

Robinson Crusoe
A pantomime
By Colin Barrow

EXTRACT

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ROBINSON CRUSOE

A shorter version of this script was written and performed for competition in 2015 and reached the semi finals. It has now been extended to a full two hour performance delivering to the audience a fun packed traditional pantomime with modern accents. It contains all the usual audience participation and some good comedy routines and dialogue. This pantomime has a fast pace and is easy to bring to the stage especially for those working on tight budgets and stage size restrictions. There is a lot of flexibility in casting the characters and it can be performed without a chorus if preferred. All in all, this pantomime will not fail to deliver a worthwhile production for all those involved, but most importantly, the paying audience.

SYNOPSIS

This pantomime tells the adventure of the sea faring Robinson Crusoe. 'The Smoked Kipper' is ready to set sail and Admiral Whatawhopper needs just a few more crew to sail away to the Island of Hibiscus. Charity, *principle girl*, decides to join Robinson by disguising herself as a sailor, and Billy, Robinson's brother also enlists. Through some light persuasion Matilda, Robinson's mother, also joins the crew. Once on the high seas, the evil Oceana, Empress of the seas, begins to wield her wrath, whilst Fairy Sea-spray tries to quell it. 'The Smoked Kipper' is smashed to splinters near the coast of Hibiscus with all on board making it safely to shore. There, they encounter a Witch Doctor and Thursday who's all geared up for the nonexistent tourist trade. The Island holds no gems, gold or money, but Charity suddenly realises that the Island has a very rich commodity. It will bring much wealth and far more than gold would ever do. Romance blossoms between characters and the plug gets pulled from the evil Oceana!! Do they all make it back to England with no ship and, what's more, are they successful in cashing in on this untold wealth?

Approximate running time:- Two hours ***[not including the interval]***

USEFUL INFORMATION

Casting:- The casting can be quite flexible to suit your available performers. You work with a main cast of *eleven*, if you haven't got twelve, by allowing the Town Crier and the Witch Doctor to double up.

Small part/cameo characters:- Ideal parts for anybody wanting to be involved but with few lines and to play a character. If you do have a chorus, some or all could be pulled from the chorus for the scenes those characters are required in. The Baby and Petulia could be the same performer doubling up.

Chorus:- This script can be used with or without a chorus. Where there are chorus speaking lines, these can be delivered by the small/cameo performers

who can be towns people, ship's crew and Island dwellers. The script is written

for this option to be implemented if required.

General staging:- The scenery and lighting can be as simple and easy as you wish, especially if tight budgets and logistics has a strong influence with your production. This also applies to costuming and properties, and yet still providing a brilliant pantomime. Of course, if budgets and logistics dictate otherwise, the sky is the limit!

Scenes:- The script is written with five full stage scenes and two front cloth scenes. These are not set in stone and by all means re-name some scenes if you wish to run more cloths.

Likewise, if you are running with limitations. The scenes - *On board 'The Smoked Kipper'*, *The sea*, *Hibiscus Island* and *Club Tropicana* could use the same back drop of a nondescript mottled effect. And dress each scene where needed to signify it's title. The same could apply to the *Plymouth Town* scene which would make you backdrop permanent throughout. The two front cloths could be one and the same if needed. The front cloth name 'Somewhere' is universal to use for England and Tropical Island scenes, so choose one that will cater for both or if you have the facility and budget run extra cloths.

Set dressing:- There are a few stage dressing suggestions within the script. Additional dressing for the scenes is entirely up to you and the stage space available. Especially for those working with no chorus and more stage space available.

MAIN CHARACTERS

3 Male 4 Female 5 either (or double up cast - 2 male, 4 female, 5 either)

See useful information for casting both main and cameo characters

CAPTAIN ROBINSON CRUSOE - Principle boy and son of Dame

MATILDA CRUSOE - Dame

BILLY CRUSOE - Comic and son of Dame

CHARITY - Principle girl

TOWN CRIER (could double up to be Witch Doctor)

ADMIRAL WHATAWHOPPER

BOSUN

MATE

WITCH DOCTOR (could double up to be Town Crier)

THURSDAY

OCEANA - Empress of the Deep and Villain

FAIRY SEA SPRAY

SMALL PART/CAMEO CHARACTERS

1 male live or recording, 5 either (or double up cast - 1 male live or recording, 4 either)

POLLY - Tour guide

COTTON EYE JOE - Cowboy

TRAFFIC ENFORCEMENT OFFICER

BABY - (an adult preferably male and could double up as Petulia)

OVER VOICE- (male live or recorded)

PETULIA - (preferably male and could double up as baby)

And a CHORUS if you have one

MUSIC AND DANCE

General song/dance numbers:- The script is written to allow the *maximum time* of **one minute to one and a half minutes** for each song or dance routine. In each case choosing and ending to give a natural finish. These can be shorter, but watch if too many run longer as this could alter the pantomimes whole running time.

Song/dance without time restrictions:- The opening number, principle boy and girl duets and solo's, the community song those with lyrics included with-in the script and the finale. These are important numbers and should run their own natural course.

By keeping to these parameters it will keep the production running quickly, swiftly, fresh and entertaining to your audience. It also helps the cast in learning less song words and, for those who are not used to singing, more comfortable.

Not all song/dance slots needs to be executed. They are there as ideal spots if you wish to use them. This helps those main cast who do not feel comfortable to sing to opt out. You don't need to use all the slots allocated for chorus numbers, especially if your chorus numbers are very low.

If you are working without a chorus and not using the song/dance slots allocated. You can add an extra cast members song or two or lengthen the other cast songs allocated slightly to make up the time.

The script does supply some song suggestions and lyrics but they do not need to be used. All other song/dance numbers are to your own choice. This allows the cast who are involved to select something that's comfortable for them and perhaps modern. It also prevents the repetition of music from recent past productions.

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CHARACTER OUTLINES AND COSTUME REQUIREMENTS

The general character costume is up to you and the amount of changes they are given. Where characters require specific additional costume requirements, this information has been given below

Billy: Best played by a male but can be female. A comic, son to Matilda and brother of Robinson. Costumed to suit his character. He requires an inflatable ring, water wings, swimming hat, goggles, flippers, etc. A tatty sailor costume

Matilda: Best played by male but can be female. Dame and mother to Robinson and Billy. A Tatty sailor costume

Town Crier: Should be a male. Has to have some volume when announcing. The script is written so this performer could also play the Witch Doctor.

Charity: Principle girl. Sailors costuming and a tatty sailor costume

Robinson: Principle boy, son of Matilda and brother to Billy. A tatty sailors costume

Whatawhopper: Can be played by male or female. An Admiral. A tatty sailor costume

Bosun: Can be played by male or female. He could have a stutter to give him extra character if wished. A tatty sailor costume

Mate: Can be played by male or female. This character could be played with a 'camp' nature if wished. A tatty sailor costume

Oceana: Best played by a female. The Villain. Requires a trident throughout.

Fairy Seaspray: Best played by a female. Requires a wand throughout. A Crown for the finale

Thursday: Best played by a male. An Island native that **does not** require to **colour up!** This performer could double up for one of the cameo roles in act one if wished. Has a spear

Witch Doctor: Best played by a male. Could speak with a local accent. The script is written so this performer could also play the Town Crier.

Polly: Can be male or female. A tour guide. Cameo part. Can also double up as towns folk, ship's crew and island dweller. Requires a folded umbrella

Cotton Eye Joe: Can be male or female. A cowboy. Cameo part. Can also double up as towns folk, ship's crew and island dweller.

Traffic enforcement officer: Can be male or female. Cameo part. Can also double up as towns folk, farmers wife, ship's crew and island dweller. Requires note book

Baby: Best played by a ADULT male but can be female. Cameo part. Can also double up as towns folk, farmers wife, ship's crew and island dweller. This performer could double up and play Petulia if wished

Petulia: Best played by a ADULT male but can be female. Cameo part. An Island dweller (*Dame like*) and girlfriend of Billy. Can also double up as towns folk , farmers wife and ship's crew. This performer could double up and play baby if wished

Voice over: Male. Can be recorded or spoken live through a microphone. Can also double up as towns folk, farmers wife, ship's crew and island dweller

Chorus: If you are working with a chorus they are costumed as towns folk, farmers wives, ship's crew and Island dwellers.

SYNOPSIS OF SCENES

ACT I

Scene onePLYMOUTH TOWN
 Scene two.....SOMEWHERE
 Scene three.....PLYMOUTH TOWN
 Scene four.....OCEAN WORLD
 Scene five ...ON BOARD "THE SMOKED KIPPER"
 Scene six.....OCEAN WORLD
 Scene seven.....THE SEA

ACT II

Scene one.....ISLAND OF HIBISCUS
 Scene two.....SOMEWHERE
 Scene three.....CLUB TROPICANA
 Scene four.....SOMEWHERE
 Scene five.....PLYMOUTH TOWN
 Scene six.....SOMEWHERE
 Scene seven.....PLYMOUTH TOWN

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ACT I Scene One

PLYMOUTH TOWN (*full stage*)

The scene opens with the cast and/or chorus to sing/dance a opening number. If you have no chorus they can be replaced by cast who's playing the small/cameo parts and here they are town folk pedlars as on-lookers.

Opening song/dance: *A good upbeat song of your choice*

After the opening number, the cast exit the stage, left and right if they are used. Billy should be placed so he can exit first allowing him to enter again quickly. The chorus and/or towns folk remain on stage

Billy enters

Billy Hello everyone!

All Hello Billy.

Billy You haven't seen my mother, have you?

All No, and were going before we do.

Chorus exit.

Billy Typical. Just the mention of my mother and they vanish. Anyone would think she's frightening? Come to think of it, she is! If only I could describe my mother, Mrs Crusoe, that is. Not exactly a oil painting, more of a smudged water colour. Not exactly a hour glass figure, more a ruptured mattress. Not exactly a lady and drinks pints with the lads and she can backfire better than most. Oh well, better get to my new job suppose. (*Start to exit*)

Matilda enters

Matilda And what new job is this I know nothing about?

Billy (*stops and returns*) Hi mum. I've a new job at the leisure centre swimming pool. Life guard!

Matilda But you can't swim?

Billy I can blow a whistle and shout, (*runs around*) Help! Help! Help!

Matilda That's no good, you need to jump in and, (*with actions*) swim! Swim! Swim!

Billy But I'll, (*with actions*) drown! Drown! Drown!

Matilda I'll never be that lucky son.

Billy I'll get Robinson to teach me and go to sea with him.

Matilda To see what?

Billy (*prods her*) I'm the stupid one around these parts. You're the one with the questionable looks. (*With actions*) Not to see, to Sea.

Matilda What is it with you two? This eagerness to go to Sea?

Billy Maybe 'cause dad was a sea dog – and he seldom came home.

Matilda Your dad was a dirty dog – he never came home!

Billy Who can blame him with your looks?

Matilda What's that?

Billy Err, just saying I can't understand it, you being so adorable.

Matilda And you're beautiful too Billy.

SONG: 'The alphabet song' by Carl Sigman and lyrics by Lea Shonga
(A, you're Adorable, B, you're so beautiful)

This should be done with choreographed actions to suit the lyrics. Each sing alternate lines, starting with Matilda with the first line. They both sing the last line, W,X,Y,Z together

Town Crier enters ringing a hand bell

Town Crier (*loudly behind Matilda still ringing his bell*) Oyez! Oyez! Oyez!
The flag ship, 'The Smoked Kipper', has docked.

Matilda (*jumping*) You gave me such a start! It fare made me...

Billy (*cutting in quickly*) Mother!

Matilda (*innocently*) Listen to what he has to say.

Matilda puts her fingers in her ears wincing with next loudly spoken line

Town Crier (*loudly*) The Admiral is looking for new recruits, voluntary or by other means.

Matilda (*removing her fingers from her ears*) All that noise, you ought to have a more worthwhile job?

Billy Hey, Mum, this is my big chance. To join Robinson on 'The Smoked Kipper'?

Matilda (*to Billy*) I ain't letting you both go. Now, come with me (*Grabbing the Town Crier*) I could do with you around the house, for some light house work.

Town Crier I'm not domesticated?

Matilda You don't need to be and you got a mouth bigger than the channel tunnel. Which means you can holler and shout all you like and ring that ruddy bell to your heart's content.

Matilda exits pulling the Town Crier with her

Billy *(with loose fist hand near shoulder points with thumb)* What's she like eh?

Charity enters

Charity *(looks around then instructs Robinson)* It's okay, Robinson, it's only your brother here.

Robinson enters

Robinson *(hesitantly)* Are you sure, Charity?

Charity Look around, there's no one here but Billy. But, Robinson, you will have to tell your mother soon?

Robinson I know I will, but not yet. What she doesn't know won't hurt me.

Robinson and Billy do a high five

Billy Hi bruv, what's new?

Robinson I suppose you've heard that 'The Smoked Kipper' sets sail again tomorrow?

Billy I've heard and I'm going to sign up too. I can't swim, but I will take an inflatable just in case of an emergency.

Robinson If you say so, Billy. Oh, and don't tell mother just yet a while about the next sailing. You know how she can go on and on?

Billy *(start to exit)* You can count on me bruv. *(Exits)*

Charity I'm going to sign up and sail on 'The Smoked Kipper' with you, Robinson.

Robinson My dear, nothing would please me more. But Admiral Whatawopper would never allow you to be part of the crew.

Charity And why not?

Robinson It's considered bad luck to have a female on board ship.

Charity Superstitions, nothing but superstitions. If Admiral Whatawopper won't let me, then I'll be a stow away.

Robinson He'll have you thrown off at the first port.

Charity In that case I shall disguise myself as a man!

Robinson I wish you wouldn't. I'd worry for your safety and the danger of it all.

Charity *(kisses Robinson)* I thrive on danger. *(Start to exit)* Besides, how else am I to see the world?

Robinson Take a package holiday.

Charity That's just boring. But if I sail on 'The Smoked Kipper' I'd be paid by the Admiral for an adventure of a lifetime. *(Exits)*

Robinson What a strong willed female? *(To audience)* Hello everyone, I'm Robinson Crusoe and captain of 'The Smoked Kipper'. I have sailed the seven seas; seen the glories of the world; and eaten foods which will soon be regular takeaways. I've been in tight spots; held prisoner by cannibals and have faced danger without as much as a quiver. But my Mother scares the living daylights out of me.

Matilda *(off stage, shouting)* Robinson! Robinson!! *(Enter)* Where's that boy got too?

Robinson Hi, Mum. You look quite flushed?

Matilda Flushed! Flushed! That's an understatement. To tell the truth, I'm not far from going around the bend son.

Robinson *(puzzled)* What's happened?

Matilda Well. I took the Town Crier up the stairs to gave him a quick flash and show him how bright it was! And then I told him to be as vocal as he wants to be.

Robinson *(puzzled)* I don't understand?

Matilda *(spoken as all one sentence at the best speed possible)* He thought I wanted his person next to my person and that when our persons were close there wouldn't be room to squeeze a postage stamp between our personages so he placed upon my person his bell in defence against his person so that our personages didn't become personal in fear that my personage and his personage wouldn't become personal and that meant his person and my person would no longer be personal because our personages are no longer personal so his person struck my personage with his bell and his personage ran down the stairs as fast as his person could run leaving my person hurt and assaulted by that persons bell!

Robinson Oh, Mother, really! Why inflict such demands on an innocent man?

Matilda It was innocent! The light house fog horn is broken and awaiting to be fixed. I just wanted him to shout as loud as he could every-time the flipping light flashed!

Robinson Oh, dear, it would appear your wires were crossed.

Matilda His wires were certainly crossed 'cause he ran down those stairs so fast I thought he was going to short circuit himself!

Charity enters

Charity *(rushing on)* I've done it, Robinson. I've signed up! Tomorrow I will sail with you on 'The Smoked Kipper'.

Robinson cringes with a worried look at Matilda

- Matilda** (*abrupt*) So that's the way of it is it? No consideration for your mother; no thought for her feelings. And you've no thought about the endless nights I'm lying awake wondering if you have dropped off the end of the world. (*Resigning*) It's your life son and you're of an age now to muck it up all by yourself. It a blessing you don't need my help to do that now, you are on your own. (*Sulks at the side of the stage*)
- Charity** Oh dear. Have I put my foot in it, Robinson?
- Robinson** Don't worry. Mother would have found out soon enough.
- Matilda** What I don't understand, Robinson Crusoe. That after navigating the world, forwards, backwards, upside down and the proper way round. Why this need to sail again?
- Robinson** Because one day, Mother, I shall find riches beyond anyone's wildest dreams. Riches for life, riches for my family, and riches for you, my Mother.
- Matilda** (*moving toward Robinson*) Why didn't you say so in the first place? 'Cause if you're going to make me rich, I say bring it on, Son. (*Does a 'high five' with Robinson*)
- Billy** (*entering eagerly*) That Town Crier. Says, some woman called Polly from (*local place name*) is bringing a crowd of ladies here for a day trip.
- Charity** Not again. She did the same last year and boosting (*local coach company*) income by organizing granny outings.
- Robinson** Didn't we have relations living at (*The local place name*) ?
- Matilda** You're father was a well travelled man and you have more relations than most!
- Billy** Why don't you sail with us, Mum, on 'The Smoked Kipper' and be a well travelled woman?
- Matilda** Because Robinson has a habit of wrecking ships!
- Robinson** But this ship is more modern, Mum. We have good steering and an engine in the bilges. I'm sure I could find you a job somewhere on board!
- Matilda** And with my luck "somewhere" will be leaning over the back end of the ship to see if the flipping propeller drops off!
- Billy** It could be worse!
- Matilda** I know. I could drop off too with a big splash! (*Looks at her wrist watch; panics*) The time! I'm supposed to be babysitting. (*Exits*)
- Charity** Who's baby is she looking after?

Billy The Duke and Duchess of Gloxinia. They live at Danglely End.

Robinson Not far from Windy Bottom.

Off stage Polly is heard

Polly Now ladies, follow me. Look for my broolly so you won't get lost!

Polly enters holding a closed umbrella high above her head

Polly Come along girls, best foot forward. (*Stopping and speaks to those on stage*) Poor loves, all farmers wives, don't get out much, only to get the cows in. Got to do what you can for them haven't you? (*Looks off stage*) I say ladies, over here, this way, follow the broolly. (*Exits*)

Enter; chorus or cast members who have time to change costume; or any back stage or available members, that can make a group however large or small. They are all dressed individually as country ladies/farmers wives (any males are in drag) of varying ages. They all look fairly thrown together and humorous. Some could appear quite elderly if wanted. They all stop, spaced across the stage looking around. Those who speak can do so in a local accent if wanted. Those characters on stage look at them in awe

Polly (*re-enters waiving her broolly*) This way ladies.

Lady 1 'Ere, where's this then?

Lady 2 I reckons it's one of they cosmopolitan places.

Lady 3 My Roger is very partial to a bit o Neapolitan. Says "it's like 'aving a 'oliday somewhere exotic, like (*local place*)

Lady 4 Where are we then?

Billy Plymouth!

Lady 1 We're next to being abroad. I've never bin further than (*local place name*) afore.

Lady 2 What worries me is will they understand us? I mean we're practically foreigners.

Lady 3 That driver didn't half put his clog down and drove us so far from home, it wouldn't surprise me to see a Indian or a Cowboy?

Cotton eye Joe enters

Joe Howdy pardners. Welcome to Plymouth. Cotton Eye Joe's the name. I welcome you to visit my newly opened chuck wagon, just over the street.

Lady 4 I've heard funny things about foreign food!

Joe There's nothing funny about this food lady. In fact, it's almost edible.

Polly In that case I believe we should indulge. What do you say ladies?

All We all go to Cotton eye Joe's!

Song: Into a short cast dance, suggestion:- **Cotton eye Joe** by Rednex.

Black-out

ACT I

Scene Two

SOMEWHERE (*front cloth*)

Town Crier enters ringing his bell

Town Crier Oyez! Oyez! Oyez! 'The Smoked Kipper' sails today and bound for the South Pacific. Admiral Whatawhopper, still has a full crew to enlist. Oyez! Oyez! Oyez! Come yea citizens of Plymouth.

Admiral Whatawhopper, Bosun and Mate enter

Mate (*to Town Crier*) Ahoy there ship mate.

Town Crier I ain't no ship mate, Mate.

Whata But you must know something about sailing.

Bosun Where do you find the bridge?

Town Crier Across a river!

Whata That's where I command the ship from.

Town Crier (*astounded*) Really! Wouldn't it be better of you were on the ship?

Mate Let's try this one. What do we do on the poop deck?

Town Crier Whatever it is, I wouldn't want to clean it up!

Bosun What crew do we still require, Admiral?

Whata A cook and just a couple would be sailors.

Mate A cook that can cook, would be nice. The last one burnt everything to a cinder.

Whata And a burnt salad was quite an experience.

Bosun That's nothing. I ate some alphabet soup and found the seven C's in it!

Town Crier I heard sailors don't play cards as the captain is always standing on the deck!

Whata Of course, if you ever need a replacement belly button, you'll find one at the naval reserve

Mate I saw a chap with a bushy beard earlier.

Bosun Was it a naval one?

Mate No, It was on his chin!

Town Crier Well, I can't spend all day here with you lot.

Whata I could do with a cup of tea.

Bosun I'm sure Matilda could make one.

Mate She does have more bags under her eyes than what's in the pot!

Town Crier And if you take my advice, don't stir her bags. 'Cause Matilda will dreg up an idea you might regret.

Whata Likes a brew does she?

Town Crier She'll infuse anything that's on offer! (*Begins to exit*) Now, if you don't mind I shall go and see if I can find more recruits for your next voyage.

Mate (*stopping Town Crier*) Why don't you enlist and be one of us?

Town Crier I'm not one for buoyancy.

Bosun Whatever floats your boat, mate.

Whata We could be all sons of the sea.

All (*with actions*) And bobbing up and down like this!

SONG: **Sons of the Sea** (*Needs to be done with actions to suit the lyrics. Town Crier becomes more sick as the song progresses.*)

**Sons of the sea, bobbin' up and down like this.
Over the Ocean, bobbin' up and down like this.
You can build a ship, my friend,
bobbin' up and down like this.
But you can't beat the boys of the bull dog breed,
bobbin' up and down like this.**

**Sons of the sea, hitching up yer pants
and bobbing up and down like this.
Over the Ocean, hitching up yer pants
and bobbin' up and down like this.
You can build a ship, my friend,
hitching up yer pants
and bobbin' up and down like this.
But you can't beat the boys of the bull dog breed,
hitching up yer pants and bobbing up and down
like this.**

**Sons of the sea, climbin' up the ropes
and hitching up yer pants
and bobbin' up and down like this.
Over the Ocean, climbin' up the ropes**

***and hitching up yer pants
and bobbin' up and down like this.
You can build a ship, my friend,
climbin' up the ropes
and hitching up yer pants
and bobbin' up and down like this.
But you can't beat the boys of the bull dog breed,
climbin' up the ropes and hitchin' up yer pants
and climbin' up the ropes and hitchin' up yer pants
and climbin' up the ropes and hitchin up yer pants
bobbin' up and down like this***

Whata (to town Crier) Well, are you going to sail with us?

Town Crier Not likely, I'm sea sick from, "holding up me pants and bobbing up and down like this" (*Rushes off stage holding his stomach and feeling rather sick*)

Mate Land lubber!

Bosun It can' be that difficult to find recruits, Admiral?

Whata In the old days with press gangs it was easy. Now all we rely on is men wanting to get away from nagging wives.

Mate You'd think we'd be turning them away in droves, wouldn't you?

Bosun It's all this equality. Men in the home doing the housework and stuff is the thing now-a-days.

Mate Maybe we should have a wander through the town, Admiral? Maybe we can find a stray here and there.

Whata It's worth a try. There must be sons that want to sail the sea.

They exit off to a very short reprise of Sons of the Sea.

Black-out

ACT I
Scene Three

PLYMOUTH TOWN (*full stage*)

There is opportunity for a song/dance here if wished

Whatawhopper, Bosun and Mate enter as chorus exit rapidly if a song/dance has been done

Mate No likely candidates so far, Admiral?

Bosun For a naval town, volunteers seem very thin on the ground.

Whata I only need two more would be sailors and then we can sail to far away shores.

Billy enters rolling a tyre

Billy (*singing to the tune of 'We'll meet again'*) Wheel meet again, on a sharp, big S bend, don't you know wheel meet again down Dunlop way.

Bosun What are you doing with a tyre?

Billy It's been around has this tyre.

Whata All frayed and worn.

Billy Oh, no I ain't!

Mate Oh, yes you are!

Billy and Mate do a short audience participation routine with, 'Oh no I ain't and Oh yes you are'. Bosun and Whatawhopper join in with Mate

Billy (*stopping the routine*) But I'm only frayed around the edges 'cause the rest of me is only slightly worn.

Whata So what's with this tyre then?

Billy This is a magic tyre.

Bosun Never heard of a magic tyre before. What does it do, roll down a hill and turn into a garage just by pure luck?

Billy It's magic because it can travel around town all by itself!

Mate With-out being fixed to a vehicle?

Billy No vehicle!

Bosun With a satnav?

Billy No satnav!

Whata Then how does it find its way about without satnav?

Billy Because it's a magic tyre!

Whata I'd like to see this magic tyre in action?

Mate Me too.

Bosun I think Billy is just having us on.

Billy Watch and wait to be amazed.

Billy pushes the tyre stage left and they watch it roll off stage into the wings

Billy (*speaking as fast as possible*) There it goes! Down the corridor, out the stage door and down the street. Then it's turn right, passing the