



Friday, 8 July 2022

SHE'S NO LADY

CAST

- **Anne Bonny** - 18, striking, tall, red hair, outrageous, and smart, very smart though naive at first.
- **Madison Crosby**- 19 Or 20, handsome and boyish - in fact, a perfect boy toy. Sent to bring Anne back, they fall in love.
- **Jack** - 30's, handsome and swashbuckling, successful pirate; yet Anne is the perfect partner and he becomes her mentor.
- **Marc/Mary** - 17, we first me her disguised as a boy. She comes to love Jack and he her.
- **Captain Edward Scaret*** - Captain of the Codicil, a tyrant.
- **Chidley Bayard** - he loves being hated, the wealthiest planter in the colony, Anne's fiancé. He wants her for reasons of passion and possession. He'll possess her until she bores him. He has been widowed 5 times.
- **Captain George Hudson*** - Captain of the Royal Navy Flotilla. Waiting for that great battle that'll make his name.
- **Huguette** - older, outfitter to the colony, pirates and everybody else. Her stock recycles.
- **Governor Rodgers**, the law in the colony. He serves, not always willingly, the interests of the planters. (Also Ensemble)* Alternatively, **Rodgers** can play **Captain Scaret** and **Captain Hudson**.

Members of the ensemble of 8 (7 men, one women play Colonists, Chidley's Five Wives, Pirates, Spectators at the trial; They also play the small roles, most importantly, Jack's Crew:

- **Hugo**
- **Felix**
- **Bill**
- **Stanley**
- **Wiley**

Electronic Devices Announcement

HELLO.

NO RECORDING OR PHOTOGRAPHIC DEVICES ALLOWED.

TURN OFF ALL CELL PHONES AND OTHER ELECTRONIC DEVICES.

WHY?

BECAUSE IT'S 1720.

=====

The show is about ESCAPE - escaping a

CURDLED PARADISE

and

GROWING UP

SYNOPSIS OF SCENES

Time: 1720s.

Place: In and around the island of New Providence in the British Caribbean.

ACT I

1. A deck of The Codicil and a dock at the harbour.
2. A path in the woods.
3. Government House.
4. A beach.
5. Limbo.
6. The Codicil later renamed the Revenge.
7. Huguettes store.
8. The Revenge: the Deck and a cabin; Madison's cabin.
9. Government House.
10. A cabin on the Revenge.
11. The Revenge; the Justice; on shore.

ACT II

1. Below deck on the Justice.
2. Government House.
3. Huguettes store.
4. The Justice.
5. The Battle At Sea.
6. A Courtroom.
7. The deck of the Revenge.

MUSICAL NUMBERS

Act I

1. Here In The New World (A Treasure We're Looking For) Company, Anne
2. In An Instant. Madison, Anne
3. The Perfect Woman Chidley, Rodgers. Five Wives
4. A Definite Distraction Anne, Jack, Pirates
5. Could This Be The Chance I've Been Hoping For . . Anne
6. I Won't Let The Fear. Mark
7. The First Battle Company
8. We're Invincible Pirates
9. I'm The Lady. Huguette
10. She's No Lady. Jack, Pirates
11. Tailoring The Dream. Anne, Madison
12. Do What You Must Chidley
13. Could've Anne, Mary
14. She's No Lady (Reprise). Madison
15. The Second Battle/Act One Finale Company

Act II

1. Songus Interruptus Anne, Madison
2. Here's To Chidley
3. Buried Treasure Huguette, Anne, Pirates
4. I Moved Mountains. Madison
5. Throw The Moon A Thank You Jack, Pirates
6. The Third Battle Company
7. In Another Lifetime Mary
8. What Was It For? Anne
9. We're Invincible (Reprise)/Finale . . . Entire Company

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ACT I

Scene 1

A deck of The Codicil and a dock at the harbour. During the overture, the CAST enters and rigs sails, moves the dock onto the stage as well as other set pieces.

On the ship, PASSENGERS are gathered at the rail looking out as if seeing land. The Captain of the ship, SCARET, a combination to Napoleon, Patton and Captain Bligh, enters dragging a young SAILOR very roughly.

SCARET

You should have been up there by now. What wrong with you? I thought I'd beaten the stupidity out of you. Go. Now

SAILOR

(Who we will discover in scene 5 is MARC and later MARY. climbs up to the crow's nest.)

Land ahoy. Land ahoy.

(One by One and then two by two and then in a clump, PASSENGERS gather and look toward land.)

PASSENGER 1

Look.

OTHERS

Thank God, we're here. Look at that!

PASSENGER 2

I'm seasick.

CAPTAIN SCARET

They all wonder what it'll be like on New Providence. Seen one island, seen 'em all. Planters, servants, slaves, artisans, shopkeepers, soldiers and sailors and riff raff and His Majesty's Governor ensconced in Government House. All scum from top to bottom. All on that treasure hunt that is the New World.

Prepare to disembark. Men, make fast.

(The PASSENGERS snap to attention as THEY all are thinking the self-same thing.)

CHORUS

WHAT A WRETCHED TIME. WHAT A TRIAL. WHAT A TRIP.
 WE WERE SURE WE'D NEVER MAKE IT,
 DIDN'T THINK THAT WE COULD TAKE IT.
 WE WERE SURE OUR FATEFUL DEATH WAS NEAR.
 WHAT A PLACE TO BE. IT WAS VILE ON THIS SHIP.
 THERE WAS NOTHING THAT WAS PRIVATE.
 THINK THAT WE'D SURVIVE IT.
 WE WERE IN A STATE OF CONSTANT FEAR.
 AY YI YI YI YI. IT WILL BE GOOD TO PUT OUR FEET ON LAND,
 WE HAD SEEN THOSE THREE WHO MET THEIR MAKER, AND
 JUST OUR LUCK, WE GOT A REPRIEVE.
 WHAT A SHOCK. WE ALL ADMIT IT'S HARD TO BELIEVE!
 O.K., IT'S NOT EXACTLY PARADISE, BUT WE WILL NOT COMPLAIN.
 GIVEN THE ALTERNATIVE: DEATH BY DROWNING, THAT WOULD BE
 INSANE!

PASSENGER 1

And I'll never forget the two who died of fever. And so..

CHORUS

WE'RE HAPPY TO BE HERE IN THE NEW WORLD.
 ANSWERS TO OUR DREAMS WILL ALL APPEAR IN THE NEW WORLD.
 AND THERE REALLY SEEMS TO BE A SENSE THAT THIS IS
 WHERE WE'LL FIND THE TREASURE WE'VE BEEN LOOKING FOR,
 HERE, IN THE NEW WORLD THAT WE'RE DETERMINED TO ADORE.

(The CHORUS parts and ANNE BONNY is revealed. Unlike the others, SHE is very self-possessed. SAILOR MARC is in the rigging and overhears ANNE and PASSENGER 1 and he listens to her over-enthusiastic gushing.)

PASSENGER 1

You seem very placid about your arrival Anne Bonny?

ANNE

I am betrothed to a fine man, the finest man in New Providence.

PASSENGER 1

Well, lucky you...

ANNE

I AM HERE AT LAST. ALL THAT I EVER DREAMED:
MARRYING A MAN OF STANDING.
FATE HAS HAD A WAY OF HANDING
ME THE LOSING CARD UNTIL TODAY.
NOW THAT IS IN THE PAST. I WON'T LIE.
AT TIMES IT SEEMED,
I WAS DESTINED FOR DISASTER.
I WAS SLOW, BUT I GOT FASTER.
NOW I'M UP TO SPEED AND ON MY WAY.
AY, YI, YI, YI, YI, YI. IT WILL BE GOOD, THOUGH JUST A
TRIFLE ODD
TO PUT A FACE TO THE DESCRIPTION OF THIS GOD
WHO HAS BUILT A FORTUNE SO VAST,
THERE IS HARDLY ANYONE HE HAS NOT SURPASSED,
AND NOT TO MENTION HE IS KNOWN TO BE APOLLO, FULL OF GRACE.
HATE TO GET MY HOPES TOO HIGH,
BUT I CANNOT WAIT TO SEE HIS FACE!

(As SHE sings, Lights up n the dock as CHIDLEY and THREE
FRIENDS await the ship and guzzle rum and carouse. The
focus is on ANNE on ship and CHIDLEY ashore. The
audience must be made aware that Chidley is Anne's
intended before she realizes it. The Chidley's music is
"The Perfect Woman.")

CHIDLEY'S FRIEND 1

Well, Chidley, you're already celebrating your wedding and you
haven't even met her.

CHIDLEY

(Very drunk.)

She's here now! Keep passing the rum, I need it. I haven't had me
a white woman since my fifth wife died and this one comes with a
dowry.

ANNE

I'M HAPPY TO BE HERE IN THE NEW WORLD.
ANSWERS TO MY DREAMS WILL ALL APPEAR IN THE NEW WORLD.
AND THERE REALLY SEEMS TO BE A SENSE THAT THIS IS

WHERE I'LL FIND TREASURE I'VE BEEN LOOKING FOR,
HERE IN THE NEW WORLD THAT I'M CONVINCED I WILL ADORE.

(This continues, the ship docks, The passengers disembark. Some are dragged off, some look around confused. Some are greeted. ANNE remains on the ship.)

PASSENGER 2 (SEASICK PASSENGER)

I'm still seasick.

ANNE

Lucky me.

(To herself.)

Well, now it begins. I must remember what my father taught me: "I won't always be around for you. You'll to make your own way in the world."

(ANNE disembarks. CHIDLEY consults a cameo. SHE walks toward him.)

CHIDLEY

And you must be Anne Bonny. Come here and kiss your husband to be.

(HE mauls her, when SHE remonstrates, HE hits her.)

I see you must be taught to obey and I will teach you the colour of a perfect wife. if needs be, are black and blue.

ANNE

Only if you catch me.

(SHE runs off.)

CHIDLEY

Stupid bitch. What is it with women?! Five times widowed and now this?!! Poor me. Poor poor me.

(To THREE MEN on the dock.)

Men, go find her. Bring her back. Treat her as you would an escaped slave.

(THREE MEN run off snapping bull whips.)

PASSENGERS AND PEOPLE ON DOCK

We never expected such a drama.

PASSENGER 2 (SEASICK PASSENGER)

(Watching the "drama.")

I feel better already.

(HE drops dead. The body is thrown into the sea as the chorus sings)

CHORUS

WE'RE HAPPY TO BE HERE IN THE NEW WORLD.
ANSWERS TO OUR DREAMS WILL ALL APPEAR IN THE NEW WORLD,
AND THERE REALLY SEEMS TO BE A SENSE THAT THIS IS
WHERE WE'LL FIND THE TREASURE WE'VE BEEN LOOKING FOR,
HERE, IN THE NEW WORLD WE'RE ALREADY STARTING TO ADORE.

(Lights fade as CHIDLEY drinks and stomps around.)

Scene 2

A path in a woods.

ANNE struggles as SHE runs to get out of her dress that is impeding her progress. Freed of the dress, which is left on the ground, she is wearing a white undergarment.

ANNE

Stupid me stupid me stupid me. Its only me. Only me to save my self. Just me.

(She throws the dress to the ground.)

I've always hated dresses. Hated hated them. There. Now I can walk. Now I can run..

(CAPTAIN MADISON CROSBY enters. At first, THEY don't see each other. After a pause.)

MADISON

Hello.

ANNE

Oh. Hello.

MADISON

(Assessing her undergarments.)

I had heard that the women on the island were friendly

ANNE

That's not funny. I =/*- q`ave to escape.

MADISON

Why?

ANNE

If I weren't busy fleeing, I'd tell you.

MADISON

Perhaps I can be of help

ANNE

Do you have a boat?

MADISON

As a matter of fact I am a captain.

ANNE

I need to get on one.

MADISON

Why?

ANNE

Is your ship ready to set sail?

MADISON

No, we just got here.

ANNE

Nothing can help me here. I've got to get off this island.

MADISON

I have skills; I'm brave and I know one must help a lady in distress.

ANNE

You're not some knight-errant seeking out damsels in distress.

MADISON

(Catching up with her as she 'runs.')

No. I'm here on a mission A secret mission

ANNE

Oh, well Captain, my mission is to get off this island and save my life. And you need to be less highfalutin'.

(SHE runs left, HE stays right. Time freezes.)

ANNE

I ONLY SAW HIM FOR A MINUTE, BUT I REALLY HOPE THAT
MINUTE'S NOT THE

BOTH

LAST

MADISON

TIME THAT I FELT LIKE THIS ... I'VE NEVER FELT LIKE THIS! I'M
SO OUT-CLASSED.

BOTH

HE'S (SHE'S) SOMETHING I HAVE NEVER MET,
FAR TOO SUPERB FOR ME, AND YET
I KNOW WHEN OUR LIVES INTERSECTED
WE INDELIBLY CONNECTED.
AND THIS THOUGHT THAT I AM HAVING IN AN INSTANT
IS A LOT TO COMPREHEND, OR PUT IN WORDS.
WE WILL LIKELY NEVER MEET AGAIN,
BUT IF WE DO, I'M SURE THAT THEN,
I'LL BE WISER, I'LL BE CLEVER, I'LL BE STRONGER,
AND I'LL MAKE THAT MINUTE LAST A LIFETIME LONGER.

ANNE

I ONLY SAW HIM FOR A SECOND,
BUT I REALLY HOPE THAT SECOND'S JUST THE

BOTH

FIRST

MADISON

AND FOREMOST, I WAS NOT IN SEARCH OF SOMEONE WHO'D MAKE
MY HEART BURST,

BOTH

BUT THERE WAS SOMETHING IN THE AIR.
IT SEEMED SO PERFECT TO BE THERE,
A LITTLE TASTE OF SOMETHING BREWING,
WOND'RING WHAT MIGHT BE ENSUING.
AND THIS THOUGHT THAT I AM HAVING IN AN INSTANT

IS A LOT TO COMPREHEND, OR PUT IN WORDS.
WE WILL LIKELY NEVER MEET AGAIN,
BUT IF WE DO, I'M SURE THAT THEN,
I'LL BE WISER, I'LL BE CLEVER, I'LL BE STRONGER,
AND I'LL MAKE THAT SECOND LAST A LIFETIME LONGER.

MADISON

I HAVE NO CONCEPT OF HER

BOTH

STANDING

ANNE
STILL WAS NOT AN OPTION.

MADISON
SHE APPEARED OUT OF THE

BOTH
MIST (MISSED)

ANNE:
MY OPPORTUNITY AS USUAL.

BOTH
WE ONLY MET FOR A MINUTE,
BUT SOMETHING HAPPENED IN IT,
AND MY TINY CONTEMPLATION,
FILLED WITH ABSOLUTE ELATION,
IS IMBUED WITH MONUMENTAL CERTAINTY
THAT I JUST BRUSHED A WHISPER OF MY DESTINY
THAT I'VE NEVER ENCOUNTERED BEFORE.
IS IT TOO MUCH TO ASK, IN AN INSTANT,
FOR A MINUTE MORE?

(SHE runs off. A beat. THREE MEN run on. MADISON blocks
THEM. "In A Instant" underscores the rest of the scene.)

MADISON
Gentlemen, you seem to be in a hurry.

MAN 1
We are. Have you seen a woman?

MADISON
No. Not recently. I was coming from there. Not a soul.

(MEN pick up the discarded dress and thus run off in the
'wrong' direction.)

I suspect she can take care of herself.

(Music buttons. Lights down.)

Scene 3

Government House.

GOVERNOR JAMES RODGERS, a portly cartoon, and CHIDLEY BAYARD are seated in elegant chairs in a room with windows overlooking the harbour.

GOVERNOR RODGERS

She was to be your wife.

CHIDLEY BAYARD

And I want her back.

RODGERS

I know. Of course, you do. (sotto voce) and her dowry.

CHIDLEY

I need your help, my friend.

RODGERS

I and the government are doing all we can.

CHIDLEY

You're new here, but I know that you'll get the job done. London wouldn't send a fool as the colony's first governor.

RODGERS

Thank you, Chidley. What could she have been thinking? Oh so, painful. Worst of all, everyone seems to know all about it.

CHIDLEY

The law says a runaway bride has to be flogged, but I love the law too much to ask for an exception. I hope she doesn't scar - too much.

RODGERS

You're not yet married and she's already a problem. Perhaps it is good luck that you've found her out now. Far from the perfect woman.

CHIDLEY

Ah, yes... Five times a widower and ...

(HE snaps his fingers and his FIVE WIVES enter. HE identifies them one by one)
Drowned, disappeared, defenestrated, diseased, and don't remember.
And now deserted.

THE PERFECT WOMAN HAS THE PERFECT FACE
WITH THE LIPS AND THE EYES AND THE NOSE IN PLACE
THERE'S A BIT OF BLUSH THERE UPON THE CHEEK
THAT SHOULD BE FRESHENED UP AT LEAST ONCE A WEEK.
Blood does a fine job of reproducing that blush

THE PERFECT WOMAN HAS A PERFECT GRIN
QUITE A NUMBER OF FRIENDS, BUT NO NEXT OF KIN.
THERE'S A BIT OF SPARKLE IN THE EYES OF COURSE,
SHE'LL EVER REMARRY SO HO! NO DIVORCE.

THE PERFECT WOMAN
SO EASY TO DEFINE.
CUZ GENERALLY WHEN SHE'S A BORE,
I'LL AID IN HER DECLINE..

I thought that Anne would fit the bill perfectly.
THE PERFECT WOMAN HAS A PERFECT TONGUE
AND PERFECT TEETH TO PLAY AMONG.
THERE'S A BIT OF SILVER IN THE GOLDEN LOCKS
SOMETHING LIKE EXPERIENCE DOWN AT THE DOCKS.
In the bedroom. That one (indicates Number 2) played that role in
the drawing room with another planter. And so, I had her planted!

THE PERFECT WOMAN HAS A PERFECT TOUCH
AND AN ANGEL'S VOICE THAT YOU DON'T HEAR TOO MUCH.
THERE'S A BIT OF MEAT UPON THE PERFECT SORT
JUST TO GIVE A MAN A LITTLE SUPPORT.

THE PERFECT WOMAN
SO EASY TO DEFINE.
CUZ GENERALLY WHEN SHE'S A WHORE,
I'LL AID IN HER DECLINE..

RODGERS

We will capture her. Yes we will.

(CHIDLEY with with each of the WIVES showing how each
one died.)

CHIDLEY

Drowned, disappeared, defenestrated, diseased, and don't remember.

THE PERFECT WOMAN
SO EASY TO DEFINE.
CUZ GENERALLY WHEN SHE'S A BORE,
I AID IN HER DECLINE..

(A knock on the door and HE opens it. MADISON CROSBY,
the mystery man in the last scene, enters with a fanfare
CHIDLEY Looking at the 'boy.')

I trust you won't be sending a boy like this to capture her. You
can't send a boy on a man's mission.

(HE and his WIVES make a grand and elongated musical
exit.)

RODGERS

I suppose not. We will do as you wish with the men at hand.

CHIDLEY

I hope you're sincerely hope you do. I hope do. Drowned,
disappeared, defenestrated, diseased, don't remember, and soon
disposed of.)

(HE exits.)

MADISON

Who and what was that?

RODGERS

More importantly, who and what are you?

MADISON

Captain Madison Crosby reporting for duty.

RODGERS

Ah, yes, the pirate catcher... And that was Chidley Baird, largest
landowner and arrogant prick.

MADISON

What was he on about?

RODGERS

Fortunately that is not your problem. His betrothed took one look

at him and fled.

MADISON

A runaway bride. Oh
(The lightbulb.)

(Lights down.)

Scene 4

A beach. A ragged pirate flag flies.

JACK and a bedraggled CREW are doing chores. The music is upbeat, the music from "Buy Me Some..." [a cut song.] The music is what we'd expect from 'pirates' at leisure, but it is sharp contrast to the half-hearted, depressed, slow moving men barely getting anything done. A pause in the music and it begins again slower and sadder and the PIRATES nod acknowledging that the music is now a match with their mood.

WILEY

What good is these stupid chores, captain, with no ship and a scuttled leaking tender.

JACK

We're smart, I'll think of something.

FELIX

Better hurry before you lose the rest of your crew.

HUGO

The tender is moving, look!

BILL

It won't get far.

WILEY

Farther than we're getting.

JACK

I won't have a mutiny on my hands. What good will it do ya? We scatter and they pick us off one by one.

STANLEY

Or, in one fell swoop.

THE MEN

We have to do something now.

OFFSTAGE VOICE (ANNE)

Help, Help, my boat's sinking. Help.

OTHERS

What the hell? Who? What? Sounds like a woman.

JACK

Shall we help a damsel in distress?

FELIX

Who do you think we are? Knights?

BILL

Chivalry no, horny, yes.

OTHERS

You're not the only one. Yea, let's 'rescue' her.

FELIX

I'm not interested.

HUGO

Yeah, not interested in women.

ALL

(except FELIX)

Let's get her.

(MEN jump into the water and return with a soaking wet ANNE with her clothes hiding very little.)

JACK

Welcome, That old boat leaks.

ANNE

Now you tell me!

(During this, ANNE is scared but increasingly resolute.)

BILL

My God. Ain't you sumpin! Give me just five minutes, that's all I ask, just five minutes.

WILEY

You wouldn't last five seconds!

STANLEY

It's that Anne Bonny, wot escaped from that planter.

BILL

You know the rules, sir. No women.

FELIX

They're bad luck.

WILEY

She might be worth sumpin' - that planter might pay to get her back.

ANNE

Over my dead body.

FELIX

We could arrange that.

ANNE

Get away from me.

STANLEY

Women are real bad luck only on ships

JACK

Exactly. Our luck is already bad - no ship.

ANNE

I CAN GET YOU A SHIP. I know they call us bad luck, well, I know what bad luck is, I've had my share. I help you get a ship then you help me get away.

FELIX

If you can get a ship, why did you take that leaky tub?

ANNE

I can't do it by myself. I'm just a weak sad pathetic dripping wet woman and you all are such big strong men with your bulging muscles, sharp knives, and your big . . . guns.

SOME OF THE MEN

We'll use our big guns alright!

ANNE

You can have your way with me, dump me in the ocean and what have you got? Still have no ship.

JACK

Okay, put up.

ANNE

I came on the The Codicil.

JACK

How do you know it is still here?

ANNE

They said they'd be in port for three days to load the ship with sugar, supplies as well as the treasure of gold and silver. During those three days the crew has to to sober up, repair the sails, fill the leaks, and . . .

FELIX

But we have to capture it? How?

ANNE

The crew was most oppressed by their Captain, one Edward Scaret.

(Nods from BILL, HUGO, STANLEY.)

JACK

Well, meet me, I'm the captain here. Calico Jack. I don't oppress my men, but I make the plans. It's not your plan, my plan, my men, then my ship

ANNE

Glad to meet you. Scaret is hated. Most of of his crew are new. His crew escape at any opportunity.

BILL, HUGO, STANLEY

We did! Let's get him!

(Music up underscoring that they three are now on Anne's side.)

ANNE

That's the spirit! Get him, get the ship.

JACK

Thanks for the information. You can be off now. Good luck

ANNE

You'll need me.

JACK

Why? A scared and demoralized crew. Me and my men take over, throw the captain overboard. Get the crew to join us or follow their captain.

(FELIX, WILEY and BILL move away from Jack and smile at Anne indicating agreement with her and not with Jack.)

ANNE

Lots of ifs in this. If the crew wants to mutiny, if Scaret doesn't sound an alarm, if the Royal Navy doesn't show up or the soldiers at the fort.

JACK

And how will you prevent all these horrors?

ANNE

I can bewitch the men...

JACK

You're a witch now. Scary scary scary.

FELIX

Witches are scary.

JACK

Real witches, maybe. Anne Bonny? No. Planning to ride up on a broom stick? Use that to fly away.

FELIX

Fly away, escape now.

ANNE

I'll bewitch them when I become a mermaid.

(Vamp begins.)

MEN

How? With what?

ANNE

One step at a time.

IMPERSONATION IS AN ART.
YOU MUST SEE THE FINAL PICTURE,
THEN AND ONLY
THEN CAN YOU START.

JACK

So ... paint the picture.

ANNE

FINS BELOW THAT EBB AND FLOW
AND SLIDE THROUGH THE WATER
WITH SUCH EASE.
MINIMAL MOVEMENT FOR MAXIMUM EFFECT,
DESIGNED SO THAT SPEED AND DEXTERITY INTERSECT.
WAS THAT MOVEMENT OR NOT? HARD TO DETECT!
WAVE, A THREAT, OR A TEASE?

A

MEN

FINS BELOW! OK, FINS BELOW.

WILEY

AND WHAT'S ON TOP?

FELIX

PAINT THE PICTURE.

STANLEY

WE'RE REALLY, REALLY CURIOUS.

(ANNE looks at Jack. SHE is inventing as SHE goes along.)

JACK

DON'T LOOK AT ME. I HAVE NO ANSWERS. BUT, IT IS A GOOD
QUESTION.

ANNE

WELL, BASICALLY ... NOTHING.

MEN

NOTHING?

ANNE

A DEFINITE DISTRACTION,
NOT EASY TO IGNORE,
AFFECTS THE CONCENTRATION,
MAKES YOU LONG FOR MORE,
AND WHILE YOU ARE DISTRACTED,
YOU'RE VULNERABLE, MY FRIEND.
A DEFINITE DISTRACTION
CAN KILL YOU IN THE END.

(THEY all dance.)

ALL

IT'S BEAUTIFUL, BEAUTIFUL

JACK

(spoken in rhythm)

Mermaid swims to the ship.
Men gape,
Scaret sounds alarm,
Men gape,
Sailors and soldiers arrive.

PIRATES

Men gape.

JACK

Townsfolk flock around to watch.

PIRATES

Men gape.

JACK

And we have more time to get aboard.

A DEFINITE DISTRACTION,
NOT EASY TO IGNORE,
AFFECTS THE CONCENTRATION,
MAKES YOU LONG FOR MORE,

ANNE, JACK

AND WHILE YOU ARE DISTRACTED,
YOU'RE VULNERABLE, MY FRIEND.
A DEFINITE DISTRACTION
CAN KILL YOU IN THE END.

JACK

So, we get the picture. How do we make it a reality and turn you into a Mermaid?

ANNE

BE CREATIVE. LOOK AROUND.
WHAT'S HIDING IN THE GRASS?
WHAT'S LYING ON THE GROUND?
WHAT'S UNDERNEATH THE WATER?
WHAT'S UNDERNEATH THE SAND?
HEAD OUT! SPREAD OUT!
DO YOU UNDERSTAND??!!

JACK

Remember, Anne, your presence is only temporary.

ANNE

How do I know that once you have the ship, you won't leave behind here?

JACK

We're pirates not Englishmen! We'll take you as far as the next island.

ANNE

I believe you. ...

(SHE starts to speak, but defers to JACK.)

JACK

Okay, spread out we have a ship to capture.

(THEY spread out. It's a comic ballet. Offerings arrive; some are rejected, some are used.)

ANNE

Some sea weed.

STANLEY

Some shells for your hair.

WILEY

Some fish tails.

FELIX

A woman on a ship is still bad luck.

PIRATES

Not if she's a mermaid!

(The transformation takes shape.)

A LITTLE BIT OF THIS,
A BIT OF THAT IN HER HAIR -
A MAGIC TRANSFORMATION OCCURS!
A LITTLE COLOUR HERE,
A LITTLE ACCENT THERE,
AND SOMETHING INSIDE OF US STIRS!
IT'S MIRACULOUS,
IT'S A BLOODY WORK OF ART.
WHO'D HAVE EVER THOUGHT
PIRATES COULD BE PART
OF THIS BEAUTIFUL CREATION!
OUR MILITARY AID?
OUR SLEEK, ATTRACTIVE,
AND DISTRACTIVE MERMAID!!

(The MEN march with ANNE downstage toward the water.)

ANNE

(To HERSELF.)

They'll take one look at me, and being men, they'll be stupid so stupid . . .

(Aloud.)

Let's get the ship!

ALL

A DEFINITE DISTRACTION,
NOT EASY TO IGNORE,
AFFECTS THE CONCENTRATION,
MAKES YOU LONG FOR MORE,
AND WHILE YOU ARE DISTRACTED,
YOU'RE VULNERABLE, MY FRIEND.
A DEFINITE DISTRACTION
WILL KILL YOU IN THE END.

ANNE

I hope.

(Music buttons. Fade to black.)

Scene 5

Limbo. Night time. Moonlight and a full moon.

ANNE is alone with her thoughts. Her mermaid get-up is at first comic as SHE has difficulty moving downstage, by the end of the release, Her seriousness outweighs the humour.

ANNE

I HAVE TO ASK MYSELF - WHAT'S GOING ON?
WHY AM I SO WILLING TO ACCEPT THIS MASQUERADE?

I DON'T KNOW WHERE IT'S HEADING,
BUT THIS ADVENTURE IS ONE I DARE NOT MISS.

COULD THIS BE THE CHANCE I'VE BEEN HOPING FOR?
COULD THIS BE A DREAM?
I'LL NEVER KNOW
UNLESS I GIVE IT A TRY.

COULD THIS BE MY LAST OPPORTUNITY
(She see the moon and this gives her the idea.)
TO CATCH AN ELUSIVE MOONBEAM,
AND MAYBE LOOK LADY LUCK IN THE EYE?

I'VE GOT NO CHOICE, PLAY THE PART
AND BE THE CREATURE.
MAYBE, MAGICALLY,
SHE'LL SET ME FREE.

IF THIS IS THE CHANCE I'VE BEEN HOPING FOR,
I AM READY TO GO
WHEREVER THE PATH I'M FOLLOWING LEADS ME,
AND WHATEVER I FIND ON THE WAY
IS A PRICE I AM WILLING TO PAY
FOR THAT "NEVER AGAIN" CHANCE I MAY SEE.

(At this point, ANNE is focused on her thoughts. The inherent humour of a moment of reflection while disguised as a mermaid has faded as ANNE begins to dream about her future.)

I'VE GOT NO CHOICE, PLAY THE PART
AND BE THE CREATURE.
MAYBE, MAGICALLY,
SHE'LL SET ME FREE.

IF THIS IS THE CHANCE I'VE BEEN HOPING FOR,
I AM READY TO GO
WHEREVER THE PATH I'M FOLLOWING LEADS ME,
AND WHATEVER I FIND ON THE WAY
IS A PRICE I AM WILLING TO PAY
FOR THAT "NEVER AGAIN" CHANCE I MAY SEE.

(Lights fade to black.)

Scene 6

The deck of the Codicil.

CAPTAIN EDWARD SCARET, whom we briefly met in Sc. 1, is with MARC READ, a fair haired young cabin boy.

SCARET

Get up there and watch.

(Raises a hand as if to strike Mark.)

Lazy cur, get a move on!

(MARC climbs the ropes.)

MARC

I WON'T LET THE FEAR CONTROL ME,
WON'T GIVE HIM THAT SATISFACTION.

I GOTTA BE LIGHT ON MY FEET,
I GOTTA BE QUICK WITH MY MIND.

IF I SURVIVE, THEN I MIGHT LEAVE THIS SHIP
AND CAPTAIN SCARET BEHIND.

Something is coming out of the sea!

SCARET

What is it, you dunderhead?

HERE'S THE THOUGHT THAT WILL CONSOLE ME -
HE JUST MIGHT BE KILLED IN ACTION.
OH, THAT WOULD BE SOME LITTLE TREAT.
I WOULDN'T BE HIS BLOODY TOY.

SCARET

What do you see? Stop day dreaming, you hopeless useless ... I need to keep beating sense into you

MARK

IF I SURVIVE, AND HE DOES NOT, I'LL BE
THE SAILOR JUMPING FOR JOY.
I WILL STILL BE HERE WHEN THIS IS OVER.
I WILL LIVE AND USE WHAT I HAVE LEARNED.

SCARET

Say something

MARC

We're being boarded by a . . .

SCARET

All hands on deck!

MARC

A sea nymph, a real live mermaid and she's beautiful.

I'LL HAVE CONQUERED FEAR ONCE THIS IS OVER.
AND AS FAR AS SCARET IS CONCERNED.

(All action ceases. Everyone freezes. Stark special
on Mark.)

I WISH HIM A SPEEDY TRIP TO HELL,

(ANNE rises from the sea - the water is shallow and we
can see some of JACK's MEN holding her up. SHE is bare-
breasted and is bathed in a strange light. SCARET
hides.)

A CREWMAN

What the hell? What the hell?

OTHER CREW MEMBERS

Look at that. What is she? Told ya' there were mermaids.

(ANNE swings onto the ship, brandishing a sword. This
surprise gives JACK and his MEN the the distraction
they needed and THEY quickly board the ship as the CREW
are looking at ANNE in the other direction. They quickly
defeat the CREW of The Codicil who are surprisingly easy
to defeat. ANNE brings out SCARET at sword point. THE
CREW see that their real enemy Scaret is captured, THEY
give up.)

ANNE

Look what I found, quivering under the masthead.

(SHE takes the blouse from her waist and puts it on.)

JACK

So much for women being bad luck.

ANNE

(To HERSELF.)
It's so easy to lead men

1

(SHE mimes leading a man by his dick.)

HUGO

Gotta admit it, Anne - you're a helluva man.

ANNE

So, 'man to man,' we've got the ship, what now?

HUGO

Find the silver.

(FELIX exits. JACK addresses SCARET.)

And now, Captain ...

MARC

(From above.)
Scaret.

ANNE

Look what's up there. Come on down, boy.

(MARC descends quickly onto the deck.)

JACK

Captain Scaret. Care for a swim?

(The PIRATES have rigged a plank. JACK gestures toward it.)

MARC

(To Jack.)
Sir - may I?

JACK

Walk right in there, beautiful young man.

(MARC accepts JACK's sword and forces SCARET to the edge.)

SCARET

Mark. I was like a father to you and all my men. You can't do this.

MARC

Oh, but I can, dad.

(MARC stabs and pushes SCARET overboard. A scream, then a splash. MARC returns the sword to JACK.)

Thank you.

JACK

(To Scaret's crew.)

How about the rest of you? Wish to follow your Captain's footsteps? (Pause) I see not. Or you can join us? (Pause) Not a swimmer amongst them. Good! Welcome to our ship - no longer the Codicil, it is now the Revenge. Hugo, get some of the silver from below. We need to buy provisions at HUGUETTE's store. And divvy up the rest to share.

ANNE

Huguette?

JACK

You'd like her.

HUGO

She's my kind of person. Captain. How much silver do we give them?

JACK

One full share should do it.

ANNE

Give them mine. Including my dowry.

JACK

You're assuming you have a share. I thought all you wanted was escape.

HUGO

Sir, she deserves a share. And I'm the Quartermaster. She's the best man we have here.

JACK

That she does. Done. Do you still wish to be put ashore?

ANNE

(Pause.)

Only if you want me to leave.

THE CREW

Stay Stay.

JACK

Welcome to the crew, Anne Bonny.

HUGO

Nothing can touch us. Nothing

ANNE

Nothing. We're Invincible!

WE'RE INVINCIBLE, WE'RE GOING ON FOREVER.
WE'RE INVINCIBLE, WE'RE NEVER GONNA DIE.
FEARING NOTHING IN OUR WAY,

(During the song, ANNE, JACK, MARC, and THE CREW move
the booty off.)

ANNE, JACK, MARC, CREW

WE'RE YOUNG AND STRONG TODAY.
THERE ISN'T A THING THAT LIFE CAN BRING THAT WE WON'T TRY.

WE'RE THE BEST THERE IS AND ALL THE DOORS ARE OPEN.
BETTER PREPARE YOURSELF, CUZ WE ARE COMING THROUGH,
RIDING THE CREST OF EVERY WAVE,
WE'RE RECKLESS AND WE'RE BRAVE.
THERE ISN'T A THING THAT LIFE CAN BRING THAT WE WON'T DO.

GIVE US A CHALLENGE, IT'LL BE MET.
WE'RE NOT ACCUSTOMED TO ANY REGRET.
NO, WE HAVE TO WIN,
AND WE FINISH WHAT WE BEGIN.
IF IT MAY SOUND TOO MUCH OF A BOAST,
GIVE US A TOWN AND WE'LL BE THE TOAST.
NO, WE NEVER LOSE,
SO WHATEVER WE ASK, WHATEVER YOU DO,
WE'RE THINKING THAT YOU SHOULDN'T REFUSE.

WE'RE INVINCIBLE, WE'RE GOING ON FOREVER.

WE'RE INVINCIBLE AS ANYONE COULD BE.
AND WE ARE PROUD OF WHAT WE'VE DONE,
BECAUSE, OF COURSE, WE'VE WON,
THERE ISN'T A THING THAT LIFE CAN BRING

THAT WE WON'T TURN TO OUR ADVANTAGE.
WE'RE INVINCIBLE.
WE'RE INVINCIBLE.
WE'RE INVINCIBLE,

WE'RE NEVER GONNA DIE.

(Music ends. Lights fade.)

Scene 7

HUGUETTE's Store.

Signs say

"HUGUETTE'S STORE

"HUGUETTE WHAT YOU NEED" .

**"Got some flotsam?,
then Get Some Jetsam!"**

Lots of stuff everywhere, but also
empty places on shelves.

HUGUETTE struggles with a chest as
HUGO enters.

HUGUETTE

Help me with this.

HUGO

(Doing so and looking around.)

Huguette, Do you really think you can sell this junk?

HUGUETTE

Not junk. My livelihood. I can sell anything.

GOT A NEED, I CAN FULFILL IT.

I'M A BREED THERE AREN'T TOO MANY OF.

TO SUCCEED, ONE NEEDS A SKILL. IT

BETTER BE UNIQUE, NOT JUST THE SKILL OF THE WEEK.

I LEARNED THAT EARLY, AND

THAT'S WHY I AM IN DEMAND.

I'M CRAFTY. I KEEP MY EYES AND EARS WIDE OPEN.

WHEN IT'S DRAFTY, I KNOW WHICH DOOR TO CLOSE.

I'M THE LADY WHO GIVES YOU WHAT YOU NEED,

AND EVERYONE WANTS ONE OF THOSE!

I'M WILLING. I SENSE THE THINGS FOR WHICH YOU'RE HOPIN'.

ALWAYS BILLING, BUT CLEARLY WORTH THE PRICE.

I'M THE LADY WHO BRINGS YOU UP TO SPEED,

AND YOU DON'T HAVE TO ASK ME TWICE!

I HAVE A BUILT-IN UNDERSTANDING OF WHAT JUST MIGHT BE
REQUIRED,

SO I NEVER HAVE TO SAY, "WON'T FIND THAT HERE!".

TELL ME WHAT YOU WANT AND JUST HOW MUCH OF THAT SOMETHING
DESIRED.

TRUST ME, THAT SOMETHING WILL APPEAR.
 I OFFER WHAT YOU HAVE SIMPLY NOT ENOUGH OF.
 I DON'T LIKE TO DISAPPOINT, LET ME BE CLEAR.
 I'M THE LADY YOU CAN TURN TO
 WHEN YOU YEARN TO HAVE WHAT IS NOWHERE ELSE BUT HERE.
 UH-HUH. OH YEAH. TAKE A LOOK AROUND. I'M NOT GOING ANYWHERE.

I HAVE A CERTAIN REPUTATION. I DELIVER ON DEMAND,
 AND QUITE FRANKLY, IT'S BECOME A SOURCE OF PRIDE.
 THERE ARE OTHERS WHO HAVE AIMED TO BE AS PREPARED, I
 UNDERSTAND,
 BUT TRUST ME, BUST ME IF I LEAVE YOU UNSATISFIED!

I OFFER WHAT'S ON DISPLAY FOR ALL TO RELISH.
 THERE'S NO NEED TO SHOP AROUND, OH NO, MY DEAR.
 I'M THE LADY. I'M THE LADY. I'M THE LADY. I'M THE LADY.
 I'M THE LADY YOU CAN RUN TO
 WHEN YOU'RE ONE TO WANT WHAT IS NOWHERE ELSE,
 NOWHERE ELSE, I SAID NOWHERE ELSE BUT HERE!

(After singing the song, with music under, SHE uses magic to make various items appear - maybe even a (toy)rabbit in a hat. During this SHE puts the various items that "appear" onto shelves which are now filled. Then SHE sings again.)

HUGO

You are a one, you are.

HUGUETTE

Someone's coming... It's that beautiful yummy young captain sent to capture pirates. Hide behind the counter.

(MADISON enters. HUGUETTE adjusts her finery in a mirror. MADISON sees that.)

MADISON

Uhm, Are my provisions ready.?

HUGUETTE

Yes. I must ask why you need these provisions? You could catch anyone with your good looks. (Aside.) My magic has outdone itself.

MADISON

I've been told that before - by those who want to catch me.

(HE holds up a large purse of money.)

HUGUETTE

Real money. And real beauty. What a lovely package.

MADISON

I guess I am. And I can guess how you got these supplies - from the pirates I'm out to capture.

HUGUETTE

It's more complicated than that. It's all a big circle I get my piece of that pi.

(SHE indicates pi and laughs at the jokes as A SAILOR runs in. To MADISON.)

MAN

Captain Crosby! It is time.

MADISON

Get the men, collect the provisions, we're off. Finally, I get to chase pirates not some poor escaping woman!

(MADISON and SAILOR exit.)

HUGUETTE

More pi for me! Oh, I wish I could have that piece of cake and eat it!

(HUGO reappears looks at her angrily.)

I'm only looking. Only looking. For...

I'M THE LADY. I'M THE LADY. I'M THE LADY. I'M THE LADY.
I'M THE LADY YOU CAN RUN TO
WHEN YOU'RE ONE TO WANT WHAT IS NOWHERE ELSE,
NOWHERE ELSE, I SAID NOWHERE ELSE BUT HERE!

(Lights down.)

Scene 8

The Deck of The Revenge, ANNE's cabin and Madison's cabin on his ship.

ANNE, JACK, MARC and The CREW divvy up the booty and count the gold and silver.

During the scene, which takes place over some time, ANNE keeps improving in tying lines, rigging sails, navigating, etc. Each time MARC joins her. At first, JACK is annoyed that MARC is hanging around ANNE, but more and more he is annoyed that MARC isn't alone.

JACK

SHE'S NO LADY, NO FANCY AIRS.
NO SKILL AT COOKING OR SEWING
OR DANCING OR THROWING THOSE CATERED AFFAIRS.
SHE CAN'T CURTSY OR EVEN WRITE.
SHE WON'T WEAR PERFUME THAT LINGERS
OR RINGS ON HER FINGERS, BUT GOD, CAN SHE FIGHT.

(HE looks at MARC and ANNE. Though HE sings of ANNE, the song title has a double meaning and HE is also singing to MARC.)

SHE'S NO LADY, WITH MILK WHITE SKIN.
HER NAILS ARE SHORT AND UNPOLISHED,
HER ENGLISH DEMOLISHED, BUT GOD, WHAT A GRIN.
I'LL NEVER OWN HER, WHY BOTHER TO PLAN?
STILL SHE HELPS ME TO LIVE,
TAKE YOUR LADIES AND GIVE ME ANNE.

(ANNE and MARC are rigging a sail.)

ANNE

And that's how it's done!

(The sail falls)

JACK

Here's how. Let me show you.

(HE demonstrates correctly. The CREW enters and watch.
Music under.)

ANNE

(To MARC)

I've got so much learn. And I will.

MARK

And Jack seems more interested in me than in teaching you,

(During this chorus, ANNE helps each of the crew members, one with a letter; another with a bit of sword play; each of the bits of assistance is counterpoint to the words of the song.)

JACK AND THE CREW

SHE'S NO LADY. SHE CAN'T POUR TEA.
SHE'S NEVER HAD MANY DRESSES
OR COMBS IN HER TRESSES OR KIDS ON HER KNEE.
SHE'S NO DANCER, CAN'T PLAY THE LUTE.
SHE HAS NO COURSES TO TAKE UP,
OR MANNERS OR MAKEUP, BUT GOD CAN SHE SHOOT.

(ANNE exits.)

HUGO

She is indeed a great benefit, but that guy I saw at Huguette's is on a mission to capture pirates.

JACK

We and Anne know exactly what to do if he should ever approach. Our method is foolproof.

(Lights down on the deck. Lights up on a small inset s.l. with MADISON in his cabin. HE is at a writing. Music for "In An Instant" up. Lights up s.r. ANNE is in her cabin. Lights only on ANNE and MADISON as the music changes to "Tailoring the Dream." ANNE and MADISON are getting into their beds. This song is really a masturbatory fantasy.)

ANNE

I wonder where he is.

MADISON

Where is she?

ANNE, MADISON

TAILORING THE DREAM.
GIVING IT SOME COLOUR, GIVING IT SOME SHAPE.
TAILORING THE DREAM.
GIVING IT THE ESSENCE OF A MAGICAL ESCAPE.

MADISON

FILLING IN THE DETAILS.

ANNE

IMAGINING THE DESIGN.

BOTH

TAILORING THE DREAM - YOURS AND MINE.
JUST PICTURE THE WAY THAT IT'S WOVEN.

MADISON

INTERLACING THREADS OVER AND UNDER EACH OTHER.

ANNE

ELEMENTS BROUGHT TOGETHER TO FORM ONE SPLENDID FABRIC.

MADISON

ONE DELICIOUS GIFT.
WHICH ONCE EXISTED ONLY IN OUR MINDS.

TAILORING THE DREAM.
GIVING IT SOME COLOUR, GIVING IT SOME SHAPE.
TAILORING THE DREAM.
GIVING IT THE ESSENCE OF A MAGICAL ESCAPE.
FILLING IN THE DETAILS,
IMAGINING THE DESIGN.
TAILORING THE DREAM - YOURS AND MINE.

(Insets of the cabins move off. MADISON AND ANNE exit.
Lights up on JACK on deck.)

JACK

SHE'S NO LADY THAT YOU CAN SCARE.

SHE HAS NO BONNETS OR PURSES
OR MEMORIZED VERSES,
BUT GOD CAN SHE SWEAR!
WE'LL NEVER OWN HER, NO ONE EVER CAN.
THOUGH THE DIAMOND IS ROUGH,
WE JUST CAN'T GET ENOUGH OF ANNE.
I JUST CAN'T GET ENOUGH OF . . .
ENOUGH OF

(MARC runs on.)

Mark! That boy again. For once, Anne's not with him. I can't get him out of my mind. He's such a beautiful boy.

(JACK stares at MARC as the lights iris out.)

Scene 9

Lights come up on Government House
with CHIDLEY AND RODGERS standing
and looking as if out to sea.

CHIDLEY

And my silver and gold - pirated. And I was lead to
believe I was sending it to safety. How a man can make
something of himself without silver and that pathetic
little dowry, I don't know ...

RODGERS

We are under constant threat from pirates.

CHIDLEY

It's not piracy, it has to be Anne - it's her revenge. That's all
it is.

RODGERS

If that's so, I'm sure my man Madison is right on her
track. There's nothing more I can.

CHIDLEY

That better be true. Your man Madison should have
prevented the piracy while the ship was still docked.
Within the fortnight, as, no doubt, you are aware, several
ships of the Royal Navy are to put into port on their way
to Boston; reinforcements?

(CHIDLEY SINGS "DO WHAT YOU MUST")

DON'T EVER CONSIDER OPPOSING ME.
I'D NOT ADVISE IT, YOU MIGHT END UP HURT.
I'D HATE TO HAVE TO CONSIDER DISPOSING "THEE".
HOW DISCONCERTING, YOUR BLOOD ON MY SHIRT.
BETTER NEAT AND TIDY, JUST DO AS I DEMAND,
OR YOU MIGHT END UP SADLY WITH, SWISH, ONE LESS HAND.
VIOLENCE I ABHOR, EXCEPT OF COURSE IN WAR,
OR DEALING WITH THOSE WHO DARE TO OPPOSE ME.

YOU DO WHAT YOU MUST TO GET WHAT YOU WANT
AND I WANT EVERYTHING TO DISPLAY AND TO FLAUNT.
THE RULES THAT I'VE MADE ARE RULES TO OBEY.

IF YOU DON'T, THERE'S A TERRIBLE PRICE YOU MUST PAY.
YOU'LL LEARN I'VE NO PATIENCE FOR THOSE WHO DECIDE
TO BETRAY ME. THERE'S NO PLACE TO POSSIBLY HIDE.
I PROMISE THAT YOU WILL BE TURNED INTO DUST.
TO GET WHAT YOU WANT, ALL THE LAWS YOU SHOULD FLAUNT
AND METHODICALLY, CONSTANTLY, GLEEFULLY DO WHAT YOU MUST!

DON'T EVER HAVE THOUGHTS OF CONFRONTING ME.
THOSE WHO HAVE TRIED IT ARE ALL UNDERGROUND.
THERE ARE SO MANY WHO STARTED UP HUNTING ME,
ONLY TO END UP UNSEEN AND UNFOUND.
BEST YOU SIMPLY LISTEN TO ALL I HAVE TO SAY,
LIFE IS MORE ENJOYABLE WHEN YOU REMAIN ABOVE THE FRAY
I'M QUITE A JOY TO KNOW, GENTLE AS FALLING SNOW, EXCEPT
WHEN DEALING WITH THOSE WHO DARE TO OPPOSE ME.

(To Rodgers.)

I thought you were a man of the world!

I'VE SEEN THE WAY THINGS ARE IN THIS WORLD
AND I FOLLOW THE GOLDEN RULE:
DO UNTO OTHERS BEFORE THEY DO UNTO YOU, I SAY.
I WORKED MY WAY TO THE TOP
THE SAME AS EV'RYONE WHO'S NOT A FOOL.
ONE STEP AFTER ANOTHER, ON THE BACKS
OF THOSE WHO ARE STANDING IN THE WAY.
I DIDN'T CREATE THIS WORLD, BUT I WANT THE BEST THAT IT CAN
OFFER
WOMEN IN MY BOUDOIR, AND GOLD IN MY COFFER.
IF IT COULD BE DONE BY BEING NICE, I'D BE FINE WITH THAT.
BUT THAT'S NOT THE WAY, SORRY TO SAY,
PEOPLE ARE MICE, SO I DON'T THINK TWICE
I BECAME THE BIGGEST, THE BADDEST PREDATORY CAT!

DON'T EVER FALTER. DO WHAT YOU MUST.
AT THE BAR, AT THE ALTER, DO WHAT YOU MUST.
NO SECOND GUESSING, DO WHAT YOU MUST.
DON'T WASTE TIME ASSESSING, DO WHAT YOU MUST.
YOU WILL NEVER SURVIVE IF YOU BOTHER TO CARE.
BE THE ONE WITH NO MERCY, THE ONE TO BEWARE,
UNFORGIVING AND SHOWING NO WEAKNESS BUT LUST,
AND DARING, WHATEVER OCCURS, TO DO WHAT YOU MUST!

(Lights down.)

Scene 10

A cabin on The Revenge.

MARC sits uncomfortably on the bed.

ANNE is standing at the door and moves ANNE the bed.

ANNE

What would you like?

MARC

How about a walk around the deck?

ANNE

You think I'm trying to seduce You. It's the farthest thing from my mind

(ANNE pounces and rips off Mark's shirt.)

You are a woman. I knew it.

(Indicates her breasts.)

How long would you have kept these secret?

(Pause. Then ANNE laughs.)

A friend, finally, a friend. This is great. Who, in the name of heaven, are you?

MARY

My name is Mary ... Read. Am I going to walk the plank?

ANNE

I don't think so. I don't think so at all. So tell me, Mary Read. How came you to be on The Codicil?

MARY

I'm from Dublin. I ran as far away as I could from my father - to the new world. A lad I'd met had taken the King's shilling and joined the navy. He had no need for his clothes, so I used them and signed on with Captain Scaret the next day.

ANNE

That monster.

MARY

I'm glad so glad I sent him over the side. And I'm glad I met you. You're exceptional.

ANNE

It's good to have another woman aboard. Do you really think I'm exceptional? Or, were you just...

MARY

You are. You're not just the woman on the ship, you're part of it. People look up to you. I've seen how everyone asks your advice. Even Jack.

ANNE

Jack's the exceptional one.

MARY

Do you love him?

ANNE

. . . something better. I like him.

MARY

So do I.

ANNE

Don't go falling in love.

MARY

Love's a wonderful thing.

ANNE

When it's real - if it's real. It's usually not.

MARY

Don't you want to fall in love?

ANNE

Why do people *fall* in love, why not climb in love or fly in love? Oh, there'll be room in my heart for someone some day. But is it worth throwing everything else away? There's so much more. There has to be! Look at all men get to do.

MARY

Well, I don't know about...

ANNE

Count 'em up. There's precious little a woman can do. Very little. I knew that from the beginning.

I COULD'VE BEEN A WIFE, BUT WHAT A THING TO BE -
YOU PROMISE HIM YOUR LIFE AND YOUR MONOGAMY.
WELL, HERE IS MY ADVICE, IT'S WORTH AT LEAST A TRY
I KNOW - I'VE TRIED IT TWICE AND WAVED 'EM BOTH "GOOD-
BYE"
OH, WHAT A STRANGE POSITION - ALWAYS NUMBER TWO.
I PREFER FIGHTIN' OR FISHIN'.
NO, BEING A WIFE WON'T DO.

MARY

Twice!

ANNE

First husband, picked by my father for me - in the hills of
North Carolina and as poor as the dirt on the farm. I ran
away. Would up down here. Figured I wanted a wealthy one
this time.

MARY

Ah, Option two!

I COULD'VE BEEN A MAID ON A FABULOUS ESTATE
WITH UNIFORMS BROCADE. WHAT MADE ME HESITATE?
PERHAPS IT WAS THE PAY OR LACK OF ANY CHANCE
OF HAVING ANY SAY OR TRYING TO ADVANCE.
OH, WHAT A STRANGE EMPLOYMENT - ALWAYS BEING ORDERED ABOUT.
NOT MY IDEA OF ENJOYMENT.
NO, BEING A MAID IS OUT.

ANNE

Calling option three! Ugh.

I COULD'VE BEEN, THAT'S RIGHT, A LADY OF THE NIGHT.

(Music under as it vamps.)

Chidley treated me ...

MARY

That monster!

(THEY laugh.)

Tell me more.

ANNE

Just sing the song.

MARY
..., OH DEAR, A LADY OF THE NIGHT.
WITH ADMIRALS AT THE REAR AND PRIVATES IN PLAIN SIGHT.

ANNE
AN EASY WAY TO LIVE.

MARY
A STEADY CLIENTELE.

ANNE
BUT I PREFER TO GIVE WHAT OTHERS CHOOSE TO SELL.

BOTH
OH, WHAT A STRANGE PROFESSION. DONE AT THIRTY-THREE.

ANNE
MIND YOU, IN TIMES OF RECESSION ...

BOTH
NO, BEING A JADE - NOT ME.

ANNE
THAT'S THE LIST, BE A WIFE,

MARY
BE A MAID ALL YOUR LIFE.

ANNE
WALK THE STREET.

MARY
WATCH YOUR FLANK.

BOTH
PEOPLE WHO LIKE US AS PIRATES
SHOULD KNOW WE'VE GOT THESE
LIMITED CHOICES TO THANK.

MARY
Option four?

ANNE

I invented it! Piracy!!

MARY

Agreed.

(THEY shake hands.)

But you didn't invent piracy, you fell into it. Why?

ANNE

I was escaping from the man I was to marry, he was a brute, saw that immediately.

MARY

That's too simple. Why are you on this island?

ANNE

I told, I came here to get married...

MARY

Why? I watching you on the ship. I didn't believe for a moment you were truly that excited about marrying some island plater. Far more men in the colonies on the mainland; far richer too. On the ship, coming over I heard you bragging about how rich he was. There has to be something else... and from what I've seen your dowry wasn't all that big. Tell

ANNE

Nothing to tell...

MARY

Yes there is.

ANNE

Yes there is and I finally have someone to tell it too. That planter, Chidley, had written to my father asking for my hand. They'd had some business years ago. I wasn't interested. Then my mother suddently died. And, for sure, I couldn't leave my father all alone. But then he changed. No... I should say, he viewed me differently. No he viewed me as my mother. He'd say things like "You have your mother's eyes. You look just like your mother when I married her. I knew where this was going. I sent Chidley a cameo of me and took the dowry my mother had left me and ran off. I wrote another letter telling him what ship I'd be on.

MARY

So you ran from your father, ran from Chidley, ran randomly, found pirates. Wha are you going to run to, Anne, what are you going to run to?

(A bell rings.)

FELIX

(On deck.)

Land ahoy.

ANNE

Saved by the bell! And for now, what Jack doesn't know ...

(JACK bursts in, brandishing a sword at Anne.)

JACK

Jack does know. Leave him alone, Anne or I'll run you through. I mean it.

ANNE

Jack, cut this out. We're only friends.

JACK

How stupid do you think I am? I saw you. And I'm not about to ...

ANNE

Jack. Friends. Girlfriends. Look!

(HE does. Jack Benny take to the house.)

JACK

Well that's very good too.

(JACK and MARY rush to each other as ANNE beats a hasty and very relieved retreat.)

Scene 11

On Shore and At Sea. The decks of
Revenge and Justice as well as on
shore.

Those on shore use spyglasses.

MADISON

SHE'S NO LADY, HAS NEVER BEEN,
AND YET MY MIND SHE'S POSSESSING,
I DREAM OF CARESSING
UNLADYLIKE SKIN.
WHEN I FIND HER, SO MUCH AT STAKE,
I WONDER WHAT OVER-RIDING
TORMENT WILL BE GUIDING
THE ACTION I TAKE?=
SHE'S NO LADY, SHE'S TOO EXTREME.
I'VE NOT MET ONE WHO COULD MATCH HER,
IF I EVER CATCH HER,
I'LL PROBABLY SCREAM.
DON'T NEED A PRINCESS OR FINE COURTESAN.
GIVE ME ONE NIGHT ALONE
WITH THE ONE AND THE ONLY ANNE.

PIRATES (offstage)

WE'RE INVINCIBLE, WE'RE GOING ON FOREVER.
WE'RE INVINCIBLE, WE'RE NEVER GOING TO DIE.

ANNE

PIRATES

WHATEVER I FIND ON THE WAY.

FEARING NOTHING IN OUR
WAY,
WE'RE YOUNG AND STRONG TODAY,
IS A PRICE I AM WILLING TO PAY
THERE ISN'T A THING
THAT LIFE CAN BRING
THAT WE WON'T TRY.

I LIKE LIVING DANGEROUSLY.

WE'RE THE BEST

WHEN I CONFRONT THE MAN

THERE IS
AND ALL THE DOORS
ARE

I'LL TELL HIM
THIS IS THE FINEST
PLACE ON EARTH TO BE.

I COULDN'T ASK FOR

OPEN.

ANYTHING MORE FOR ME,
EXCEPT, PERHAPS,
MADISON CROSBY ...

BETTER PREPARE
YOURSELVES

HUGO

MEN, I WARNED YOU.

CHIDLEY

I KNOW HE'LL FIND HER, I CAN FEEL IT IN MY BONES!

HUGO

LOOK AROUND YOU.

RODGERS

I KNOW FOR SURE I PUT THE BEST MAN ON THE JOB.

(Music continues under.)

VOICE OF FELIX

Sloop to port.

ANNE

Men, They're heading directly for us.

JACK

Good morning, Anne.

ANNE

Where's Mary? I'm not used to seeing you without her.

JACK

She's down below. And you've been busy. We have a problem.
There can only be one captain.

ANNE

You've been with Mary, someone had to give orders.

JACK

Well, I'm here and I'm the captain.

ANNE

Sorry - I only thought that.

JACK

Don't think. And I'm not the only one who's wandering around here love struck.

ANNE

That's not fair.

JACK

Fair. Fair. Goddamit! I'm a pirate.

VOICE OF FELIX

Ship to port.

ANNE

What now?

(SHE grabs the glass and looks to port.)

I think we're gonna have a little bit of fun. Sloop over there looks like it's coming from Barbados.

MADISON

(On his ship.)

I think the mouse is coming to the cat. All men on deck.

JACK

That's too far for a sloop. You still have a lot to learn. Just do your little trick.

(To his CREW,)

Prepare to board the sloop. Wait 'til I give the signal.

ANNE

Yes, sir!!!

MARY

I want to be here with you, Jack.

JACK

Go down below. Now.

MARY

No. I want to fight too.

JACK

It's too dangerous. Ready.

MADISON

Ready.

JACK/MADISON

Weapons... prepare...Now.

(Pirates whistle "Invincible Theme" through this next section. British sailors have spoken interjections: "Charge, now, Show, show them how. Fight, fight as one.". BOTH CREWS board the other ship at the same time resulting in chaos. HUGUETTE, CHIDLEY, RODGERS are watching from various places on the shore enters.)

	CHIDLEY	RODGERS	MARY ANNE	JACK		
						GOD
AS BATTLES GO,		SHE'S NO	LADY		HOW	
					I'D LOVE	
					TO BE	
					THERE.	
THIS COULD BE THE						
BEST OF THE YEAR.					THE PERFECT	
	SHE LOVES TO					
	FIGHT				WOMAN IS A	
					PERFECT WHORE	
						TASTING
						THE SALT
					IN THE	
					AIR.	
IT'S HARD TO KNOW					SHE LOVES THE	
I'LL GET HER						
					FEELING THRUST	
AND THE	BACK SO					
						THE RUSH
		PARRY, SHE'S				SHE CAN BE
						AT THE
	GORGEOUS, A			THE PERFECT		
				MOMENT		
	SCARY,				WHORE FOR ME.	
					YOU'RE	
	MAGNIFICENT					
					BOARDING	
	SIGHT.					
WHICH SIDE TO CHEER.						

SHE'LL

REGRET

SO RE-

IT AND NEVER

WARDING.

GO, MEN, GO.

FORGET IT.

JACK

(To ANNE)

Now!

(In the chaos with both CREWS unsure who is boarding whom and doing what, ANNE jumps into the water and does her mermaid bit. Stunned silence. However, in this battle Madison's crew are dedicated and well trained and not like the disheartened and abused of Scaret's crew of The PIRATES realize they have a serious battle on their hands. Only ANNE'S entrance and the recognition between ANNE and MADISON allows the PIRATES to disengage and begin to retreat and get away.)

ANNE

It's you! It's him!

MADISON

GRAB HER.

JACK

SAVE HER. ANNE!

ANNE

THIS ISN'T THE WAY ...

(To the PIRATES.)

Get away. Get going. Now.

MADISON

TIE HER UP!.

PIRATES

(Retreating.)

What do we do?

JACK

You heard her! Go go go.

MADISON

In the name of King George, I, Captain Madison Crosby, arrest Anne Bonny. She deserves her fate.

Cover her up.

(A SAILOR wraps ANNE in a piece of sailcloth and puts her in cargo netting and she's swung onto Madison's ship. This slows down Madison's ship and the Revenge begins to move off.)

SAILORS, CHIDLEY, RODGERS

She's not a lady.

PIRATES, MARY, HUGUETTE,

She doesn't deserve it.

MADISON

Take her away.

HUGUETTE

Smart girl. Cute couple!!!

CHIDLEY

She's mine. Goddam it. Bring her to me!

(Music buttons. Curtain. End of ACT I.)

ACT IIScene 1

Below deck on the Justice.

ANNE, and MADISON are duelling.
For a moment, the audience should think that Anne is fighting for her freedom. Music underscores as the scene begins as going into a song. It is a Songus Interruptus. ANNE clears her throat.

MADISON

Better.

ANNE

Better. No. Really good. "teacher"!!

MADISON

You're learning. Give it some work and you'll be able to beat me.

ANNE

You!

MADISON

First of all, your balance is all wrong.

ANNE

When you thrust . . .

MADISON

Stick to the lesson.

(Music limps out.)

ANNE

I know I have to. As soon as wind picks up, You sail into port and if I haven't escaped, right into the waiting fists of Chidley.

MADISON

I still don't know how to make your escape look real me look overpowered.

(Music tries again.)

ANNE

You could come with me.

(HE parries her thrust and she is pinned.)

Now what are you going to do?

MADISON

Lesson 12. Footwork.

(Music bleats and subsides.)

ANNE

Yes, footwork. Like the sidestep.

MADISON

We have to work on your balance.

(THEY thrust and parry and ANNE is almost Madison's match, but though HE wins; we see HE'S holding back.)

ANNE

Do your best. You're not trying.

MADISON

I am.

ANNE

I'm being stupid, This is just a game for you.

(HE lets loose and has HER pinned in a moment. Music begins, but ends.)

ANNE

One more time.

(Music repeats and begins to build.)

MADISON

Really?

ANNE

Men! Goddam men.

(Music builds as THEY fight. This time MADISON just barely wins. ANNE's winded; MADISON puts down his sword.)

MADISON

You're still my prisoner.

ANNE

It's always about power for you men.

MADISON

Water?

ANNE

(Pause)

What does that have to do with anything.

(Music just stops. MADISON puts a dipper into a barrel and brings it to Anne.)

MADISON

I thought you might be thirsty

ANNE

Thanks. It's warm.

MADISON

Sorry.

ANNE

It's fine. Just an observation.

MADISON

I Know why you ran away. He is a beast. But why a pirate?

ANNE

As I kept running I ran into some beached pirates, helped them capture the boat I travelled on, recovered my very own dowry and joined them. They were the only ones who help me when I needed help. And now I'm here stuck with the very spirit of rectitude.

MADISON

How could you think so?

ANNE

That's the way you act. So how do I get away before the wind picks up?

MADISON

(Licks a finger and holds it up.)
It's already begun.

ANNE

I knew you were chasing us and I jumped to let them get away.

(SHE picks up a sword. HE parries it and SHE drops it.)

MADISON

I knew it. I'm not a fool. ... What's right does matter? It's who I am. I w15 when I left England. Coming over - working my passage, the Captain thought I had promise.. When we got to Boston, he wrote a letter to the Governor on my behalf. I found myself in the Navy. Patrols to keep open trade routes..

ANNE

Slave ships, you mean.

MADISON

No, trade, ... mostly. Yes. Only some. I kept the shipping lanes free of pirates and privateers.

ANNE

You know pirates - some pirates - are escaped slaves..

MADISON

Yes. What. Soon I was a captain. And the waters were safe. Safer than anyone ever believed possible. Then I was sent here to put an end to piracy. I knew I would do it. I can move mountains. I already had. Now it is not simple. Pirates, slaves, planters, you.

ANNE

Confusing, isn't it. So is running from and not running to.

MADISON

Yes, it is. I could let you escape, but then I'd lose you. And, how could I make it look real? They'd suspect. And I'd lose

everything.

ANNE

Ah, of course, that's what it's about.

(Music up.)

Come away with me.

MADISON

I can't.

ANNE

That's right, you're naval and foppish.

MADISON

Foppish! I'm foppish!!??

ANNE

(Putting down her sword. Music gives up.)

This fencing seems to be over.

MADISON

You're still my prisoner.

ANNE

Tie me up.

MADISON

What?

ANNE

Or, I could tie you up. ...

(Music up.)

MADISON

I wish we could stay here forever.

ANNE

We can't. The wind is coming up. You need to do something about
he sails.

MADISON

So is that how we'll make your escape look real?

(Suddenly, JACK jumps out brandishing a sword. The music crashes and burns.)

JACK

It is that easy. Let her go or I'll kill you. With pleasure.

ANNE

Jack. I can handle this!

(MADISON at sword's point lets Anne go.)

JACK

Come with me now.

ANNE

How'd you get here?

JACK

I rowed and then I swam. That's why I'm wet.

ANNE

(To MADISON)

Come along.

MADISON

I can't.

ANNE

Fine - then stay.

JACK

I'll even make the escape look totally real.

(HE slugs MADISON and knocks HIM out.)

ANNE

Jesus Christ!!! Why'd you do that?

(SHE goes to Madison, sees he's unconscious, puts a cloth under his head.)

JACK

I'm a desperado. That's what I do!

ANNE

If you'd given me time, I'd have brought him around.

JACK

We don't have time.

ANNE

Why don't you let me fight my own battles! I am not NOT just your one trick pony.

(SHE looks back at Madison, THEY exit. Music buttons.)

Scene 2

Government House.

RODGERS and CHIDLEY at a window.

CHIDLEY

Escape. How could she have escaped? What a bunch of numbskulls.

RODGERS

She did. My man was knocked out cold.

CHIDLEY

Weren't there guards posted?

RODGERS

Of course, but they eluded them.

CHIDLEY

And my silver.

RODGERS

Madison knew nothing of the silver when he arrested Anne. He only found out about it afterwards.

CHIDLEY

If you think that's the final word, you're wrong.

RODGERS

Of course, we will continue to hunt for the silver, Anne, and the crew of the Revenge.

CHIDLEY

Not good enough.

RODGERS

What more can I do?

CHIDLEY

The Royal Navy.

RODGERS

(starts to to disagree but stifles it.)

The Royal...

CHIDLEY

Navy. It's an admission on your part that you can't govern this colony. That's why you won't call them in.

RODGERS

That's not true.

CHIDLEY

Yes it is. A blot on you pathetic little copybook.

RODGERS

Do you really want them to know what that woman did to you?

CHIDLEY

I'm sure they already do. You have a choice. The Navy are due any day now. You can ask them for their help. I admit it won't look good for you, but it will be a even worse if I go over your head and it is the richest planter on the island who asks. They'll know you've lost the ability to govern this colony.

RODGERS

You leave me no alternative. Aren't you getting rather worked up - about a woman.

(Pause...)

So be it. The Royal Navy.

CHIDLEY

No one will jest and jape at me. I'll have my fortune. I left England twenty years ago invisible and penniless. Everything I have I made myself. From nothing, working my passage as a cabin boy, indenturing myself to a planter, learning how to be one, selling a share in a shipment of slaves. Bit by bit, I built Paradise Hill into the envy of the colony. All I wanted was the perfect wife. And look at the husband she'd have!

I WOULD LIKE TO PROPOSE A TOAST TO THE PERSON I THINK OF MOST,
TO THE FELLOW FOR WHOM THERE'S NOTHING I WOULDN'T DO.

I'VE BEEN HIS FAN FOR YEARS. I'M CONVINCED HE HAS NO PEERS,
AND I HEARTILY RECOMMEND HIM TO ALL OF YOU.

CAN YOU IMAGINE WHAT IT WOULD BE LIKE TO HAVE A FRIEND LIKE
THIS?

WITH JUST A SNAP OF HIS FINGERS, ALL YOUR WISHES APPEAR ON

COMMAND.

OTHER FRIENDS HELP NOW AND THEN, BUT THIS ONE SIMPLY CANNOT MISS.

GIVE HIM A CHANCE TO GIVE YOU A REASON TO GIVE HIM A HAND.

HERE'S TO ME, A PHENOMENON, ME, QUITE UNCOMMON 'N'
WILLING TO ADMIT I'M AWARE OF ALL THE GREATNESS THAT IS THERE
IN ME. WHAT A PLEASURE TO BE MADE TO MEASURE.
YOU CAN'T IMAGINE WHAT IT IS TO WAKE UP EACH DAY, ABLE TO SAY:

(During this, RODGERS, seeing how self-involved Chidley is, takes the opportunity of tip toeing out while CHIDLEY blithely continues unaware he's lost his audience.)

I WOULDN'T WANT TO BE ANYONE ELSE.
I CAN HANDLE FAME AND FORTUNE WITH NO STRESS.
HISTORIANS AGREE, MORE THAN ANYONE ELSE,
I SHOULD THANK THE STARS THAT HEAVEN CHOSE TO BLESS

ME. WHAT A CHORTLE TO BE AN IMMORTAL
WHO'S HERE TODAY AND GONE IN A FLASH.
I'D LOVE TO STAY, BUT I REALLY HAVE TO DASH.
NOW YOU SEE ME, NOW YOU DON'T, BUT TRY FORGETTING ME, YOU
WON'T BE ABLE TO SET YOURSELF FREE FROM ME.

I WOULDN'T WANT TO STEAL ANYONE'S PART.
I'M CONTENTED TO REMAIN THE LEADING ROLE.
MY INCOMPARABLE APPEAL IS TOO AWESOME TO CHART.
I HAVE ALWAYS BEEN MY OWN ACE IN THE HOLE.
I'D CREATE A KINGDOM HERE KING ARTHUR WOULD BE FORCED TO
CHEER.

A TOAST TO THE WHIMSICALITY OF
MEMORABLE, ADORABLE, UNIQUE AND SO ELUSIVE,
NUMBER ONE AND SCOREABLE, CONTAGIOUS AND EFFUSIVE
SOMETIMES SLIGHTLY HORRIBLE, OCCASIONABLY ABRASIVE
BUT NEVER EVER BOREABLE
RESERVED OR INCONCLUSIVE ME ME ME ME ME ME ME ME ME.

(Big finish. Lights down.)

Scene 3
HUGUETTE's Store.

JACK and MARY are alone.

JACK

What is it?

MARY

What is what?

JACK

You're different. Distant.

MARY

No. I'm the same.

JACK

You've been different since this morning. What happened? You couldn't have been happier when I brought Anne back.

MARY

I was.

JACK

Are you scared - with us on land? That's it. I told you we had to hide the silver as a precaution now that they would be after us.

MARY

That's not it.

JACK

... Oh. Oh. Are you afraid I'm gonna leave you here? I'm not.

MARY

I'm not.

JACK

What is it?

MARY

I had a talk with Anne this morning.

JACK

I never laid a hand... Anne. All the way back, she was like a sister

MARY

I believe you. It's what you did to Madison.

JACK

I beat him up, knocked him out. Had to look like there was a struggle.

MARY

You didn't need to. You're angry at Madison for him loving Anne. That is jealousy.

JACK

That is silly. It's you who's jealous. Of nothing.

MARY

Me. Not at all.

(THEY stalk out in opposite directions as The PIRATES and ANNE enters with the treasure. HUGUETTE enters from the back of the store.)

HUGUETTE

This is a fortune.

ANNE

Thanks for the help.

(To the pirates)

Look at it all. Enough silver to buy anything or bribe anyone. We were smart to hide it here with you.

HUGUETTE

But if they find out it's not on the ship, they'll go looking all over for it. eventually they'll look here. Look at my chest. I have an idea...we hide it in plain sight, in this old chest

ANNE

And then we make sure they go looking everywhere else. Maps. We make maps.

HUGUETTE

They think it it is buried. We've got to get busy. Hey everyone. Time to draw some maps. Each one different. Everyone hopes they have the right one.

ANNE

Huguette, make sure that the maps fall into the wrong hands at the right time. We're gonna create the biggest treasure hunt ever. All over these islands, people will be digging...

WHAT IS MORE INTRIGUING THAN A MAP
THAT LEADS YOU TO THE SITE
OF WHERE A TREASURE'S BURIED IN THE SAND?

HUGUETTE

YOUR OLD HEART STARTS PALPITATING.
IN ADVANCE, YOU'RE CELEBRATING
YOUR DELICIOUS LEAP
TO THE TOP O' THE FINANCIAL HEAP.

(The PIRATES enter and start drawing maps. Some of the maps may be rejected by ANNE and/or HUGUETTE.)

ANNE

DOESN'T MATTER IF THE MAP IS INCOMPLETE OR
WATERLOGGED,

HUGUETTE

YOU KNOW THAT YOU CAN GAIN THE UPPER HAND.

ANNE

ALL IT TAKES IS LUCK
TO LEAD YOU TO THE SPOT IN THE MUCK

HUGUETTE

WHERE THE GOLD AND SILVER WAITS,
WHERE THE GROUND REVERBERATES
WITH BURIED TREASURE.

ANNE

We'll even bury some maps so that in years to come, people will still be looking for this treasure.

HUGUETTE

You know, if we tore some of them in half, We could make it harder still.

ANNE

Yes. the fools will be matching up this half with that half.

HUGUETTE

They'll stop looking for you. They'll devote full attention to finding the treasure - anywhere but here.

ANNE

Huguette, we'll be back for it and for you. Don't try anything - a chest of silver is useless if you can't get off this island.

HUGUETTE

I'm one of you now. I'll have sport with these maps.

HUGUETTE, ANNE, PIRATES

MAKE THAT MAP A THING OF BEAUTY
 THAT WON'T LEAD THEM TO THE LOOTY.
 MAKE IT CONVOLUTED AS CAN BE.
 FICTION PEOPLE WILL BE GLEANING
 ABOUT THE MAP'S MOST SECRET MEANING
 WE'LL BE LEAKING OUT
 FOR THE LEADERS OF THE HUNT TO SHOUT.
 ALL THE FOOLS FROM PRIESTS TO WITCHES
 WILL BE DREAMING OF THE RICHES,
 UNAWARE OF OUR DUPLICITY.

HUGUETTE

ONCE THEY COMPREHEND

ANNE

THAT THERE'S NOTHING AT THE RAINBOW'S END,

ALL

WE WILL BET NOBODY LEAVES,
 CUZ EVERYONE BELIEVES
 IN BURIED . . .TREASURE.
 'cause there's nothing there.

(Lights snap out.)

Scene 4

Madison's ship, Justice.

MADISON is looking out to sea as "Tailoring The Dream" underscores.

VOICE (HUDSON)

Permission to come on board...Permission to come on board. ...
I said 'permission to come on board.'

(MADISON snaps out of his reverie.)

MADISON

Uhm. Uhm. Yes. Permission granted.

(CAPTAIN GEORGE HUDSON, enters.)

HUDSON

Good evening. You must be Madison Crosby.

MADISON

I'm sorry. Welcome aboard, sir.

HUDSON

Captain George Hudson, Royal Navy.

MADISON

What can I do for you?

HUDSON

It's what I can do for you. I've been sent with the Vortex and the Reliant to assist in your search for the whole scurvy crew.

MADISON

You've what!!!

HUDSON

Come to be of assistance.

MADISON

I didn't realize I needed any.

HUDSON

They said you were a boy! By God, they weren't fooling. Of course, you need assistance. The Royal Navy is here to help.

MADISON

Thank you, but no thank you. This is my mission and my work.

HUDSON

And these are my orders from Governor Rodgers.

(Pause.)

May I suggest a plan? You have been pursuing them by following and attempting to overtake. This gives them the advantage of being able to tack and run. You must give up the chase and cut through

(Pulls out a map)

this passage. The coastline curves so that they will think you've lagged behind. In fact, our three ships will confront the Revenge as it sails around the point. They will sail right into our waiting arms.

MADISON

It might work.

HUDSON

Might you say. Might. The only might I know is the might of the Royal Navy. You are much too full of yourself, young man. I can only think about the mature men who you pushed aside on your rise. The plan is sure to work. I'm not sure about you.

MADISON

I know. I know.

HUDSON

We leave immediately. And you will be pleased to hear that that the credit for the victory will be all mine.

(HE exits. A pause. A spot on MADISON)

MADISON

CAUGHT IN A TRAP, NOWHERE TO RUN
ALL OF A SUDDEN THE CHASE HAS BEGUN.
WHAT DO I DO? WHERE DO I TURN?
NO EASY ANSWERS, NO MAGIC DOOR -
ALL OF THE THINGS THAT I BELIEVED IN
ARE WHAT I WOULD LIKE TO IGNORE.

WHERE IS THE CLUE? HOW DO I DECIDE?
 GOD, I YEARN TO KNOW WHO'S ON MY SIDE ...
 OR MORE IMPORTANT, WHAT SIDE AM I ON?

I USED TO KNOW ALL THE ANSWERS.
 I KNEW EXACTLY WHAT WAS WRONG AND WHAT WAS RIGHT.
 IT WAS ALL SO EASY, I LAUGHED AT HESITATIONS,
 I MOVED MOUNTAINS.
 IT USED TO SEEM OH SO SIMPLE.
 I NEVER QUESTIONED WHETHER I WOULD WIN THE FIGHT.
 I WAS FIGHTING EVIL, MY MEN WERE AT THEIR STATIONS,
 I MOVED MOUNTAINS.

I HAD A SENSE OF FULFILLING A DESTINY
 SOMEONE HAD CHOSEN FOR MY SOUL.
 WHO WAS I TO WONDER WHY?
 GOD, IN HIS WISDOM, I COULD NOT DENY.
 YET NOW I HAVE TO WONDER WHERE THE TRUTH IS HIDING.
 IS ANYONE DECIDING FOR US, OR ARE WE ALL ALONE?
 IS IT ALL THAT SIMPLE - NO MASTER PLAN?
 JUST TAKE YOUR CHANCES ... BE A MAN.

Be a man.

I USED TO SEE IT SO CLEARLY,
 AS IF SOME UNKNOWN HAND WAS GUIDING ME ALONG.
 NOTHING WAS BEYOND ME. FULL OF ASPIRATIONS
 I MOVED MOUNTAINS.

(The next line may be spoken. HE smiles in realization
 of the two meanings of making waves. It is the moment
 when Madison grows up.)

I MADE WAVES

NOW IT ALL SEEMS SO CONFUSING.
 ALL THE REASONS I WAS USING:
 GOD AND COUNTRY, KING AND QUEEN,
 DON'T RELATE TO WHAT I'VE SEEN.
 THE LINE IS VERY THIN BETWEEN
 WHAT'S LABELLED BAD AND GOOD.

I MOVED MOUNTAINS.
 YES I MOVE MOUNTAINS,
 BUT I HAVE TO CONVINCING MYSELF THAT I SHOULD.

(Lights fade.)

Scene 5

The Battle at Sea.

Aboard the Revenge. ANNE and the CREW of pirates are on the deck of the ship with FELIX at the wheel with the sails filled with wind. JACK tries to put his arm around Mary. Moonlight shines on the deck.

JACK

Your captain Madison Crosby has dropped from sight. I guess I did knock some sense into him

ANNE

Not that again.

JACK

Don't lose heart. He'll find you.

MARY

You're really in love with him.

ANNE

That I am. That I am.

MARY

I was stupid to be jealous. Anne, let's focus on the future - a wonderful. He'll find you...

JACK

There's nothing like the sea on a night like this. He's so far behind now that we can enjoy the moonlight, the water, the sounds of the waves, and the slow rocking of the ship.

ANNE

Jack, it's like a stake in the heart. (Pause) I wonder what he's doing now.

JACK

Probably thinking about you.

MARY

And trying to find a way to join us.

ANNE

The moon, the sea, the ship. It's all so right.

JACK

(To MARY who only comes to snuggle.)

No. You're not when you're alone.

NOT A LOT ELSE YOU COULD ASK FOR,
ONCE THE SUN HAS SAID GOODBYE,
THAN TO BE OUT ON THE DECK
FEELIN' LIKE A SPECK UNDERNEATH THE SKY.

THERE'S A SILENCE LIKE NO OTHER
WHEN THE SHEETS OF WAVES ARE STILL,
WITH A BREEZE TO TAKE THE HEAT
MAKES THE SOUL COMPLETE AND IT ALWAYS WILL.

(During the song, the Navy ships and the Justice move
into attack position unseen by those on the Revenge.)

JACK AND COMPANY

THROW THE MOON A THANK YOU
THROW THE STARS A SMILE
GIVE THE OCEANS A PAT ON THE WAVES
FOR HAVING SO MUCH STYLE

THROW THE MOON A THANK YOU
BLOW THE SKY A KISS
WHAT'S PAINTED ON THAT CANVAS OF BLACK
KEEPS ME COMING ON BACK
TO BE A PART OF THIS.

JACK

The sea, the moon, and the stars. I know it makes some people feel
small. Not me. This is my life. This is my home. Moonlight and
uncountable numbers of stars reflected in the water. I

THROW THE MOON A THANK YOU
BLOW THE SKY A KISS
WHAT'S PAINTED ON THAT CANVAS OF BLACK
KEEPS ME COMING ON BACK
TO BE A PART

(The boom of a cannon ANNE, JACK, MARY and the PIRATES are shocked out of their reverie.)

STANLEY

(From the rigging)

Navy ships to starboard, navy ship to port. And Anne, dead ahead is the Justice.

(Another loud boom.)

JACK

Battle stations. We're in a trap. We've been ambushed.

(The battle begins. We see a lantern held by a SAILOR representing one ship; to starboard - a sailor with lantern representing the 2nd ship; and the Justice with a 3rd lantern held by MADISON straight ahead, In pinspots we see MADISON, JACK, ANNE and CAPTAIN HUDSON. This is all done with music and dance and shouts. The ships meet. The PIRATES fire at the attackers.)

JACK

(Pauses between each.)

Starboard... Port... Dead ahead... Prepare to jibe. Jibe ho!

(The sail, which fills the stage up right, jibes, revealing MADISON leading SAILORS attack. Music builds to the climax of the battle. ANNE sees MADISON. HE sees her. THEY stop. JACK goes on the attack. ANNE covers him with her musket. SHE sees MADISON. SHE looks at him. HE freezes.)

HUDSON

Keep going captain.

(MADISON looks toward ANNE and back to HUDSON.)

Captain, captain. Stand down.

(HUDSON and the sailors run past him. HUDSON pulls out points his sword, jumps onto the Revenge and runs JACK through and JACK falls.)

JACK

WE'RE INVINCIBLE, WE'RE GOING ON FOREVER

WE'RE INVINCIBLE WE NEVER GONNA ...
 (HE dies.)

ANNE

Oh, God. What have I done. What have I done? Oh, Mary.

MARY

I was still angry. What a fool I am. I loved him. I love him.

(SHE sings as the battle rages around her.)

IN ANOTHER LIFETIME
 FAR FROM THE BLOOD
 AND THE BATTLES AROUND US TODAY.
 I KNEW YOU.

FAR FROM THE NOISE AND THE CLAMOUR,
 I VENTURE TO SAY,
 I HELD YOU
 NEVER DREAMING
 THAT LIFETIME MIGHT END.
 NEVER DREAMING
 THAT SUCH A FINE FRIEND
 WITH SUCH A FINE SMILE AND
 SUCH A FINE LOOK
 WOULD NOT HAVE HAVE
 AS MANY LIFETIMES
 AS IT TOOK TO FIND
 THAT PEACE OF THE SEA
 WE ALWAYS BELIEVED WAS WAITING
 FOR YOU AND ME.

IN ANOTHER LIFETIME
 FAR FROM THIS MOMENT,
 WE CONQUERED THE WORLD
 EV'RY DAY.
 REMEMBER?
 WHY DOES THAT LIFETIME
 SEEM MORE THAN A LIFETIME AWAY?
 IF I TOUCH YOU THIS ONE LAST TIME.
 WILL YOU REMEMBER
 THE LOVE THAT I'M
 SO SURE WE KNEW
 IN ANOTHER LIFETIME.

(The battle continues to rage around Mary. ANNE picks up a sword and fights with all her will. One by one the PIRATES are beaten and captured. Finally ANNE is defeated and dragged off.)

HUDSON

(Ripping the medals off Madison's uniform)

Victory. You, sir, are a disgrace.

(HE rips Madison's uniform)

But no longer to the Royal Navy. Why don't I ever get to fight a really big battle!!! These little piddles won't make my name!!!!

(The lights fade.)

Scene 6

Limbo and A Courtroom.

ANNE is in a pinspot.

ANNE

NOW THE BATTLE'S DONE,
 NOW THE GUNS ARE SILENT,
 NOW THE SCREAMS HAVE FADED
 AND THE SWORDS ARE PUT AWAY,
 NOW THE BLOOD'S STOPPED FLOWING,
 NOW THE SMOKE IS CLEARING,
 AND THE BODIES ARE BURIED IN THE SEA,
 THOSE WHO NEVER THOUGHT THEY'D PAY:

WHAT WAS IT FOR?
 WHY DID IT HAPPEN?
 HOW DID WE EVER COME TO THIS?
 WHAT WAS ACHIEVED?
 WHO CAN WE TURN TO?
 WHO HAS THE WISDOM?
 SOMEONE REMIND ME
 WHAT WAS IT WE BELIEVED?

(Counter-melody underscoring is *Is This The Chance I've
 Been Waiting For...*)

RODGERS

(unseen as ANNE sings)

Hugo Wolf. Stanley Livingston. Felix Delgatto. Bill Wright, Wiley
 O'Hare. You have been found guilty of the crime of piracy on the
 high seas. You are sentenced to be hanged immediately. And may
 God
 have mercy on your soul.

(A bell tolls 5 times.)

ANNE

ALL THOSE WASTED SOULS.
 GONE BUT NOT FORGOTTEN,
 ALL THOSE PRAYERS UNANSWERED,
 WHY IS PRAYING STILL ALLOWED?
 WITH OUR GRAND ILLUSIONS
 AND OUR FASCINATION.

WITH THE ROLES WE WERE PLAYING OUT SO WELL.
WELL, I FOR ONE, STAND PROUD.

WHAT WAS IT FOR?
IT HAD TO HAPPEN!
WHATEVER THEY MAY TRY TO DO
WE'LL SHOW NO FEAR.
NO NEED TO TURN TO
SOME OTHER WISDOM
WE'LL BE REMEMBERED.

(ANNE is finally taking responsibility, growing up.)

WHAT WAS IT FOR?
IT HAD TO HAPPEN!
WHATEVER THEY MAY TRY TO DO
WE'LL SHOW NO FEAR.
NO NEED TO TURN TO
SOME OTHER WISDOM
WE'LL BE REMEMBERED
NEVER DISAPPEAR.

(MARY and ANNE sing the ends of their songs in counter point and join each other in the dock behind a half wall. Lights up on courtroom filled with spectators. The judge is RODGERS. MADISON and CHIDLEY are among the SPECTATORS - only the backs of the Spectators are visible. Two GUARDS are at attention.)

RODGERS

It is most unusual to sentence a woman to be hanged. And to sentence two in one day is unheard of. But it must be done. Do you have anything to say?

(ANNE is silent.)

Surely, you wish to say something - a last word -- contrition.

ANNE

Contrition. Ha I have read the law and you cannot hang us.

RODGERS

And why not, young lady. Do you presume to be above the law?

ANNE

I am not. You cannot hang us now - as we are both with child. You cannot execute a mother-to-be under English law.

(THEY move out of the dock and we see their big bellies. Uproar.)

CHIDLEY

(Standing.)

Wait till she has the bastard and then kill her. Slowly.

RODGERS

Order. I will hold you in contempt, sir, if there is another outburst.

(RODGERS looks at the law book which ANNE shows him.)

CHIDLEY

I feel nothing but contempt. Turn her over to me. You'll see rough justice.

RODGERS

Silence. Silence. This is unprecedented.

ANNE

Wait!

RODGERS

Yes, what now?

ANNE

Until we are hanged, you will have to feed and house us. You will also be obligated, under the law, to provide for our orphans after we're executed. They will be wards of the colony until they are 18. The law provides a solution to all that time and expense - transportation beyond the seas.

RODGERS

That's right. **Mr.** Crosby, you have been a failure. You will transport them beyond the seas and you will stay away yourself.

ANNE

Oh, no, not that.

CHIDLEY

Hurrumph. With that boy, they're sure to drown within the fortnight.

RODGERS

This is my judgement.

(HE bangs the gavel.)

I find the prisoners Mary Read and Anne Bonny guilty and sentence them to transportation across the seas. If they are ever found in these waters again, they are to be summarily executed. Further, I order *Mr. Madison Crosby* to transport them.

(HE bangs the gavel.)

CHIDLEY

The wenches should be flogged before they go. . Their backs are flogged not their bellies. This trial is the final laugh in this joke of a colony. What is the point of being the biggest planter in the colony with the most slaves if I can't always get what I want. And I want the wenches flogged, Mr. Crosby jailed for incompetence or worse There will be hell to pay. And I'm one helluva guy. Oh, the plans I have, the dreams I have. The future I have. I get my payback and then quit this fetid colony and live like the gentleman I am. And now I will get my stolen treasure back. For the winner is always me!

(HE pulls out a map as the music for *Me* begins to play and comes to a sudden and quick stop.)

RODGERS

Not so fast!! Guards seize him. He has to to answer for the mysterious deaths of his five wives.

(The GUARDS do so.)

CHIDLEY

But I'm the richest and most powerful man in the colony.

RODGERS

Not any more. Boo Hoo.

(After a beat, A SPECTATOR pulls out a maps, look at it, and then THEY ALL Stampede out. GUARDS have maps too and

look beseechingly at Rodgers, but THEY lead CHIDLEY off who stomps and fulminates as he did at the top of the show. RODGERS takes out a map, throws off his wig.)

RODGERS

This court is adjourned.

(HE runs off. ANNE, MADISON and MARY are alone on stage.)

OFFSTAGE VOICE OF HUGUETTE

Ahoy there..

ANNE

That's Huguette.

Scene 7

The action is continuous as court moves off and the Revenge moves on. HUGUETTE, with a big pirate earring, and the PIRATES greet ANNE, MARY, MADISON.)

MADISON

I thought you all were hanged.

HUGUETTE

Yoo hoo.

ANNE

But, Hugurette, the men were executed.

HUGUETTE

I gave the executioners some maps and a few coins. there were no executions.

HUGO

Hugurette is the hero.

HUGUETTE

You know what, Hugo, you are my kind of man.

(MADISON, ANNE, MARY Climb on board.)

FELIX

Three women on the ship. Wiley, help.

(WILEY comforts him. Lights up on 'the spirit of' JACK sitting on the moon.)

JACK

Anne, you are captain now - you've earned it. Take care of the crew and of Mary and my child. Mary. I love you.

MARY

I know. And I you.

MADISON

What are we going to do now?

HUGUETTE

(To Anne.)

Wait a minute. Anne, put this on. I made it just for you. Your 2nd act red dress.

(ANNE removes a cannon ball, puts it down.)

ANNE

Do you have any idea how heavy a cannon ball is?

(HUGUETTE hands her the 2nd Act red dress. ANNE puts it on.)

MADISON

OOOO, AAAAH. Ready when you are, Captain.

ANNE

From now on, call this ship the Invincible. Hoist sails.

MADISON

Yes, sir.

(HE takes off his shirt and perfectly climbs up into the rigging and unfurls a sail. Very Sexy)

Captain, where are we going? If they catch us, we're summarily executed.

ANNE

Let them try. Let them try. This is what I was running to.

(Softly and slowly at first)

WE'RE INVINCIBLE, WE'RE GOING ON FOREVER.

WE'RE INVINCIBLE, WE'RE NEVER GONNA DIE.

FEARING NOTHING IN OUR WAY,

ANNE, MADISON, ALL

WE'RE YOUNG AND STRONG TODAY.

THERE ISN'T A THING THAT LIFE CAN BRING THAT WE WON'T TRY.

WE'RE THE BEST THERE IS AND ALL THE DOORS ARE OPEN.
 BETTER PREPARE YOURSELF, CUZ WE ARE COMING THROUGH,
 RIDING THE CREST OF EVERY WAVE,
 WE'RE RECKLESS AND WE'RE BRAVE.
 THERE ISN'T A THING THAT LIFE CAN BRING THAT WE WON'T DO.

GIVE US A CHALLENGE, IT'LL BE MET.
 WE'RE NOT ACCUSTOMED TO ANY REGRET.
 NO, WE HAVE TO WIN,
 AND WE FINISH WHAT WE BEGIN.
 IF IT MAY SOUND TOO MUCH OF A BOAST,
 GIVE US A TOWN AND WE'LL BE THE TOAST.
 NO, WE NEVER LOSE,
 SO WHATEVER WE ASK, WHATEVER YOU DO,
 WE'RE THINKING THAT YOU SHOULDN'T REFUSE.

WE'RE INVINCIBLE, WE'RE GOING ON FOREVER.
 WE'RE INVINCIBLE AS ANYONE COULD BE.
 AND WE ARE PROUD OF WHAT WE'VE DONE,
 BECAUSE, OF COURSE, WE'VE WON,
 THERE ISN'T A THING THAT LIFE CAN BRING

THAT WE WON'T TURN TO OUR ADVANTAGE.
 WE'RE INVINCIBLE.
 WE'RE INVINCIBLE.
 WE'RE INVINCIBLE,
 WE'RE NEVER GONNA DIE.

(During the last part of the song, ANNE has climbed up next to MADISON and arrives just as the last words.)

MADISON

I have one question. At our first battle, did you want me to capture you or were you helping your crew getaway or was it an accident after your plan to capture us had failed?

ANNE

Yes.

(The music buttons. Blackout. After only a moment, the lights snap on. Everyone and everything has vanished. There is only a bare set. The play is over.)