

# The Lady Pirates of Captain Bree



**Book by Martin A. Follose**  
**Music and lyrics by Bill Francoeur**

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## THE LADY PIRATES OF CAPTAIN BREE

A Musical Comedy in Two Acts  
Book by Martin A. Follose  
Music and lyrics by Bill Francoeur

### CAST OF CHARACTERS

		<u># of lines</u>
OLD PIRATE .....	weather-beaten; begins and ends the tale	n/a
<u>LADY PIRATES</u>		
CAPTAIN BREE .....	captain of the lady pirates; tough and hard on the outside yet soft on the inside	198
JANE .....	second in command and close to Captain Bree	58
MOLLY .....	new recruit; still doesn't think like a pirate and wants everyone to get along	35
JOSEPHINE .....	can never remember the rules of pirating	27
GABRIELLA.....	only one who can understand the cook; very talkative	26
SHAWNA.....	man crazy, especially for Samuel	57
PATTY .....	from Ireland; helps to save fellow countryman Fergus	25
MAGGIE .....	mean and tough	34
GEORGIA.....	feels men are nothing but trouble	31
EXTRA LADY PIRATES.....	as desired	n/a
<u>THE CAPTIVES</u>		
MADAM PRESCOT.....	wife of a British ambassador; snooty upper-crust	100
SAMUEL PRESCOT .....	nephew of Madam Prescott; "Auntie's boy"	74
JULIA PRESCOT .....	niece of Madam Prescott and sister to Samuel; longs for adventure	73
CAPTAIN JENNINGS.....	captain of the ship transporting the Prescotts	133

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FERGUS.....	Irish sailor who can't swim	50
PROFESSOR BIDWELL .....	pompous old man and famous writer	44
THOMAS .....	cabin boy	8
COOK.....	speaks with a Swedish accent heavier than his meatballs	6
JOHN.....	prisoner; more brawn than brains	8
JACK .....	another	8
GEORGE.....	another	7
EXTRA PRISONERS .....	as desired	n/a

### THE ROYAL NAVY

ADMIRAL MOORE.....	admiral of the British fleet	32
OFFICERS ONE-FOUR .....	under Admiral Moore's command	n/a
EXTRA OFFICERS .....	as desired	n/a

### SETTING

Time: Late 1800s, over the course of one month.

Place: Aboard the merchant ship "Kayla May."

### SET DESCRIPTION

The stage is the upper deck of the ship. UPSTAGE, a railing runs the full length of the stage representing the left (port) side of the ship. The railing must be solid and low enough that characters can jump overboard yet high enough that they cannot be seen once overboard. STAGE RIGHT is an optional small raised part of the deck near the stern (back of the ship) with stairs. DOWNSTAGE represents the right (starboard) side, and STAGE LEFT leads to the bow (front of the ship). DOWN LEFT there is a crate that can be used as a table with a few benches around it. In addition, dress up the set with additional crates, ropes, wooden buckets and other typical ship items. FAR RIGHT there can be a mast, possibly with a sail on it. Cleaning props such as mops, buckets and rags are readily available in the wings. Jutting out from the stage DOWN CENTER is a plank, secured to the edge of the stage and extending out toward the audience with the other end resting on a sturdy support. See PRODUCTION NOTES for more details about the set.

## SEQUENCE OF MUSICAL NUMBERS

### PROLOGUE

MC 1	Welcome Aboard—Prologue.....	Old Pirate, Ensemble
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### ACT ONE

MC 2	They're a Nasty Lot.....	Bidwell, Prescotts, Kayla May Crew
MC 2a	Fight Music—The First Encounter.....	Instrumental
MC 3	The Lady Pirates of Captain Bree.....	Bree, Lady Pirates
MC 4	A Lady of Sensibility.....	Madam, other Captives
MC 5	Thar Be a Man for Every Wench.....	Bree, Lady Pirates, Julia
MC 5a	We're a Nasty Lot (Reprise)/ The Plank!.....	Bree, Lady Pirates, Prescotts, Bidwell, Kayla May Crew

### ACT TWO

MC 5b	Entr'acte—The Plank! (Reprise).....	Instrumental
MC 6	Shipshape 'n' Bristol Fashion.....	Bree, Lady Pirates, Julia, Captives
MC 6a	The Farewell— Scene Change Music.....	Instrumental
MC 6b	The Chase.....	Instrumental
MC 7	Oh, My Captain.....	Bree, Jennings
MC 8	The Royal Navy Has Arrived.....	Moore, Thomas, Officers
MC 8a	Fight Music—The British Return.....	Instrumental
MC 8b	Fight Music—The Last Encounter.....	Instrumental

### EPILOGUE

MC 9	Welcome Aboard— Epilogue/Curtain Call.....	Old Pirate, Ensemble
MC 9a	Oh, My Captain—Finale.....	Ensemble

## PROLOGUE

1 BEFORE LIGHTS UP: MUSIC CUE 1: “Welcome Aboard—Prologue.”  
We hear a simple sea shanty. After the musical introduction,  
SPOTLIGHT UP on OLD PIRATE seated on a stool or wooden barrel  
DOWN RIGHT, playing the concertina (accordion). (NOTE: If desired,  
5 OLD PIRATE might resemble CAPTAIN JENNINGS or CAPTAIN  
BREE in old age.)

**OLD PIRATE:** (*Sings.*)

I'll tell ye the tale of a pirate queen,  
She sailed on the “Kayla May.”

10 As ruthless a pirate as ever there's been,  
Stay clear! Don't get in her way!

Ahoy! Ahoy!

Ahoy! It's the “Kayla May”!

Ahoy! Ahoy!

15 For sure there's the devil to pay!

She ravaged and plundered the seven seas,

No merchant ship could outrun her.

The fastest, the strongest, the best, if you please,

No “man-of-war” could outgun her.

20 Ahoy! Ahoy!

Ahoy! It's the “Kayla May”!

Ahoy! Ahoy!

For sure there's the devil to pay!

Ahoy! Ahoy!

25 Ahoy! It's the “Kayla May”!

Ahoy! Ahoy!

For sure there's the devil to pay!

For sure there's the devil to pay!

(*MUSIC CONTINUES UNDER. Speaks; mysterious.*) Avast, me  
30 hearties! All hands aloft! I've a tale to tell like no other you've ever  
heard. But first, make ready to get underway. (*Shouts orders to  
unseen crew members.*) To th' top, to th' top, ye scurvy dogs, all  
hands to make sail. Man your head braces, your halyards and all and  
lower away topsails when it's “Let's go and haul!” (*Suddenly, we are  
35 transported to another time. SOUND EFFECT: TALL SHIP CUTTING  
THROUGH WAVES, SEA-GULLS and WIND. To AUDIENCE.*)

As for you, me fine ladies and gents, take care, for thar be pirates  
in these waters, and they don't take kindly to landlubbers, to be  
sure! (*Shouts orders again.*) A strong hand at the helm, now

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1       steer thee full well and hold her steady as she lay! Keep 'er close  
to the wind, lads (or lassies), keep 'er close to the wind! (To  
AUDIENCE.) Welcome aboard, swabs, welcome aboard! (SPOT  
FADES on OLD PIRATE, who EXITS RIGHT. LIGHTS UP DIM on  
5       the set. [NOTE: If a FOG MACHINE is available, the entire stage  
should be covered in FOG.] We hear the sound of OFFSTAGE  
MERMAIDS SINGING a haunting melody. [See MUSIC SCORE.]  
The MUSIC BUILDS to a climax. SOUND EFFECT: CRASH OF  
THUNDER. The COMPANY ENTERS quickly RIGHT and LEFT  
10       and from the BACK OF THE AUDITORIUM, if desired. They are  
loud, boisterous and fearsome, engaging AUDIENCE MEMBERS  
as they can. [NOTE: ENTIRE COMPANY should appear as  
GHOSTLY PIRATES during the Prologue.])

**LADIES:** (Sing.) Yo ho!

15 **MEN:** (Sing.) Yo ho!

**LADIES:** (Sing.) Yo ho!

**MEN:** (Sing.) Yo ho!

**LADIES:** (Sing.) Yo ho!

**MEN:** (Sing.) Yo ho!

20 **LADIES:** (Sing.) Yo ho!

**MEN:** (Sing.) Yo ho!

**LADIES:** (Sing.) Yo ho!

**MEN:** (Sing.) Yo ho!

**LADIES:** (Sing.) Yo ho!

25 **MEN:** (Sing.) Yo ho! (Several MEMBERS of the ENSEMBLE begin  
raising the flag with skull and crossbones—the “Jolly Roger.”  
[NOTE: If a flagpole cannot be devised, ACTORS can simply  
ENTER holding the flag.] Simultaneously, TWO dueling PIRATES  
ENTER LEFT and cross RIGHT, striking swords as indicated on  
CD and in MUSIC SCORE.)

30 **ALL:** (Sing.) Huzzah! Huzzah! Huzzah!

Huzzah! Huzzah! Huzzah!

Huzzah! Huzzah! Huzzah! (TWO dueling PIRATES EXIT RIGHT,  
then RE-ENTER with swords sheathed as part of the ENSEMBLE.

35 Cheers and laughter. ENTIRE COMPANY should be ONSTAGE  
at this point. LIGHTS UP FULL. Sing to AUDIENCE.)

Heave ho, welcome aboard.

Dance a jig from rail to rail.

Heave ho, welcome aboard.

40 (A shout.) Avast! (Sing.) Make ready to sail!

1 **LADIES:** (*Sing.*) Heave away, me hearties,  
The wind is blowin' fair.  
Lower the main and topsails  
And catch the salty air.

5 **MEN:** (*Sing.*) Heave away, me mateys,  
'Tis time we're underway.  
Touch the wind and keep her to,  
We're outward bound today.

**ALL:** (*Sing.*) Heave ho, welcome aboard.  
10 Pipe the pipe, now fiddle-de-dee!  
Heave ho, welcome aboard.  
Take her out to sea.

<b>LADIES:</b> ( <i>Sing.</i> )	<b>MEN:</b> ( <i>Sing.</i> )
We'll sail from Madagascar	There's gold and silver waiting,
15 To the Caribbean Isles.	If with us you remain.
We'll dock in ol' Tortuga	We'll hoist the "Jolly Roger"
And revel for awhile.	And sweep the Spanish Main!

**ALL:** (*Sing.*) Heave ho, welcome aboard.  
20 Beat the drum, now fiddle-de-die!  
Heave ho, welcome aboard.  
A pirate rogue am I!

<b>LADIES:</b> ( <i>Sing.</i> )	<b>MEN:</b> ( <i>Sing.</i> )
Heave ho, welcome aboard.	Heave ho!
25 Dance a jig, now	Heave ho!
fiddle-dee-day!	
Heave ho, welcome aboard...	Heave ho!

**ALL:** (*A shout.*) Avast! (*Sing.*) We're underway!

<b>LADIES:</b> ( <i>Sing.</i> )	<b>MEN:</b> ( <i>Sing.</i> )
Heave ho, welcome aboard.	Heave ho!
30 Dance a jig, now	Heave ho!
fiddle-dee-day!	
Heave ho, welcome aboard...	Heave ho!

**ALL:** (*A shout.*) Avast! (*Sing.*) We're underway!  
35 The course is set, the wind is right,  
They've signaled anchor's aweigh.  
The shore will soon be out of sight,  
So welcome aboard... the "Kayla May"! (*MUSIC OUT. BLACK-  
OUT.*)

END OF PROLOGUE

For preview only

## ACT ONE

<sup>1</sup> LIGHTS UP FULL: Aboard the merchant ship of CAPTAIN JENNINGS in the late 1800s. FERGUS and EXTRA CREW MEMBERS are swarming about the STAGE, yelling and screaming, bumping into one another, some EXITING LEFT and RIGHT, some going OFF  
<sup>5</sup> UPSTAGE by jumping “overboard” over railing. (See PRODUCTION NOTES.) SOUND EFFECT: SPLASHES as men go overboard. FERGUS is running around in a panic, flailing his arms and yelling, “Pirates, pirates!” Soon, ALL have EXITED except FERGUS.

**FERGUS:** Pirates! Pirates!

<sup>10</sup> **JENNINGS:** (*ENTERS.*) Fergus! What is going on?

**FERGUS:** (*Salutes.*) Captain Jennings, sir. There are pirates off the starboard side!

**JENNINGS:** Pirates?! (*Takes out his spyglass, runs to railing and looks UPSTAGE.*)

<sup>15</sup> **FERGUS:** No, the starboard side.

**JENNINGS:** Oh. (*Looks out over the AUDIENCE.*) Pirates!

**FERGUS:** Just like I said. Pirates! (*Keeps tapping JENNINGS on the shoulder.*)

<sup>20</sup> **JENNINGS:** (*Keeps pushing him off.*) Man the guns, break out the arms, turn her hard about! Fergus, can’t you see there are pirates out there?

**FERGUS:** Yes, I know. I saw them first. (*Continues to tap JENNINGS on the shoulder.*)

<sup>25</sup> **JENNINGS:** Raise the sails, full speed ahead. Fergus, what do you want?

**FERGUS:** They’re gone.

**JENNINGS:** The pirates are gone? (*Pulls out his spyglass again and looks out over the AUDIENCE.*)

<sup>30</sup> **FERGUS:** (*Taps JENNINGS on the shoulder.*) Not the pirates, sir, the crew.

**JENNINGS:** The crew? My crew is gone?!

**FERGUS:** Jumped ship at the first sighting of the pirates.

**JENNINGS:** They jumped ship? Why, those cowards! I have a few strong words to share with them if I ever see them again. Who’s left on the ship?

<sup>35</sup> **FERGUS:** Well, you and I are here...

**JENNINGS:** Yes, yes. And I know about our noble passengers. Who else is there?



1 **FERGUS:** Well, there's the cook and the cabin boy. And of course, there are the prisoners you have locked up in the brig.

**JENNINGS:** Yes, I see. Well, get the prisoners out of the brig and bring them up on deck. They'll have to be our crew. We'll see if we can

5 outrun the pirates. (*Looks through his spyglass again. FERGUS taps him on the shoulder again.*) What is it now, Fergus?

**FERGUS:** You have the key to the brig.

**JENNINGS:** Oh. (*Pulls out a key.*) Get them up here on the double. (*MADAM PRESCOT, SAMUEL and JULIA ENTER. MADAM makes a grand, imperious entrance, in large puffy dress and wig.*)

10 **JULIA:** We heard a ruckus!

**MADAM:** What on earth is going on?

**FERGUS:** There are pirates off the starboard side.

**PRESCOTS:** Pirates! (*They all run to the rail and look UPSTAGE.*)

15 **FERGUS:** No, the starboard side.

**PRESCOTS:** Oh. (*They look out over the AUDIENCE.*)

**FERGUS:** And the crew has jumped ship.

**PRESCOTS:** Jumped ship?

**JENNINGS:** Fergus, we don't need to upset the passengers. Just go

20 release the prisoners. I need them on deck. (*FERGUS EXITS.*)

**MADAM:** Is this true? Are there pirates off the starboard side?

**JULIA:** Pirates! Oh, how exciting!

**MADAM:** Julia, pirates are not exciting, they are dangerous and disgusting.

25 **JULIA:** But a pirate's life must be exciting. (*Pretends to sword fight.*) Swinging onto ships, the battles, the adventures...

**MADAM:** Please, my dear, a pirate is a dirty commoner who is far below people like us.

**JULIA:** I wish I could be a pirate.

**MADAM:** Nobody wants to be a pirate! Besides, ladies are simply

30 not pirates. (*JULIA continues her imaginary sword fight.*) Oh, for heaven's sake. (*To JENNINGS.*) Captain Jennings, just what are you doing about these pirates?

**JENNINGS:** We have everything under control, Madam Prescott.

**SAMUEL:** But the crew jumped ship!

35 **JENNINGS:** We're getting a new crew on deck now.

**MADAM:** You mean, the prisoners you have locked up in the brig?

**JENNINGS:** Everything will be just fine. Why don't you all return below deck while we take care of this situation?

1 **MADAM:** And just how do you plan to take care of this situation without a capable crew?

**JENNINGS:** I have able-bodied men on their way up. With them, we can hold off the pirates without any trouble. Ah, here they come now. (*FERGUS pushes ON JOHN, JACK, GEORGE and optional EXTRA PRISONERS. [NOTE: From here on out, PRISONERS are included as part of the KAYLA MAY CREW and later as part of the CAPTIVES.]*)

5 **JOHN:** Hey! What's going on up here?

10 **JACK:** You woke me up from my nap.

**GEORGE:** Yeah, look at that mug. He needs a lot of beauty sleep.

**SAMUEL:** These are the men who will hold back the pirates? They couldn't even hold back an army of women! (*Gets close to GEORGE, who growls at him. SAMUEL screams and runs to hide behind MADAM. The PRISONERS make faces at him and continue to act quite childish during the following dialogue.*)

15 **BIDWELL:** (*ENTERS.*) Just what is all the commotion about?

**FERGUS:** Pirates! Just off the starboard side.

**BIDWELL:** Pirates? (*Runs to railing and looks UPSTAGE.*)

20 **FERGUS:** No, the starboard side.

**BIDWELL:** Oh. (*Looks over AUDIENCE.*) I have studied the pirate groups of this area. Which group is it?

**JENNINGS:** Take a look for yourself. (*Hands BIDWELL the spyglass.*)

25 **BIDWELL:** (*Looks out over the AUDIENCE. Shocked. Speaks.*) Why, the ship flies the flag of Captain Bree.

**JENNINGS:** (*Speaks.*) Captain Bree? (*MUSIC CUE 2: "They're a Nasty Lot."*)

**BIDWELL:** (*Speaks.*) Obscure legends say they are only the most ruthless, thieving pirates who have ever sailed the Seven Seas! (*Sings.*) They're a nasty lot, every single one of them!

30 Pirates! Cutthroats! Rotten to the core!

**OTHERS:** (*Sing.*) Rotten to the core!

**BIDWELL:** (*Sings.*) They're a nasty lot, every single one of them! Would set his mum adrift without an oar!

35 **MADAM:** (*Sings.*) They're a nasty lot, every single one of them! Savage! Ruthless! Brutal, I suspect!

**OTHERS:** (*Sing.*) Brutal, I suspect!

**MADAM:** (*Sings.*) They're a nasty lot, every single one of them! What I wouldn't give to see them swing by the neck!

40

- 1 **SAMUEL:** *(Sings. Nervous.)*  
What shall we do? How will we escape?
- JULIA:** *(Sings. Sarcastic to SAMUEL.)*  
Why not sport a lovely dress and cape?
- 5 **SAMUEL:** *(Sings.)* We need a plan.  
**MADAM:** *(Sings. To SAMUEL.)* Try to be a man.  
*(To ALL.)* I won't give up without a single shot!
- JENNINGS:** *(Sings.)* They're a nasty lot, every single one of them!  
Vile! Callous! Wicked to the bone!
- 10 **OTHERS:** *(Sing.)* Wicked to the bone!  
**JENNINGS:** *(Sings.)* They're a nasty lot, every single one of them!  
What I wouldn't give to face 'em each alone! *(He and FERGUS mime an argument with MADAM and BIDWELL while JULIA takes SAMUEL off to one side.)*
- 15 **JULIA:** *(To SAMUEL. With an excited gleam in her eye. Sings.)*  
They'll slit your throat, hang you by the feet!  
Provide a bloody morsel for the sharks to eat.  
If it's not the grave, they'll sell you as a slave.
- SAMUEL:** *(Frightened, to JULIA. Sings.)*  
And you wonder why I may be feeling so distraught?
- 20 **FERGUS:** *(Sings.)* They're a nasty lot, every single one of them!  
Wretched! Dreadful! Bloody as a knife!
- OTHERS:** *(Sing.)* Bloody as a knife!
- FERGUS:** *(Sings.)* They're a nasty lot, every single one of them!  
Wouldn't give a shilling for a pirate's life!
- 25 **ALL:** *(Sing.)* They're a nasty lot, every single one of them!  
Pirates! Cutthroats! Rotten to the core!
- BIDWELL:** *(Sings.)* Rotten to the core!
- ALL:** *(Sing.)* They're a nasty lot, every single one of them!
- 30 **JENNINGS:** *(Sings.)* Wait for the signal of the cannon's roar!
- ALL:** *(Sing.)* They're a nasty lot, every single one of them!  
Savage! Ruthless! Brutal, I suspect!
- MADAM:** *(Sings.)* Brutal, I suspect!
- ALL:** *(Sing.)* They're a nasty lot, every single one of them!
- 35 **JENNINGS:** *(Sings.)* We need every able-bodied man on deck!
- ALL:** *(Sing.)* What I wouldn't give to see 'em swing by the neck!  
*(Worried, the KAYLA MAY CREW and PASSENGERS confer among themselves. MUSIC OUT.)*
- MADAM:** You mean to tell me that I will be sold as a slave?

- 1 **BIDWELL:** Not right away. Not until they get to a pirate-friendly port.  
But the men will be killed or forced to walk the plank or thrown  
overboard.
- FERGUS:** Overboard!? Like into the water?
- 5 **BIDWELL:** (*Haughty.*) That's usually where you end up when they  
throw you overboard. In the water. (*FERGUS cringes. OTHERS  
look frightened.*)
- MADAM:** (*To SAMUEL.*) Don't worry, Samuel, Auntie will take care  
of everything. (*To BIDWELL.*) Are you sure, Mr. Bidwell? Are the  
10 men to be thrown overboard by those nasty cutthroats if they  
board the ship?
- BIDWELL:** Most likely.
- MADAM:** Samuel, you will surely get the sneezes from that cold  
water. We must do everything we can to save my nephew from  
15 this horrible fate! Mr. Bidwell?
- BIDWELL:** Too bad he isn't your niece. That would at least save him  
from swimming with the sharks.
- MADAM:** (*Suddenly gets an idea.*) Julia, I have an idea. Quick, we  
must dress Samuel in one of your dresses. That way they will  
20 think he is a girl.
- SAMUEL:** A dress? I'm not wearing a dress!
- JULIA:** (*Ignores SAMUEL.*) Samuel won't fit in one of my dresses, it  
will have to be one of yours, Auntie.
- SAMUEL:** I assure you, that won't be necessary.
- 25 **JULIA:** Would you rather be shark bait?
- SAMUEL:** (*Thinks quickly.*) I look good in pink. (*JULIA quickly runs  
OFF to find a dress.*)
- MADAM:** (*Yells OFF after JULIA.*) Julia, do make sure it's not one of  
my finer dresses... oh, what am I saying? All of my dresses are  
fine. (*JULIA RE-ENTERS with a dress, which she and MADAM  
30 work to put on SAMUEL during the following dialogue.*)
- BIDWELL:** I'm sure this will all be unnecessary. Certainly Captain  
Jennings and his crew will be able to hold off the scoundrels.
- JENNINGS:** Oh, yes, the crew. Uhhh... we do have a bit of a problem  
in that area.
- 35 **BIDWELL:** A problem?
- JENNINGS:** This is all that is left of my crew. (*Indicates the MEN.*)  
The others have jumped ship.
- BIDWELL:** This is the crew? This is our only defense against those  
bloodthirsty pirates?
- 40

1 **JENNINGS:** I'm afraid so.

**BIDWELL:** (*Panics.*) Why, I'll be killed if they board the ship. I'll be thrown overboard!

**FERGUS:** Hurts, don't it?

5 **BIDWELL:** (*Blames.*) I don't know why I ever trusted you incapable imbeciles! I'm a great writer. You can't let them kill me! You have to do something!

**JENNINGS:** (*To FERGUS and SAMUEL.*) Break open the armory. Get these men armed! (*[See PRODUCTION NOTES for an alternative fight scene.] FERGUS and SAMUEL EXIT.*)

10 **MADAM:** These men are common criminals, not trained swordsmen. We're doomed!

**JENNINGS:** Don't worry, they won't take us without a good fight. (*FERGUS and SAMUEL RE-ENTER with swords for themselves, BIDWELL, JOHN, JACK and GEORGE.*) My crew and I will fight to the very last man. No scurvy pirates will get the best of us. (*MUSIC CUE 2a: "Fight Music—The First Encounter." Suddenly the PIRATES swing, jump or crawl over the railing, swords drawn. A fight begins, but alas, the KAYLA MAY CREW and PASSENGERS are no match against the PIRATES, who chase them around, creating a sense of general chaos. In actuality, this "chaos" needs to be carefully blocked and rehearsed. The whole time, SAMUEL is screaming like a girl while MADAM is fending off the PIRATES from him with a broom and trying to stop JULIA, who is pretending to sword fight like a pirate. BIDWELL has difficulty wielding his sword and runs away more than he fights. JENNINGS and BREE are engaged in a well-matched sword fight, but in the end, BREE wins. MUSIC OUT. The PIRATES have the KAYLA MAY CREW and PASSENGERS captured, although JOHN manages to keep hold of his sword [or broom], which he hides behind his back.*)

25 **BREE:** Round the prisoners up. (*The PIRATES assemble the KAYLA MAY CREW and PASSENGERS [referred to as CAPTIVES from now on].*)

**MADAM:** You were saying about a good fight, Captain Jennings?

**FERGUS:** Why, these aren't pirates, they're women!

35 **CREW:** Women?!

**BREE:** Congratulations. (*MUSIC CUE 3: "The Lady Pirates of Captain Bree." Speaks.*) You've just been captured by the Lady Pirates of Captain Bree! (*The CAPTIVES fall back in fear, except MADAM, who stands her ground. Sings.*)

40 Avast, ye lubbers, stand aside and don't ye mutter a word!  
'Cause if ye do, me mates will gladly carve ye like a bird.

- 1 We want yer silver, want yer gold, whar be the treasure chest?  
We want yer jewels an' baubles, and it ain't a bloomin' request!
- ALL PIRATES:** (*Sing.*) Huzzah! Hooray!  
Fa-laddle-ee doodle-ee-day!
- 5 Huzzah! Hooray!  
We be wenches gone astray.  
Huzzah! Hooray!  
Fa-laddle-ee doodle-ee-dee!
- 10 A quite despicable crew are we,  
The Lady Pirates of Captain Bree!
- BIDWELL:** (*Terrified; cries out.*) Ohhhhhh! We're all going to die!
- JANE:** (*Sings.*)  
Now, when we sees a ship we wants, we raise ol' Roger high.
- SHAWNA:** (*Sings.*)
- 15 We chase 'em down an' swing aboard then look 'em in the eye.
- PATTY:** (*Sings.*)  
With musket drawn and sword in hand, we jump into the fray.
- GABRIELLA:** (*Sings.*)  
Then we divvy up the bootie as we duly sail away!
- 20 **ALL PIRATES:** (*Sing.*) Huzzah! Hooray!  
Fa-laddle-ee doodle-ee-day!  
Huzzah! Hooray!  
We be wenches gone astray.  
Huzzah! Hooray!
- 25 Fa-laddle-ee doodle-ee-dee!  
A vile scourge upon the sea,  
The Lady Pirates of Captain Bree! (*MUSIC CONTINUES UNDER.*  
*MAGGIE and GEORGIA grab MADAM and move her back with*  
*the OTHER CAPTIVES.*)
- 30 **MADAM:** (*Speaks.*) Unhand me, you brutes! (*MAGGIE and GEORGIA*  
*point their swords at MADAM.*)
- MAGGIE:** (*Speaks.*) Cap'n, can we run this one through?
- BREE:** (*Speaks.*) Not until we find out whar the treasure be. If she  
gives you any more trouble, stuff a boot in her mouth.
- 35 **MAGGIE:** (*Speaks. Smiles.*) It'd be a pleasure, Cap'n.
- GEORGIA:** (*Speaks. Sneers at MADAM.*) That it will.
- MADAM:** (*Speaks; pushes the swords away.*) The nerve!
- MAGGIE:** (*Sings; to MADAM.*)  
We ain't that much fer manners, an' our English ain't the best,  
40 (*Up close to MADAM'S face.*)

1 An' we been known to dance upon a dead man's chest. (*MADAM almost faints from MAGGIE'S bad breath.*)

**GEORGIA:** (*Sings; to MADAM.*)

Our clothes is old an' ragged, an' we smell just like a pig.

5 **ALL PIRATES:** (*Sing.*)

But we be pirate lassies who can truly dance a jig! (*DANCE INTERLUDE. ALL PIRATES dance a jig. MAGGIE and GEORGIA take MADAM by the hands and force her to clumsily dance with them.*)

10 **MADAM:** (*Resists. After the dance, she pulls back in disgust. Speaks.*)

Let go of me! How dare you! (*The PIRATES laugh.*)

**BREE:** (*Sings.*)

Enough of all the foolishness, enough of all the play,  
Tell us whar the treasure be an' whar the bootie lay.

15 **JANE:** (*Sings.*)

Ye best be givin' us what we wants, or pay the penalty...

**ALL PIRATES:** (*Sing.*)

...a stroll upon the plank at the command of Captain Bree!

Huzzah! Hooray!

20 Fa-laddle-ee doodle-ee-day!

Huzzah! Hooray!

We be wenches gone astray.

Huzzah! Hooray!

Fa-laddle-ee doodle-ee-dee!

25 We're women of opportunity,

The Lady Pirates of Captain Bree!

**BREE:** (*Sings.*) The Lady Pirates of Captain Bree!

**ALL PIRATES:** (*Sing.*) A sisterhood of thieves are we,

The Lady Pirates of Captain Bree! (*MUSIC OUT. JOHN sees he has no chance and tosses his sword down at the feet of JOSEPHINE as a symbol of surrender.*)

30

**JOSEPHINE:** Oops. (*Picks up the sword and gives it back to him.*)

You dropped this.

**BREE:** Jo! (*JOSEPHINE gives a little scream. Takes her aside.*) Ye

35

don't give 'em back their weapons. We be pirates, we're supposed to take their weapons.

**JOSEPHINE:** Oh, sorry. (*Giggles.*) I always forget that part. (*To JOHN.*) Gimme that! (*Takes the sword from him.*)

**JOHN:** Make up your mind, will you?

40

**JACK:** Wait a second. If you're ladies, why's that one named Joe?

- 1 **JOSEPHINE:** Well, really it's Josephine. (*Shakes his hand.*) I'm really glad to meet you, and your name is—?
- BREE:** Jo!
- JOSEPHINE:** Sorry.
- 5 **MADAM:** I demand you “ladies” remove yourselves from this ship at once.
- MAGGIE:** Quiet, you old hog.
- MADAM:** Well, I never! Do you know just who you are talking to?
- BREE:** The one that will bring me a good price on the slave market, if they pay me by the pound. (*PIRATES laugh.*)
- 10 **MADAM:** I just happen to be the wife of a British ambassador.
- GEORGIA:** Well, la dee da!
- BREE:** I don't care if ye be the wife o' the King of England 'imself. Gabby, take Shawna and go check below for anyone else.
- 15 **GABRIELLA:** (*Very quickly.*) Aye, Captain. I'll check below deck, and if I be findin' anything, I'll dash up on deck and report it to ye. No matter how small, I'll tell ye what I see.
- BREE:** Fine.
- GABRIELLA:** I'm proud o' me duty to follow all your orders, so I will go below deck and see what I can see. And like I said, if—
- 20 **BREE:** (*Shouts.*) Jest go below deck. (*GABRIELLA and SHAWNA EXIT.*)
- JULIA:** Excuse me, Captain Pirate.
- PATTY:** That's Captain Bree, lassie.
- 25 **JULIA:** I mean Captain Bree, then. Do you think that I could join your group of pirates? (*PIRATES laugh.*)
- JANE:** You, become a pirate?
- MADAM:** (*Steps forward.*) Julia, just what do you think you are doing?! (*MAGGIE pushes her back in place.*)
- 30 **BREE:** Ye want to join us as a lady pirate?
- JULIA:** Oh, yes, more than anything! Being a pirate seems so exciting! I want to be just like you. (*MADAM again tries to object, but the PIRATES hold her back. Throughout this scene, MADAM keeps trying to interject, but the PIRATES stop her with snarls, growls, threatening gestures, etc.*)
- 35 **BREE:** Like me? Ye want to be a pirate like me?
- JANE:** Let me get this straight. You, a high society lassie, wants to join us pirates?

**End of script preview.**



## PRODUCTION NOTES

### PROPERTIES

ONSTAGE, PROLOGUE: Small stool or wooden barrel.

BROUGHT ON, PROLOGUE:

Concertina or accordion (OLD PIRATE)

“Jolly Roger” flag (ENSEMBLE)

Swords (TWO dueling PIRATES)

ONSTAGE: Rail on port side, small raised platform with stairs (optional), large crate, benches, plank, mast, sail, barrels and crates as available, rope coiled near rail, cleaning props such as mops, buckets and rags.

BROUGHT ON, ACT ONE: Spyglass, key to the brig (JENNINGS)

Pink dress and bonnet, sword (JULIA)

Swords or optional brooms, mops, buckets, pots, pans, etc.  
(FERGUS, THOMAS, SAMUEL)

Swords (PIRATES)

Gagging device (MAGGIE)

Pretty handkerchief (SAMUEL)

Note (BREE)

BROUGHT ON, ACT TWO, Scene Two: Note (BREE)

BROUGHT ON, ACT TWO, Scene Three: Lantern (SHAWNA)

BROUGHT ON, ACT TWO, Scene Four: Spyglass (JENNINGS)

Saw (FERGUS)

BROUGHT ON, EPILOGUE:

Concertina, stool or wooden barrel (OLD PIRATE)

Swords (TWO dueling PIRATES)

### SOUND EFFECTS

Crash of thunder, swords clinking, dolphin sounds, splashes, tall ship cutting through the waves, seagulls, wind. All sound effects are included on the prerecorded music available from the publisher. (NOTE: See “ABOUT THE SWORD FIGHTS” for more details about swords clinking.)

### ABOUT THE PLANK

The plank can be represented by securing a sturdy board to the edge of the stage with the end extending out toward the audience. There should be a saw-horse type support at the other end of the plank. You may choose to hang a blue table skirting around the edges to cover the supports. Take all safety precautions by having the plank not too far off the ground and sturdy enough to hold the actor’s weight.

## ABOUT THE SWORD FIGHTS

During all sword fights, the clinking of swords can be heard on the CD and is also indicated in the music score. Improvised sword fights should lead into carefully choreographed movements when the rhythmic sound effects occur so that swords clink in unison. This can create a comic effect, especially during the BRITISH RETURN in ACT TWO, Scene Four, in which case MOORE and his OFFICERS adopt a very upright and proper stance as they whip their swords in unison.

For more comedic combat during the FIRST ENCOUNTER in ACT ONE, Scene One, the director might choose to “arm” the KAYLA MAY CREW and PASSENGERS with found objects such as brooms, mops, buckets, pots and pans, etc. instead of swords. (PIRATES and JENNINGS, however, would use swords, of course.) The director can also make the battle funny by having the MEN crawl through the legs of the PIRATES trying to get away, etc. If you choose the comedic route, delete JENNINGS’ line about breaking open the armory and substitute a line such as, “We’ll fight as best we can with what we have.”

## COSTUME SUGGESTIONS

All costumes are from the late 1800s. The PIRATES wear a mismatch of tattered odds and ends and are dressed up as male pirates. Their hair should be hidden with pirate hats and/or bandannas when they first storm the ship. After this, it doesn’t matter. All the PIRATES should wear swords in sheaths as part of their costumes. In ACT TWO, Scene Four, PIRATES need to have dresses that they can pull off almost instantly.

OLD PIRATE looks the most weather-beaten of all. You might want to suggest that this character is CAPTAIN JENNINGS or CAPTAIN BREE in old age.

CAPTAIN BREE wears a much flashier pirate outfit, much like Captain Hook would wear, with gold braiding on her jacket, a fancy feather in her hat and a more ornate scabbard for her sword. Despite this fanciness, her clothes are still ragged and worn.

MADAM PRESCOT is dressed in a full, rich dress that shows wealth and importance. She should wear a wig that can be removed in the final scene. In ACT TWO, Scene Four, she might change to a different, even fancier dress. She also needs pirate garb for this scene. Of course, she should look absolutely ridiculous in it. MADAM PRESCOT should be large; use quilt batting wrapped around the actress.

JULIA is also dressed in a full dress, yet not as rich as Madam Prescott's. Towards the end of ACT ONE, she appears in pirate garb before returning back to her dress during the final scene.

SAMUEL is dressed in a Lord Fauntleroy outfit (suit, knickers, high knee socks, large bow tie, etc.), making him look much younger than he is. If you can't pull off the whole outfit, make sure you at least have knickers for him. When dressed as a woman, put him in a pink dress and bonnet (or make sure the dialogue matches the color he is wearing). When he reappears more manly toward the end of ACT TWO, Scene Four, have him dressed in more traditional gentleman's garb of the era.

BIDWELL is dressed in a long coat and vest with a top hat. For ACT TWO, Scene Four, he needs a simple pirate outfit.

CAPTAIN JENNINGS is dressed in an 1800s British Navy captain outfit, complete with a captain's hat. He always carries a spyglass (telescope) with him.

ADMIRAL MOORE is dressed similarly to CAPTAIN JENNINGS but with a more important look by adding feathers to his hat, medals on his coat and white gloves. The OFFICERS are dressed in navy uniforms from the period.

FERGUS should be dressed as a ship's hand, plain clothes, striped shirt, etc.

JOHN, JACK and GEORGE should be dressed in torn pants and equally torn and dirty shirts. They are barefoot. THOMAS is dressed the same.

COOK is dressed in stained white clothes and a typical chef's hat and apron.

## GLOSSARY OF PIRATE HAUNTS AND LANGUAGE

**All hands aloft:** Up on the deck, up the mast or in the rigging.

**Anchor's aweigh:** To raise an anchor off the bottom.

**Avast:** The command to stop or cease and is used by seamen as a warning, literally "look out", or "who goes there?" but often used by pirates as a greeting, e.g. "Avast thar, ye old seadog."

**Begad:** By God.

**Bilge:** The lowest part of the interior hull of a ship below the waterline. It fills up with stinking bilge water or just "bilge."

**Blow me down:** A pirate expression of surprise meaning, "Well, I'll be!"

**Bootie:** Treasure.

**Brig:** A jail aboard ship

**Bring her hard about, full ahead:** Turn the ship around and go forward as fast as possible.

**Crow's nest:** A small platform, sometimes enclosed, near the top of a mast, where a lookout could have a better view when watching for sails of other ships or for land.

**Cutlass:** A curved sword, like a saber but heavier. Traditional pirate weapon. Has only one cutting edge; may or may not have a useful point.

**Dead man's chest:** Pirate slang for a coffin.

**Dead men tell no tales:** Standard pirate excuse for leaving no survivors.

**East Hampton:** A seaport on the coast of New York; inhabited in 1648 by Puritan types of people.

**Execution dock:** A site in London England on the Thames River where many pirates were executed by hanging. Although the rewards for piracy could be great, the punishment for convicted pirates was to "dance the hempen jig," the pirate term for being hung. After execution, the bodies were left until three

tides had passed over them. More notorious pirates were covered with tar and suspended on a gibbet or in irons along the Thames River at Graves Point to warn sailors on ingoing and outgoing ships the price of mutiny and piracy.

**Flogging:** Punishment by whipping with the "cat of nine tails" or just the "cat," a whip with nine leather thongs studded with iron.

**Halyards:** A rope for hoisting or lowering a sail, yard or flag.

**Head:** A ship's toilet, which usually was no more than a hole cut in the decking at the head or bow of the ship.

**Head braces:** In this instance, head means the top portion of a mast. Braces is both a noun and a verb. The noun denotes one of two lines per yard, one attached to each yardarm; these are used to pivot (brace) the yards around the mast. This action (the verb) allows movement of the sails to catch the wind.

**Heave to:** A nautical expression, to pull in your sails and come to a halt. Also used in pirate slang to mean, "stop."

**Haul the bunt:** The middle part of a square sail and the line(s) attached to the middle of the foot of the sail used to "haul the bunt" up to the center of the yard. (The spar [pole] at a right angle to the mast.)

**Hornswaggled:** cheated or tricked

**Huzzah:** An exclamation of joy used by sailors of the nineteenth century; another way of saying hooray!

**Jigger:** aft (rear) sail on the mizzen mast (the shorter mast behind the main mast).

**Jolly Roger:** The pirates' skull-and-crossbones flag. It was an invitation to surrender, with the implication that those who surrendered would be treated

**Maroon:** A fairly common punishment for violation of a pirate ship's articles, or for offending her crew. The victim was left on a deserted coast, a barren rock or sandbar with nothing but a bottle of water and a loaded pistol. That way, no one could say that the unlucky pirate had actually been killed by his former shipmates.

**Ocean demons:** In the days of the tall ships, many sailors and pirates believed in sea monsters and ocean demons of the deep.

**Poop deck:** The deck that is the furthest and the highest back, usually above the Captain's quarters.

**Quarterdeck:** The aft (rear) part of the upper deck before the poop deck. The quarterdeck was normally reserved for officers, and only they could walk the quarterdeck.

**Salmagundi:** A popular dish of chopped meat (beef, fish, chicken, turtle, etc.), eggs, anchovies, onion, cabbage or herring, seasoned with salt, pepper, garlic, oil, vinegar.

**Scurvy:** A deficiency disease which often afflicted sailors; it was caused by lack of vitamin C. It is also used as a derogatory adjective as in "Ye scurvy dogs!"

**Scuttlebutt:** Old Navy slang term for rumors. Most sailing ships had a large water butt, with a scuttle from which the crew could take a drink when they wanted. This became a common place where the crew would meet and talk and where rumors were passed on.

**Shipsshape and Bristol fashion:** Everything stowed and the ship in every way ready for sea, thus to be completely organized and ready. Derives from the port city of Bristol's reputation for efficiency in the days of sailing ships.

**Spanish Main:** This was the name

English buccaneers and pirates gave to the northern coast of South America. By 1550, Spain controlled the Caribbean Sea, the West Indies and large areas of the South American mainland. Spanish Mainland referred to what are now Columbia and Venezuela.

**Swab:** A term of abuse much used by pirates, e.g. "ye scurvy swab." A swab was a piece of dirty rag used for cleaning things.

**Swab the decks:** An activity seldom carried out on a pirate ship, except occasionally by prisoners. However, on board a naval vessel, this activity was carried out daily, and for the crew was often the only bright spot in an otherwise dull and demeaning life.

**Tar:** Also known as "Jack Tar." A name given to sailors in the days of the tall ships. The name came from the sailor's tarpaulin clothing, which was infused with tar, which some say also deflected sword blows in addition to shedding water.

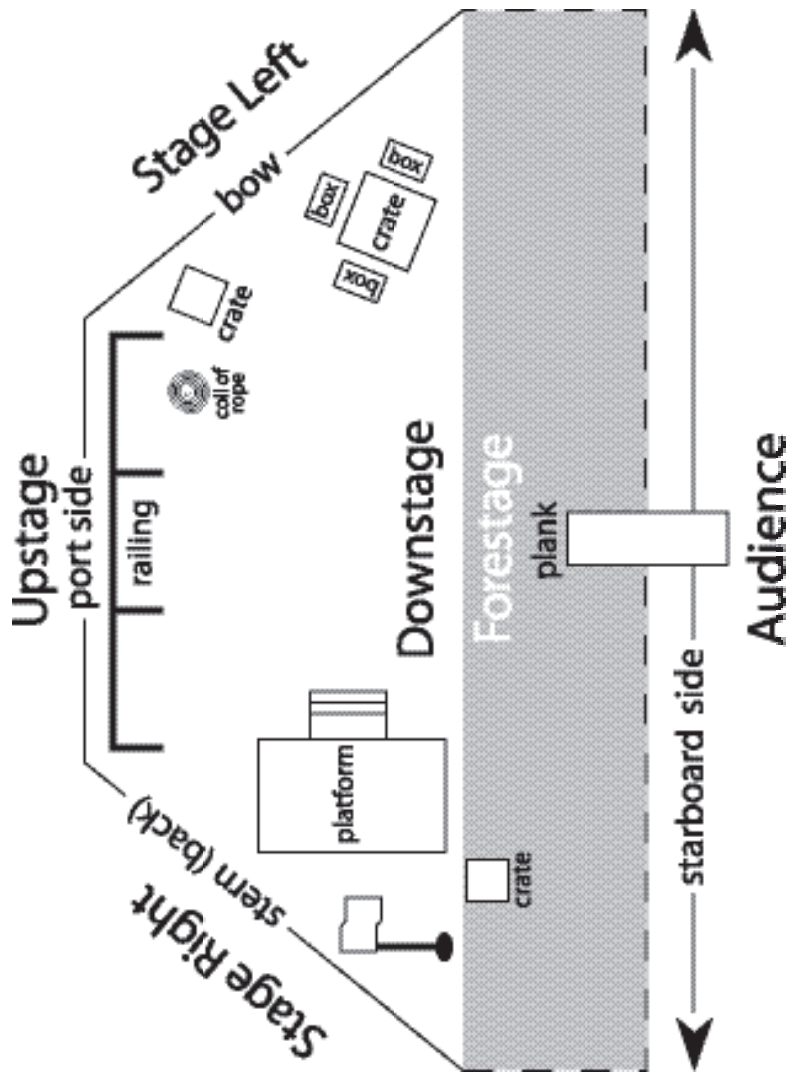
**The Horn:** A stretch of water around the southern tip of South America filled with dangerous tides and swells. It was the site of hundreds of shipwrecks and was feared by sailors and pirates alike.

**Tortuga:** A small island off the north coast of Hispaniola (a large island in the Caribbean), so called because of its resemblance to the shell of a turtle. Was the site of the first buccaneer settlement in the Caribbean.

**Touch the wind:** Steering the vessel so that it is slightly turned to the wind to give it forward momentum.

**Walk the plank:** A pirate's form of execution. The victim, usually blind-folded or with bound hands or both, is forced to walk along a plank laid over the ship's side to fall into the water below. This, however, seems to be a

Set Design - The Lady Pirates of Captain Bree



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