going to be tyrannized by that dirty scoundrel.

JIM. They're a bit frightened. But I think lots of folks come to hear his stories. They're exciting when compared to our quiet country life.

MOTHER. Don't you listen and don't get any ideas about you going off to sea.

CAPT. BILL. [*He rises and walks about*] Well, once on the Spanish Main, ol' Flint says, "Him that fails to do his part will walk the plank and meet Davy Jones." Aye, I've seen— [*Some PEOPLE are not paying attention and are talking*] Silence there between decks! Or I'll cut your gib, I will.

[BLACK DOG enters—he is missing two fingers. He watches as CAPTAIN BILL sings by himself, back turned to Black Dog. JIM approaches]

JIM. What for your service, sir?

BLACK DOG. Is that my ol' mate, Bill?

JIM. We call that man Captain.

BLACK DOG. Has he a cut on one cheek? The right cheek?

JIM. That's the man.

BLACK DOG. [*Crossing to Bill*] Bill—

CAPT. BILL. *[Turns, startled]* Who calls my name?

BLACK DOG. Come, Bill, you know me. You remember your old shipmate.

CAPT. BILL. Black Dog!

BLACK DOG. Aye. Ah, Bill, we have seen times. Remember how I lost me two fingers?

CAPT. BILL. Speak up. You've not hunted me up to talk of lost fingers. Speak plain. What is it?

BLACK DOG. Let's walk outside and talk square like old shipmates.

CAPT. BILL. Speak your piece here, Black Dog, and then you can be gone. *[EVERYONE in the bar is watching them]* They're paying us no mind, are you? *[ALL go back to drinking and pretending not to listen]*

BLACK DOG. *[Secretly]* It's Flint's map. The one he giv' ya before he died in Savannah. Give us the map or it's the Black Spot on ya, Bill.

CAPT. BILL. I don't have it.

BLACK DOG. Let's have a look in your sea chest. A looksee to prove to Black Dog that Bill is not lying to his ol' mate.

CAPT. BILL. *[Rises in a frenzy and draws sword]* No. No. No! Now be gone before I'm forced to swing at your land-lovin' hide *[CROWD ducks for cover; great deal of confusion and noise]*

BLACK DOG. *[Draws his sword]* I'll split your chest and then that sea chest of yourn'll be mine. *[They fight. BLACK DOG is wounded and runs out. CROWD starts out]*

CAPT. BILL. No one move. What are ye bunch of lubbers lookin' at? Hain't you spyed a real fight? Be gone all of youse. *[They begin to exit]* You can tell your children that ye seen Captain Bill maul a no-account pirate. Oh—*[He falls grabbing his heart. All rush out of the bar except JIM and DR. LIVESEY]*

JIM. Dr. Livesey, what shall we do? Where is he wounded?

DOCTOR. Wounded? Fiddle-sticks. The man's had a stroke. I'll do my best to save his worthless life. Jim, you get me a basin.

[LIGHTS fade; up on Center. ALL exit]

RLS. *[Rises and crosses Center]* Dr. Livesey bled him and they took him to bed where he was to stay and rest for a month or so, but the next week he was back at his old table. But he wasn't at all the same man. He minded

people less and seemed shut up in his own thoughts. He had no strength and had to hold on to the walls for support, breathing hard and fast like a man on a steep mountain. He never addressed Jim, except on this particular ominous day.

[Cross fade: LIGHTS up on bar area. JIM is sweeping]

CAPT. BILL. *[Offstage]* Jim. Jim. I's in need of a tow. Git me to my table. *[Jim helps him. He sits Center]* You seen any seafarin' men today?

JIM. You mean Black Dog?

CAPT. BILL. He's a bad 'un, but he'll not be back. There's worse than him. It's my sea chest they're after. See, I was Flint's first mate and only I knows the place. That's why I'll get the Black Spot.

JIM. What is the Black Spot?

CAPT. BILL. It's a summons, mate. It'll mean my death. Be on the lookout fer a seafarin' man with one leg. Now, more rum.

[The CAPTAIN falls asleep. TAPPING is heard from Stage Right. JIM crosses to it to discover a blind man (PEW) with a green bandanna over his eyes]

PEW. Will any kind friend inform a poor blind man, who has lost the precious sight of his eyes in the gracious defense of his native country, England, where or in what country he now be in?

JIM. You are at the Admiral Benbow.

PEW. Come closer and give me your hand. *[He grasps it tightly]*

JIM. Ouch! You're hurting me.

PEW. Now, boy, take me to Captain Bill.

JIM. Sir, upon my word, I dare not.

PEW. Take me straight, or I'll break your arm.

JIM. The captain is not well.

PEW. March! *[They go]* Lead me straight to him. *[BILL awakens and starts to get up]* Bill, stay where you are. I can't see, but I can hear a finger stirring. Business is business. Hold out your left hand, Bill. *[BILL does so]* Boy, take his left hand and bring it to me. *[PEW puts the Black Spot in Bill's hand]* Now, it's done! *[PEW exits. BILL opens his hand]*

JIM. It's the Black Spot!

CAPT. BILL. Aye, and they'll all be back for me tonight.