

Darwin Rocks!

Junior Script

by

Steve Titford

Ideal Cast Size 59

Speaking Roles 55

Minimum Cast Size 34

Duration (minutes) 50-60

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CAST LIST

*** N.B. In the following list, the bracketed number shows the number of spoken lines each role has.**

An asterisk (*) before the character's name indicates that this character ALSO has solo or featured sung lines.

Darwin Family

*Charles (32)
Old Charles (10)
*Emma (26)
*Etty (4)
*Francis (3)

Ambassadors

Evo (23)
Lu (26)
Chan (17)

London 1859

Paper Vendor 1 (3)
Paper Vendor 2 (2)
Paper Vendor 3 (3)
Marion (4)
John (7)
Mason (3)
Marketer 1 (2)
Marketer 2 (2)
Marketer 3 (1)

Fuegians

Chief Chris (14)
Merchant (4)
Fuegian 1 (6)
Fuegian 2 (4)
Fuegian 3 (3)
Fuegian 4 (3)
Fuegian 5 (4)
Fuegian 6 (2)
Fuegian 7 (2)
Fuegian 8 (3)

British Sailors

Fitzroy (10)
Wickham (2)
Martens (4)
McCormick (4)

University Museum

Huxley (10)
Wilberforce (8)
Scientist 1 (10)
Scientist 2 (4)
Scientist 3 (5)
Scientist 4 (5)
Sir Brodie (10)
Jo (9)
Ancestor 1 (1)
Ancestor 4 (1)
Homo Sapiens (1)

Emma's Friends

*Friend 1 (2)
*Friend 2 (1)
*Friend 3 (1)
*Friend 4 (1)
Mary-Ann (5)

Charles' Chums

*Chum 1 (7)
*Chum 2 (4)
*Chum 3 (7)
Gene (5)

Returned Fuegians

Fuegia (4)
Jemmy (4)
York (2)

Other Characters

Painter (3)

**Non Speaking roles:
Practical Joker, Ancestor 2,
Ancestor 3 and Future
Human.**

**A chorus of Sailors, London
Citizens and The Resistance
will also be required.**

SPEAKING ROLES BY NUMBER OF LINES

*** N.B. In the following list, the bracketed number shows the number of spoken lines each role has.**

An asterisk (*) before the character's name indicates that this character ALSO has solo or featured sung lines.

*Charles	32
*Emma	26
Lu	26
Evo	23
Chan	17
Chief Chris	14
Old Charles	10
Fitzroy	10
Sir Brodie	10
Scientist 1	10
Huxley	10
*Jo	9
*Chum 3	8
Wilberforce	8
John	7
*Chum 1	7
Fuegian 1	6
Gene	5
Mary-Ann	5
Scientist 3	5
Scientist 4	5
Marion	4
Martens	4
McCormick	4
Scientist 2	4
*Etty	4
Jemmy	4
Fuegia	4
Merchant	4
Fuegian 2	4
Fuegian 5	4

*Chum 2.....	3
*Francis.....	3
Paper Vendor 1.....	3
Paper Vendor 3.....	3
Mason.....	3
Painter.....	3
Fuegian 8.....	3
Fuegian 3.....	3
Fuegian 4.....	3
Wickham.....	2
Paper Vendor 2.....	2
Marketer 1.....	2
Marketer 2.....	2
York.....	2
Fuegian 6.....	2
*Friend 1.....	2
*Friend 2.....	1
*Friend 3.....	1
*Friend 4.....	1
Fuegian 7.....	1
Marketer 3.....	1
Ancestor 1.....	1
Ancestor 4.....	1
Homo Sapiens (One character. The singular and plural names for this species are the same!).....	1

Non speaking roles: Practical Joker, Ancestor 2, Ancestor 3, Future Human and a chorus of London Citizens, Sailors and The Resistance.

SUGGESTED CAST LIST FOR 34 ACTORS

*** N.B. In the following list, the bracketed number shows the number of spoken lines each role has.**

An asterisk (*) before the character's name indicates that this character ALSO has solo or featured sung lines.

*Charles	.....	32
*Emma	.....	26
Lu	.....	26
Evo	.....	23
Chan	.....	17
Chief Chris	.....	14
Marion	also plays Scientist 2 and Mary-Ann	13
Huxley	also plays Marketer 2	12
McCormick	also plays Painter and Gene	12
Sir Brodie	also plays Marketer 3	11
Old Charles	also plays one of The Resistance (non speaking)	10
Fitzroy	.....	10
Scientist 1	also plays a London Citizen (non speaking)	10
Wilberforce	also plays Marketer 1	10
*Jo	also plays Practical Joker (which is non speaking)	9
Martens	also plays *Etty	8
Mason	also plays Scientist 4	8
Fuegian 1	also covers the lines of Fuegian 4	8
*Chum 3	also plays Sailor (non speaking)	8
Fuegian 8	also plays Fuegia	7
John	also plays Ancestor 3 (non speaking)	7
Fuegian 2	covers the lines of Fuegian 5 and also plays Future Human	7
*Chum 1	also plays Sailor (non speaking)	7
Merchant	covers the lines of Fuegian 3 and also plays Homo Sapiens	7
Fuegian 7	also plays Jemmy Button	6
Wickham	also plays *Francis and one of The Resistance (non speaking)	5

Scientist 3	also plays a London Citizen (non speaking)	5
Fuegian 6	also plays York Minster	4
Paper Vendor 1	also plays Ancestor 1	4
Paper Vendor 2	also plays Ancestor 4	3
Paper Vendor 3	also plays Ancestor 2 (non speaking)	3
*Chum 2	also plays Sailor (non speaking)	3
*Friend 1	also covers the lines of *Friend 3 & also plays a London Citizen and one of the Resistance	3
*Friend 2	also covers the lines of *Friend 4 & also plays a London Citizen and one of the Resistance	2

Non speaking roles are covered as listed above.

CHARACTERS IN EACH SCENE**Scene One**

Chan
 Charles
 Evo
 London Citizens
 Lu
 Paper Vendors 1-3
 Practical Joker

Scene Two

Chan
 Charles
 Emma
 Evo
 John
 Lu
 Marion
 Marketers 1-3
 Mason

Scene Three

Chief Chris
 Fitzroy
 Fuegians 1-8
 Martens
 McCormick
 Merchant
 Wickham
 Sailors

Scene Four

Charles
 Emma
 London Citizens

Scene Five

Ancestors 1-4
 Chan
 Evo
 Fitzroy
 Future Human
 Homo Sapiens
 Huxley
 Jo
 Lu
 Scientists 1-4
 Sir Brodie
 The Resistance
 Wilberforce

Scene Six

Chan
 Charles
 Chums 1-3
 Emma
 Evo
 Friends 1-4
 Gene
 Lu
 Mary-Ann

Scene Seven

Chan
 Charles
 Emma
 Etty
 Evo
 Francis
 Lu
 Old Charles
 Painter

Scene Eight

All For Final Song
 Chan
 Charles
 Chief Chris
 Evo
 Fitzroy
 Fuegia
 Jemmy
 Lu
 York

WRITER'S WELCOME

Thank you for coming to discover why 'Darwin Rocks!' Our team have worked hard to create a musical which I hope your company and audience will enjoy very much!

Fun is the biggest reason for creating this musical! We had lots of fun making it and we want everyone to be in on it. The snappy script crackles with comedy moments, a pacy plot and many lovable characters. The songs have been specifically produced to be appealing to all ages and are a breeze to teach.

Everyone can join in - be they a confident performer, a keen beginner or part of the backstage team. Plenty of singing, speaking and non-speaking parts form an adaptable cast list. The plot allows for your production to be as simple or as ambitious as you want it to be, whether you are performing in a state-of-the-art theatre or the most basic of school halls. A CD player and an enthusiastic team are the only minimum requirements!

Support is there to assist you. 'Darwin Rocks!' has been assembled by a group of knowledgeable and highly dedicated specialists in performing arts and education. In other words: we understand what you're going through! We've used our collective experience to make staging the show as simple and as enjoyable as possible. In addition to this, our helpful staff are available to answer any queries you may have.

Time-saving resources are included and extra resources are available for purchase to help you. We'll go through these next so you can see just how easily you can make your show spectacular!

So, on we go! Let's move on and start planning your super production! From one director to another, I wish you a successful show and a great time.

Kind regards,

Steve Titford

PRODUCTION NOTES

CASTING

A small or large cast can perform the show. It allows for:

- up to 55 speaking roles of varying sizes
- several solo singing roles
- an unlimited number of chorus parts
- an unlimited number of non speaking parts
- Merging roles to reduce the cast size to as few as 34 roles.

We've sorted the cast list in various helpful ways to assist you:

- roles sorted into character groups
- speaking roles by number of lines
- characters in each scene
- suggestions on how to reduce the cast size by merging roles

STAGING AND ACTING TIPS

Positions

To save time when blocking scenes (making sure that all the performers are in the right place), the stage directions in the script often refer to traditional stage positions. It will help if your cast and crew know these positions.

Backdrop		
Upstage Right	Upstage Centre	Upstage Left
Centre Right	Centre Stage	Centre Left
Downstage Right	Downstage Centre	Downstage Left
Audience		

Consider using tape to mark out the stage so your performers know where to stand. They should try and avoid standing in rows when acting to avoid a 'school assembly' look! Semi-circles are useful shapes to mark out on the stage to encourage more natural positioning.

Delivery

It is essential that all performers deliver their lines clearly so that the audience can enjoy the story and the comedy. Performers should be encouraged to 'relax', 'breathe', 'leave gaps' and use 'big voices' to project their lines to the back of the audience. They should also be reminded to wait for any audience laughter to quieten down before continuing the scene. Every performer should be encouraged to make the audience 'love' their character by giving an energetic and memorable performance!

Timing

Within the dialogue, there is a lot of punctuation along with many stage directions that will help with the timing of the lines. Some of the dialogue is performed to music in accordance with the stage directions. Most of this dialogue is performed on the Vocal tracks to provide examples of how it can be done.

Movement and Choreography

In the script, we have suggested actions in the songs where they may assist the plot. Where we haven't made specific references to actions, we still encourage the use of simple choreography to boost the energy of your cast's performance. For this, feel free to devise your own movement.

COSTUME SUGGESTIONS

All the characters can be effectively costumed on a small budget.

Feel free to dress your characters as elaborately as you wish if you have the time and resources.

Here are some suggestions for dressing your cast on a modest budget with a bit of help from parents and assistants!

The Ambassadors are from a rock-style future.

Black leather-look coats, bright coloured plain T-shirts, black leather-look trousers.

London Citizens, Newspaper Vendors, Practical Joker.

Various Victorian style costumes with added props.

Emma, her friends and Marion are Victorian ladies.

Long dresses, gathered at the waist with a full skirt and optional shawl or cape. As an alternative idea, perhaps a long-sleeved blouse with a full-length skirt.

Charles Darwin is a Victorian gentleman.

Straw hat, white shirt, green tie, black waistcoat, black frock coat, black trousers, brown boots.

Charles's Chums, John Murray's Staff, Sir Brodie and The Resistance are Victorian gentlemen.

White long-sleeved shirts, cravats, matching waistcoats, jackets and trousers, boots.

Mary-Ann is a Victorian Maid and **Gene** is a Victorian Butler.

Typical Victorian servant attire.

Jo is a Victorian gentleman with a hint of a soul singer about him!

White long-sleeved shirt, bright cravat, white suit jacket and trousers, Cuban heels!

Painter.

White painter's smock, long trousers, optional beret.

The Fuegians are native islanders.

Tan coloured tunics decorated with beads and shells, face-painted tribal markings. **Chief Chris** could have a more elaborate costume to indicate her/his leadership.

The officers of the HMS Beagle - Fitzroy, Martens and McCormick.

White shirts, black jackets with brass buttons, black trousers, black shoes, optional Bicorné hats.

The sailors of the HMS Beagle.

White shirt, red jackets with brass buttons, white trousers, black boots, black berets.

The Scientists.

White shirts, white lab coats, long trousers.

The Ancestors:

Ancestor 1 is reminiscent of a chimpanzee.

Long-sleeved T-shirt with animal fur markings painted on, matching leggings, sash reading 'Sahelanthropus tchadensis', face paint or monkey mask.

Ancestor 2 is slightly reminiscent of an orangutan.

Long-sleeved T-shirt with long animal fur markings painted on, matching leggings, sash reading 'Australopithecus anamensis', long wig, face paint or monkey mask, over-sized comb.]

Ancestor 3.

'Caveman' tunic with animal fur markings painted on, sash reading 'Homo ergaster', stick with a fake flame.

Ancestor 4.

'Caveman' tunic with animal fur markings painted on, sash reading 'Homo neanderthalensis', long wooden spear.

Homo Sapiens.

Toga, sandals, cardboard piece of 'rock' with some 'charcoaled-in' emojis, stick of charcoal.

Future Human.

Jeans, T-shirt, trainers, mobile phone or tablet device, large headphones.

The Travelling Fuegians (Fuegia, Jemmy and York) plus ETTY and FRANCIS.

Short jacket, white shirt, three-quarter length trousers/dress, black shoes.

Old Charles Darwin.

White shirt, black gown, matching waistcoat and trousers, black shoes, fedora hat.

PERFORMING SONGS

All the music required to stage this production, including sound effects, is found on the Vocal and Backing Track CDs. The vocal recording is provided as a guide and to enable the swift learning of songs. The backing tracks without vocals are ideal to use in rehearsals and performances, and the two scores give vast flexibility if you have the luxury of a live pianist.

The songs (except for a few solos) are designed to be performed with simple actions by the entire cast. The help of a separate choir is highly recommended. A good technique is to use any cast members who are not in the current scene to boost the number of singers in the choir. The choir should also be part of the show - performing the 'actions' and any spoken dialogue marked 'ALL:'. The choir could also perform the solo lines if suitable soloists aren't available.

A great product called **Sing it!** is also available. This CD-ROM or download can teach all the songs to the children without any teacher input. Children can use it at school or at home - think of the time it will save you! Most schools use it in class on an interactive white board or in the school hall on the overhead projector to allow full cast practice.

SOUND

The show can be performed with nothing more than a CD player. However, a good sound system along with confident performances will really help make an engaging atmosphere. Ideally, performers should be trained to speak and sing loud enough for the audience to hear them without microphones. This way, if you have the luxury of microphones, they will simply enhance the show rather than prop it up.

If solo microphones are available, they should be used by the Ambassadors as they tell the story along with any solo singers. If you have a limited number of headset or lapel microphones, these should be allocated to the main speaking characters first.

A powerful set of speakers with a good bass response will allow the performers and audience to get into the show. The volume of the backing tracks and music should be as loud as possible without overpowering the voices of the performers.

For playing back the tracks, it is best to use reliable media player software which automatically pauses playback between tracks. We recommend iTunes, which works on PC and Mac. It can be downloaded for free from <https://www.apple.com/itunes/>.

If possible, enlist the help of an experienced sound engineer.

SCENERY AND LIGHTING

Suggestions for scenery are given at the beginning of each scene. Backdrops can be as simple or elaborate as you wish. However, for a really easy solution and fuss free performance, instant scenery is now available with our **digital** backdrops: **Project It!** provides a different backdrop for EVERY scene change and is supplied in both a PowerPoint presentation and as individual JPG files.

The show can be performed in daylight with no lighting if necessary! If you have access to some lighting, here are a few hints:

For non-technical people!

- Blackouts (switching off the lights) are very effective where denoted in the script. However, arm your crew with torches so that they can see what they are doing and can assist cast members safely around the stage area! - Try and ensure that the whole of the stage area is lit, including the choir section. - If possible, switch off any lighting in the auditorium during the performance to keep the audience's attention focused on the stage.
- If possible, enlist the help of an experienced lighting engineer.

For lighting engineers.

-On the following page, we have provided a list of lighting 'scenes' which appear in the script.

LIGHTING SCENES: DARWIN ROCKS!

- BLACKOUT
- HOUSE LIGHTS
- DAY, INDOORS
- DAWN, OUTDOORS
- FLASHES AND COLOUR
- DUSK, OUTDOORS

- In addition to the above, and if you have the resources, lighting could be used in Scene Three to give the effect of bonfires glowing in the distance, for the beach scene.

LIST OF PROPERTIES

All the props can be made or obtained from fancy dress shops. Most of the items will benefit the comedy aspect of the show by having a cartoon look and larger-than-life size. We suggest making most props as brightly-painted cut-outs from stiff and durable card.

Scene One

Inflatable guitarsAmbassadors
 False arm..... Practical Joker
 Bags containing newspapers..... Newspaper Vendors
 Pencil Newspaper Vendor 2

Scene Two

Tea cups and saucersMarketers, Marion, John & Mason
 Newspaper displaying a picture of Darwin.....Marketer 2

Scene Three

Bonfire Stage Prop
 Chef's hat and rolling pin Fuegian 5
 Drawing pad & pencil.....Martens
 Shabby suitcase McCormick
 Chocolate..... Within Suitcase
 Tin of tea Within Suitcase
 Yellow tin Within Suitcase
 Pears soap..... Within Suitcase
 Apple sauce Within Suitcase
 Wicker basket Fuegian Merchant
 Loincloth Within Basket
 Large 'rock' stick Within Basket
 Oversized fur wallet with 'I Love Tierra Del Fuego' Logo Within Basket
 Sombrero made of twigs and leaves Within Basket
 Sea shell Within Basket

Scene Four

No Properties required

Scene Five

Sash reading 'Sahelanthropus tchadensis'	Ancestor 1
Sash reading 'Australopithecus anamensis'	Ancestor 2
'Stone' tool for combing hair	Ancestor 2
Sash reading 'Homo ergaster'	Ancestor 3
Large stick with a fake flame at the end	Ancestor 3
Sash reading 'Homo neanderthalensis'	Ancestor 4
Long wooden spear	Ancestor 4
Stone tablet depicting various emojis	Homo sapiens
Stick of charcoal	Homo sapiens
Mobile phone	Future Human
Rose	Jo

Scene Six

Large list with 2 columns headed 'Marry' and 'Not Marry'	Stage Prop
Tablet device	Chan
Tray and large napkin	Gene
Stiff-looking pigeon	Chum 3
Mop	Mary-Ann
Pigeon's leg ring	Charles
Paper and pencil	Emma

Scene Seven

Magazine displaying a caricature of Charles as an ape (See next page).....	Lu
Black felt fedora hat	Old Charles
Easel & portrait canvas	Painter
3 Beetles	Stage Props
Tortoise wearing a sombrero and sunglasses	Charles
Tortoise wearing a raincoat and an umbrella hat.....	Charles

Scene Eight

'Lit' bonfire	Stage Prop
Ten pound note.....	Chan
Tribal clothes	Fuegia, Jemmy and York

CARICATURE OF CHARLES AS AN APE



TRACK 2: SONG - DARWIN ROCKS!

(Enter London Citizens, the Practical Joker and Newspaper Vendors. The characters spread around upstage and ‘freeze’.)

EVO: ***(speaking over the gentle introduction)*** Welcome to the city of London in November Eighteen fifty-nine.

(Enter Charles. The Ambassadors beckon him to them. Charles, slightly weary-looking and bemused by the presence of the Ambassadors, obliges.)

LU: A book called “On The Origin Of Species” is the latest bestseller...and the world is discovering why its author, a scientist named Charles Darwin...Rocks!

ALL: ***(sung)*** DARWIN ROCKS!

(The music suddenly blasts out as everyone salutes Charles by punching their right fists in the air. Charles jumps with fright.)

ALL: AND THE WORLD WOULD KNOW IT,
DARWIN ROCKS!

(Everyone punches the air with their left fist. Charles jumps with fright again, having still not got over the first shock.)

ALL: HISTORY WOULD SHOW IT.
DARWIN GAVE THE PROOF,
DARWIN RAISED THE ROOF.

(SFX - Big Ben Chimes - part of the track)

(The Ambassadors raise their inflatable guitars and begin miming outrageously to the music. Everybody else except the startled Charles ‘plays’ air guitar.)

ALL: LIVIN’ IN THE NINETEENTH CENTURY
DARWIN MADE A BIG DISCOVERY.

(The Ambassadors move aside so that the scene can play out around Charles. Everyone performs the song and dance, sweeping up the increasingly confused scientist in the revelry.)

WORKING AS A DOCTOR STRESSED HIM OUT.

(The Practical Joker, 'helped' along by a Friend, staggers up to Charles, holding out a hand to him.)

HE WOULD RATHER GET OUT AND ABOUT.

(Charles takes the hand and the Practical Joker's arm 'comes off'. The scientist is petrified and stares at the arm. Charles cannot handle the 'gore' and faints.)

EXPLORATION WAS THE OCCUPATION HE'D TRY.
HE'D APPLY A SCIENTIFIC EYE AND THAT'S WHY

(The Practical Joker reveals his/her real arm, revealing that the severed arm was fake. Both citizens laugh at Charles before helping him up. They take back the arm and sportingly slap Charles on the back before moving on.)

DARWIN ROCKS!
AND THE WORLD WOULD KNOW IT,
DARWIN ROCKS!
HISTORY WOULD SHOW IT.
DARWIN GAVE THE PROOF,
DARWIN RAISED THE ROOF.

(The song and dance continues. Charles is convinced that he is dreaming.)

HE WAS LOOKING FOR OUR ORIGIN,
TAKING CRITICISM ON THE CHIN,
WHILE THE EVIDENCE TOOK SHAPE.
WAS A HUMAN ONCE AN APE?

OO OO OO OO, OO OO OO OO.

NATURAL SELECTION
WAS A BOLD DIRECTION
FOR THIS MAN TO TAKE;
NEWS BEGAN TO BREAK.

DARWIN ROCKS!
AND THE WORLD WOULD KNOW IT,
DARWIN ROCKS!
HISTORY WOULD SHOW IT.

DARWIN GAVE THE PROOF,
DARWIN RAISED THE ROOF.
ONE INVENTIVE BRAIN,
BORN TO ENTERTAIN,

HE'D UNCOVER SHOCKS,
OUTSIDE OF THE BOX.

DARWIN ROCKS!

WOW!

(The song finishes. Everyone holds for applause.)

TRACK 3: MUSIC - EXIT AMBASSADORS AND LONDON CITIZENS

(Exit Ambassadors, Charles and London Citizens. The Newspaper Vendors take centre stage and start peddling their wares from their bags. The music finishes or fades.)

VENDOR 1: Read all about it!

VENDOR 2: "Darwin dossier a sell out!"

VENDOR 3: Renowned Beatle (*intentional misspelling*) expert reveals ALL in our pull-out special! (*reveals the misspelled headline*)

VENDOR 2: Someone at *your* paper can't spell!

VENDOR 1: That's quite a groovy word, though - you know, like, "beat" as in music - could come in handy one day.

VENDOR 3: What do you mean?

(Vendor 2 walks up to the paper with a pencil, crosses through the word "BEATLE" and writes "BEETLE" above it.)

VENDOR 3: Oops!

TRACK 4: MUSIC - OOPS!

(The music continues into the next scene. Exit Newspaper Vendors. Blackout.)

SCENE TWO: INSIDE JOHN MURRAY'S OFFICE - 1859

(The music continues from the previous scene. London can be seen through a window in a room with full bookshelves. Enter Marion, John, Mason and Marketers. Mason and the Marketers stand around Marion and John Murray. All of them drink tea. The music is allowed to finish or is faded out. Enter Emma.)

MARION

AND JOHN: *(exuberantly)* Emma, darling!

(Marion and John shuffle over to Emma.)

JOHN: Where's Charles?

EMMA: He's just signing a few books. People keep troubling him for autographs and he's too nice to ignore them.

MARION: How are you, sweetheart?

EMMA: Getting better, thank you.

JOHN: After all you've been through, you truly are a remarkable family.

EMMA: Thank you.

(Enter Charles)

MARION

AND JOHN: *(even more exuberantly than before)* Charles, darling!

CHARLES: *(slightly perplexed)* Mr and Mrs Murray.

MARION: You star!

JOHN: I knew you would finally get it out there! Okay everyone, let's get through this marketing meeting quickly. I have an appointment with my side burns in one hour. This is Mason and the rest of our marketing boffins. *(gesturing to Mason)* If you please.

MASON: Mr Darwin, you're a hit!

MARKETER 1: Look at the press coverage we're already getting!

(Marketer 2 holds up a newspaper displaying a photograph of Charles.)

CHARLES: I can't stand that photograph! How I can have a single friend with that picture going around is surprising!

MARKETER 3: We simply have to get your face everywhere!

CHARLES: But I don't want my face everywhere!

MASON: Come now, Mr Darwin. You have a frightful paleness but we can soon fix that with a dash of make-up.

MARKETER 1: *(to Marketer 2)* What about the hair?

MARKETER 2: *(to Marketer 1)* Hmm. A bit thin on top. We could balance it out with a beard - go for the Shakespeare look.

CHARLES: I think I'm going to throw up.

EMMA: Charles, please - not all over your new shirt.

CHARLES: I can't be something I'm not. *(holding his head in exasperation)* It's like the Fuegians all over again.

MARKETERS: Who?

TRACK 5: **MUSIC - IT'S LIKE THE FUEGIANS**

(The scene freezes. Enter Ambassadors. The Ambassadors walk to centre stage. The music is allowed to finish or is faded out.)

EVO: The Fuegians were a tribe of people who lived on a distant island. Charles had met them when he joined Captain Robert Fitzroy on his second voyage aboard the HMS Beagle.

LU: During the HMS Beagle's first voyage, Robert had befriended the Fuegians and traded with them. He wanted to know if it was possible to change tribespeople into townspeople.

CHAN: The territory was named after the islanders' blazing hearths that were visible from the sea. It was known as "Tierra Del Fuego" or "land of fire".

TRACK 6: **MUSIC - VISIBLE FROM THE SEA**

(Blackout. Exit all. The music continues into the next scene.)

SCENE THREE: A BEACH ON TIERRA DEL FUEGO - 1830

(Sunlight breaks through a cloudy sky. Snowy mountain peaks are visible through rolling green hills. In the foreground is a sandy beach and bonfires appear sporadically across the distant parts of the landscape. A 'lit' bonfire made from sticks and card is placed at centre stage. The music is allowed to finish or is faded out.)

TRACK 7: SONG - TIERRA DEL FUEGO

(Enter Chief Chris, Fuegian Merchant and Fuegians. The Cast and Choir perform the song. This provides an ideal opportunity for actions and movement.)

ALL: IN THE SOUTH OF AMERICA OFF THE COAST
ARE A CIVILISATION WHO MAKE THE MOST
OF THEIR LOT.

WITH THE SIMPLEST NEEDS AND A LOT OF SKILL
THEY CAN MATCH THE ENVIRONMENT TO THEIR WILL
ON THE SPOT.

ONE ARCHIPELAGO;
SO MANY THINGS TO KNOW.

FROM THE MOUNTAINS ABOVE TO THE SEA BELOW
THERE IS PLENTY ENOUGH FOR THEM ALL TO GROW
BIG AND STRONG.

THOUGH THE SUMMERS ARE COOL
AND THE WINTERS WET
THEY ARE COMFORTABLE WITH EV'RYTHING THEY GET
ALL YEAR LONG.

AND ON THE CLEAREST NIGHTS
SAILORS CAN SEE THEIR LIGHTS.

ALL: TIERRA DEL FUEGO,
FUEGIANS: LAND OF FIRE,
ALL: TIERRA DEL FUEGO,
FUEGIANS: SHE'LL INSPIRE,
ALL: TIERRA DEL FUEGO,
FUEGIANS: TAKE YOU HIGHER,
ALL: TIERRA DEL FUEGO.
FUEGIANS: VENGA!

FUEGIANS: WITH EVERY FLAME WITHIN OUR EYES,
WITH EVERY AIM UP IN THE SKIES
WE GET BETTER STILL.
EVERY SOLUTION STAYS ALIVE,
THROUGH EVOLUTION THEY SURVIVE.
THIS IS NATURE'S WILL
WE INSTIL ON TIERRA DEL FUEGO.

ALL: OH OH OH OH OH
OH OH OH OH OH
TIERRA DEL FUEGO.

FUEGIANS: WAY TO GO ON TIERRA DEL FUEGO!
LAND OF FIRE,
ALL: TIERRA DEL FUEGO,
FUEGIANS: SHE'LL INSPIRE,
ALL: TIERRA DEL FUEGO,
FUEGIANS: TAKE YOU HIGHER,
ALL: TIERRA DEL FUEGO.
FUEGIANS: *(shouted each time)* YAH BE YAH HOO!
ALL: TIERRA DEL FUEGO.
FUEGIANS: YAH BE YAH HOO!
ALL: TIERRA DEL FUEGO.
FUEGIANS: YAH BE YAH HOO!
ALL: TIERRA DEL FUEGO.
FUEGIANS: YAH BE YAH HOO!

(The song finishes. Everyone holds for applause. The Fuegians kneel before Chief Chris.)

FUEGIANS: Hail our wise and mighty leader, Chief Chris!
CHIEF CHRIS: Sisters and brothers, the sun rises once more on our bountiful land. We are granted another day to be at one with nature in her divine serenity.

TRACK 8: SFX - A DISTANT BUGLE

(The Fuegians jump up and look out.)

FUEGIAN 1: *(dashing to centre stage and looking 'out')* Oh no!
FUEGIAN 2: *(dashing and looking)* More tourists!
FUEGIAN 3: That's ALL we need!
FUEGIAN 4: What do THEY want?
FUEGIAN 3: Let's pretend we're not home.
FUEGIAN 4: Too late, they've already seen us!
FUEGIAN 5: *(sighing)* We'd better show willing. Wave and smile, everybody.

(The Fuegians smile and wave awkwardly.)

- CHIEF CHRIS:** *(stepping to downstage centre)* Sister, what do you see?
- FUEGIAN 1:** More tourists, Chief Chris. Looking at their sunburned skin and silly hats, we assume that they must be British.
- FUEGIAN 2:** Chief Chris. Are we to welcome these...tourists?
- CHIEF CHRIS:** Yes, we are. For they could bring the latest apple products and other treasures. Don't forget your manners!
- FUEGIAN 1:** Here they come. Chief, shall we get our weapons?
- CHIEF CHRIS:** No, we don't want to cause offence. PR and all that. No weapons!
- FUEGIANS:** *(in disappointment)* Aw!
- CHIEF CHRIS:** I MEAN it!
- FUEGIANS:** *(begrudgingly)* Yes chief.
- WICKHAM:** *(to Fitzroy)* Captain Fitzroy, the marines are standing by.
- FITZROY:** They won't be necessary, Lieutenant. *(pronounced Lef-ten-ant)*
(to Martens, the ship's artist) Martens, how about a quick group selfie?
- MARTENS:** Yes, Captain.

(Martens holds up a drawing pad and the British pout embarrassingly as the artist 'sketches' on it with a pencil.)

- FUEGIAN 1:** *(to Fuegian 2)* What are they doing?
- FUEGIAN 2:** They're making a picture of themselves in case they forget what they look like.

(Martens finishes the 'selfie' and the British look at it admiringly.)

- FITZROY:** Good show, everyone. Doctor McCormick, the "treasures", if you please.
- McCORMICK:** Yes sir. *(retrieving a shabby looking suitcase from offstage and speaking to the Fuegians in a loud voice, leaving lots of gaps)*
Greetings from Great Britain. We bring gifts of great value from our homeland. Behold, *(opening the suitcase and pulling out a bar of chocolate)* Cadbury's chocolate.

(McCormick opens the wrapper and gives the chocolate to Fuegian 1, who sniffs it with suspicion.)

- FITZROY:** *(reaching inside the suitcase and pulling out a tin of tea leaves)*
Tetley Tea! *(he hands it to Fuegian 2)*

(Fuegian 2 shakes the tin and is puzzled to hear the tea leaves rustling inside.)

WICKHAM: *(producing a big yellow tin from the suitcase)* Colman's Mustard!

(Fuegian 3 opens the tin, sniffs the contents and sneezes over the other Fuegians.)

FUEGIANS: Eew!

MARTENS: Or how about *(taking out a large tablet of Pears Soap)* some cleansing? Pears Soap?

(Fuegian 4 takes the soap, sniffs it and starts to bite into it.)

MARTENS: Ooh, no! Like this. *(rubbing his/her hands instructively)*

(Fuegian 4 copies Martens then puts the tablet up to her ear. She listens for any activity, gets bored and throws the soap over her back.)

FITZROY: ...And look! *(conspicuously reaching inside the suitcase for a large jar of apple sauce.)* Apple sauce!

(Chief Chris takes a heightened interest in this apple product. However, as he takes it from Fitzroy, the captain's jacket suddenly appears more fascinating. Chief Chris caresses one of the buttons on the sleeve of Fitzroy's jacket.)

CHIEF CHRIS: *(in a loud voice and leaving lots of gaps)* Greetings foreigners. For this, we offer you some "precious artefacts". *(he turns and claps his hands at Fuegian Merchant)*

MERCHANT: *(frantically retrieving a woven basket of artefacts from offstage and presenting it energetically to the British)* Roll up, roll up. Take a piece of Tierra Del Fuego home with you. *(taking out a loincloth from the basket)* Behold - these trendy easy-iron loincloths!

(Various other Fuegians produce items from the basket and tout them to the British.)

FUEGIAN 5: Sticks of Yaghan rock! *(a large rock that has been carved into a stick)*

FUEGIAN 6: Wallets! *(an oversized 'fur' wallet with "I ♥ Tierra Del Fuego!" written on it)*

FUEGIAN 7: *(in an exaggerated Spanish accent)* Sombreros! *(a huge sombrero apparently made of twigs and leaves)*

FUEGIAN 8: Special sea shells! Put them to your ear and you will hear the sound of the Tierra Del Fuego coast! *(She hands it to Martens and encourages her to put it to her ear. The Fuegian then makes a feeble 'whooshing' sound as Martens listens suspiciously.)*

MERCHANT: ...All finest-quality and genuine Fuegian products.

MARTENS: Sir, all this merchandise will take us way over our luggage limit!

McCORMICK: Surely there is something unique to this island that we can show to everyone back home?

FITZROY: Hmm. *(talking in a loud voice to Chief Chris)* For these buttons *(pointing at his buttons)* I want four of your healthiest people for approximately two years.

(Fitzroy gestures at McCormick to pick out four Fuegians.)

McCORMICK: *(surveying individual Fuegians and picking four out)* Him, him, him and her.

FUEGIAN 5: Is that all he wants for all those shiny things? Four people? This bloke's a real pushover!

CHIEF CHRIS: *(to Fitzroy)* Done!

(Chief Chris and Fitzroy engage in a high-five.)

(Blackout)

TRACK 9: **MUSIC - SHINY THINGS**

(The music continues into the next scene. Exit all.)

SCENE FOUR:**LONDON - 1859**

(The music is allowed to finish or is faded out. Enter Emma and Charles, who walk side by side.)

EMMA: Charles, what did you mean when you said it was like the Fuegians all over again?

CHARLES: Those four Fuegians were happiest on Tierra Del Fuego. I am happiest AWAY from all this attention.

EMMA: Fish out of water - both them and you!

CHARLES: ...And you, standing by me like this as my theory goes public. A lot of people like you think that I'm arguing with what they believe about creation.

EMMA: Your theory and what I believe go hand in hand even with the differences between them.

(Emma takes Charles's hand.)

CHARLES: It's the differences that keep life going. With all the cultures across the world, I wonder just how many creations there are.

(Emma and Charles reach their 'destination' at centre stage.)

EMMA: Let's start with just our two creations and go from there.

TRACK 10: **SONG - TWO CREATIONS**

CHARLES: TWO CREATIONS FIGURING IT OUT WITH EACH OTHER.
TWO CREATIONS NEVER NEED TO DOUBT ONE ANOTHER.
BREAKING FROM THE BINDINGS,
HOLDING BACK OUR HEARTS,
SHARING ALL OUR FINDINGS,
THAT'S WHERE FREEDOM STARTS.

EMMA: TWO CREATIONS, BOTH OF THEM DECIDE
ON OUR STORY.
TWO CREATIONS, SHINING STARS PROVIDE
IN THEIR GLORY.
FROM A SPARK OF PASSION,
FROM OUT OF THE BLUE,
MIRACLES CAN HAPPEN,
WONDERS CAN COME TRUE.

EMMA AND CHARLES: TWO CREATIONS, TWO NARRATIONS
EXPLANATIONS COULD PREVAIL.
INCLINATIONS, SPECULATIONS,
VARIATIONS OF OUR TALE.
TIME WILL FLY FOR YOU AND I
AS WE BOTH DIE OR DO.
TWO CREATIONS WILL HAVE TO GET US THROUGH.

THERE'S A THEORY AND A LIGHT ABOVE
GROWING BRIGHTER.
WHEN YOU'RE NEAR ME BOTH FEEL REAL ENOUGH,
EVER LIGHTER.

EMMA: THERE FOR MAKING SENSE FROM SORROW,
SHOWING WHY THINGS ARE,

EMMA AND CHARLES: PROMISING TOMORROW,
HOPE IS NEVER FAR
FROM YOUR GUIDING STAR.

(Enter London Citizens. The London Citizens stroll around the stage in small groups, going about their business while Emma and Charles stay centre stage.)

ALL: TWO CREATIONS, TWO NARRATIONS
EXPLANATIONS COULD PREVAIL.
INCLINATIONS, SPECULATIONS,
VARIATIONS OF OUR TALE.
TIME WILL FLY FOR YOU AND I
AS WE BOTH DIE OR DO.

(The London Citizens cease strolling to face Emma and Charles. Emma and Charles face each other and hold both of each other's hands.)

EMMA AND CHARLES: TWO CREATIONS, JUST US TWO CREATIONS,
WILL HAVE TO GET US THROUGH.

(The song finishes. Everyone holds for applause.)

TRACK 11: MUSIC - TO GET US THROUGH

(Slow blackout. Exit all. The music continues into the next scene.)

SCENE FIVE: THE OXFORD UNIVERSITY MUSEUM - 1860

(The interior of a large museum hall. A landscape of Oxford is visible through a large window in the centre. Enter Ambassadors, who stand at centre stage and speak over the music.)

EVO: Charles Darwin's book "On The Origin Of Species" sparked many debates.

LU: One of the most famous was the Oxford Evolution Debate in 1860.

CHAN: A close friend of Charles Darwin's was a biologist called Thomas Henry Huxley.

(Enter Huxley, Sir Brodie, Jo and Scientists. Sir Brodie, Jo and The Scientists form a semi-circle around Huxley at stage left.)

EVO: Huxley and his fellow scientists tried to convince a crowded museum that evolution and the story of creation were more or less the same thing. However, they met harsh resistance from the likes of Bishop Sam Wilberforce.

(Enter Wilberforce, Fitzroy and The Resistance. The Resistance form a semi-circle around Wilberforce at stage right.)

LU: Charles Darwin was too ill to attend but that didn't stop masses of people turning up to the Oxford University Museum hall to hear both sides out.

(Exit Ambassadors. The music is allowed to finish or is faded out.)

HUXLEY: My Lord, I really don't understand why Charles Darwin's book should cause you so much offence.

WILBERFORCE: Mr Huxley, would you be offended if I asked you who the APE in your family was? Maybe your grandmother or grandfather?

(The Resistance laugh with Wilberforce.)

HUXLEY: My Lord, Charles Darwin is saying that we are ALL DESCENDED from apes. The last person in my family to actually LOOK like an ape was possibly my great great great great great, great great great great great, great great great great great, great great great great great grandmother!

WILBERFORCE: Yes, and my great great great great great, great great great great great, great great great great great, great great great great great grandfather could have looked like a MONKEY!

- SCIENTIST 1:** Actually, evolution happens over hundreds of generations, meaning that you would have to say the word 'great' hundreds of times. To put it more precisely, the last of your ancestors to represent a monkey would have been your great great great great great....
- WILBERFORCE:** Enough! Where does your evidence come from?
- SCIENTIST 1:** Palaeontologists.
- SCIENTIST 2:** Genealogists.
- SCIENTIST 3:** Archaeologists.
- SCIENTIST 4:** Zoologists.
- HUXLEY:** Along with many other 'ists!'
- WILBERFORCE:** Stop using big words to blind us with science!
- HUXLEY:** My Lord, we are not trying to BLIND you. We are trying to SHOW you. Perhaps our *(makes an inverted-commas gesture) prehistoric pageant* would persuade everyone - *(turning to Sir Brodie)* and Sir Brodie, go easy on the big words will you?
- SIR BRODIE:** *(calling offstage)* Bring on the first....Unpronounceable Ancestor!

TRACK 12: **MUSIC - ANCESTOR 1**

(Enter Ancestor 1. The music continues under the dialogue and aids a shift in atmosphere to that of a rapid-fire gameshow. The Scientists adopt big show business voices and act as MCs to the Ancestors. Ancestor 1 leaps on all fours and represents a chimpanzee, sporting a sash reading 'Sahelanthropus tchadensis.' He leaps to centre stage and pulls a face at everyone.)

- SIR BRODIE:** Unpronounceable ancestor number one is PURE vintage, having arrived seven million years ago! This cheeky chimpanzee likes standing out from the crowd by occasionally walking on two legs.
- ANCESTOR 1:** *(standing upright then walking whilst waving 'Jazz Hands' and calling out in a squeaky voice)* Ta-dah!

(Ancestor 1 goes back on all fours, leaps to stage right and crouches facing stage left. The music is allowed to finish or is faded out.)

- SCIENTIST 1:** As Earth slowly changed over a few thousand centuries, our chimpanzee children changed to keep up, giving rise to Unpronounceable Ancestor number two - also known as Lucy!

TRACK 13: **MUSIC - ANCESTOR 2**

(Enter Ancestor 2, who also wears a sash, which reads 'Australopithecus anamensis.' Ancestor 2 knuckle-walks to centre stage.)

SCIENTIST 1: From three point two million years ago, this long-haired lady enjoys long walks and experimenting with stone tools.

(Ancestor 2 combs her hair with a stone tool and blows a kiss at Scientist 2.)

ALL: Ooooooooooooooooooooooooooooo!

(Ancestor 2 positions herself to the stage right of Ancestor 1 and rests on her knuckles facing stage left. The music is allowed to finish or is faded out.)

SCIENTIST 2: After a few millennia, another change came to be - Unpronounceable Ancestor number three!

TRACK 14: **MUSIC - ANCESTOR 3**

(Enter Ancestor 3, who wears a sash reading 'Homo ergaster' and also has a large stick with a fake flame on the end. Ancestor 3 lopes towards centre stage.)

SCIENTIST 2: Two million years ago, this brainy biped set the world alight with the discovery of fire!

(Ancestor 3 holds the flame to Ancestor 2's bottom. Ancestor 2 yelps with pain and glares at Ancestor 3. Ancestor 3 lopes to the stage right of Ancestor 2 and stands hunched facing stage left. The music is allowed to finish or is faded out.)

SCIENTIST 3: But wait, another change and there's one more - Unpronounceable Ancestor number four!

TRACK 15: **MUSIC - ANCESTOR 4**

(Enter Ancestor 4, who carries a long wooden spear and has a sash that reads 'Homo neanderthalensis'.)

SCIENTIST 3: This new kid on the block from just five hundred thousand years ago has fashionable features like social structures and primitive language.

ANCESTOR 4: *(turning to the audience)* Soooooooooooo random!

(Ancestor 4 walks to the stage right of Ancestor 3 and stands facing stage left. The music is allowed to finish or is faded out.)

SCIENTIST 4: That leaves us with...US! A fresh face at a mere ten thousand years ago is our Homo sapiens!

TRACK 16: MUSIC - HOMO SAPIENS

(Enter Homo sapiens, who wears a toga and carries a stone tablet depicting various emojis. He/she also carries a stick of charcoal.)

SCIENTIST 4: This prehistoric human has everything - good looks, intellect, technology and an expansive vocabulary!

HOMO SAPIENS: Eh?

(Homo sapiens walks to the stage right of Ancestor 4 and stands facing stage left. Together, the Ancestors and Homo sapiens form a line showing the evolution of humankind. The music is allowed to finish or is faded out.)

SIR BRODIE: Our prehistoric pageant is almost at an end and I know what you're thinking - humans just can't get any better! Perhaps you're right! As technology takes over, everybody make way for Future Human!

TRACK 17: MUSIC - FUTURE HUMAN

(Enter Future Human, who comes from the opposite side of the stage to the other specimens, carries a mobile phone and stares at it while walking towards the pageant.)

SIR BRODIE: This space age specimen is surrounded with silicone. Note the hunched shoulders, the enlarged thumbs, the restricted field of view and the unawareness of OTHER PEOPLE!

(Future Human knocks over the other specimens in succession without noticing. Disgruntled, the specimens get up and reform their line. The music is allowed to finish or is faded out.)

FITZROY: This is a farce! If I had known that Charles Darwin was going to make these LUDICROUS claims I would never have let him aboard The HMS Beagle!

JO: ***(stepping forward and speaking with an accent reminiscent of James Brown)*** Yo, Grandpa! Cool it!

WILBERFORCE: Who is this joker?

JO: Nah, man. Not JoKER! Just Jo, as in JoSEPH DALTON! I am one of the greatest explorers of the 19th century - and I'm also an expert on flowers. Ain't that right, ladies? ***(He pulls out a rose and holds it between his teeth.)***

(All the female cast scream.)

JO: *(putting his arm around Wilberforce)* Sam, man - chill out and check this. We all be sayin' the same thang, just in a different way. That's okay. We all move to the same groove of evolution. *(to the Scientists)* Y'know what I'm sayin'?

SCIENTISTS: Yeah!

JO: Y'all with me?

SCIENTISTS: Yeah!

JO: You wanna get into it?

SCIENTISTS: Yeah!

JO: Okay then, hit it!

TRACK 18: SONG - THE GROOVE OF EVOLUTION

(Everyone performs a song and dance.)

JO: IT STARTED WITH A WHOLE LOTTA' HEAT
TO MAKE THE EARTH AND LAY DOWN A BEAT.
SMALL ANIMALS WITHOUT ANY FEET,

THEY CAME TO LIFE TO BUMP AND GRIND,
CHANGING TO ANOTHER KIND,

CRAWLING FROM THE SEA ON THEIR FINS;
SOME OF THEM GREW HAIR ON THEIR SKINS.
THERE THE HISTORY BEGINS:

FURRY MAMMALS GETTING HANDS,
SPREADING OUT ACROSS THE LANDS,

ALL: *(shouted each time)* (HEY!)

JO: THEY GOT UP ON THEIR TOES,

ALL: (HUH!)

JO: THEY GOT A LONGER NOSE,

ALL: (UGH!)

JO: THEY GOT A CHANCE, AND ROSE,

ALL: (HOO!)

(sung) CHALLENGING THE CHANGING RULES,
ALL THE MOLECULES, ALL OF NATURE'S TOOLS
IN THE GROOVE OF EVOLUTION.

MOVIN' THE GROOVE OF EVOLUTION,
SMOOTHIN' THE GROOVE OF EVOLUTION,
USIN' THE GROOVE OF EVOLUTION.
YEAH YEAH, YEAH YEAH, HOO!

JO: WOAH! WHO KNOWS WHAT WILL BE NEXT?
MAYBE WE WON'T HAVE TO SPEAK,
MAYBE WE'LL JUST USE TEXT;
EVERYONE ATTACHED TO A PHONE
LIKE A DOG WHO HAS A BONE
HE CAN NEVER LEAVE ALONE.

ALL: *(shouted each time)* (HEY!)
JO: SOME MAKING MORE MACHINES,
ALL: (HUH!)
JO: SOME MAKING MORE VACCINES,
ALL: (UGH!)
JO: SOME MAKING MAGAZINES,
ALL: (HOO!)

(sung) CHALLENGING THE CHANGING RULES,
ALL THE MOLECULES, ALL OF NATURE'S TOOLS
IN THE GROOVE OF EVOLUTION.
MOVIN' THE GROOVE OF EVOLUTION,
SMOOTHIN' THE GROOVE OF EVOLUTION,
USIN' THE GROOVE OF EVOLUTION.
YEAH YEAH, YEAH YEAH, HOO!

JO: MMM, THEY GOT UP ON THEIR TOES,
THEY GOT A LONGER NOSE,
THEY GOT A CHANCE, AND ROSE,
ALL: THE GROOVE OF EVOLUTION.
JO: SOME MAKING MORE MACHINES,
SOME MAKING MORE VACCINES,
ALL: THE GROOVE OF EVOLUTION.
JO: ALL THE CREATURES CAME,
DANCING TO THE SAME
ALL: GROOVE OF EVOLUTION.
JO: ALL THE CREATURES CAME,
DANCING TO THE SAME
ALL: GROOVE OF EVOLUTION!

(The song finishes. Everyone holds for applause.)

TRACK 19: MUSIC - EVOLUTION

(Blackout. Exit all. The music continues into the next scene.)

SCENE SIX:**MAER HALL - 1838**

(In his bedroom at his relative's country house, Charles enters and paces around. Pinned to the wall is a list with two columns - "Marry" and "Not Marry". The items in the columns are illegible. Enter Ambassadors. Chan carries a tablet device. The Ambassadors walk to centre stage.)

(The music is allowed to finish or is faded out.)

EVO: It's amazing how humankind evolved in such a relatively short time.

LU: *(looking at Chan's tablet device)* Especially when there's no Wi-Fi in the 19th century!

CHAN: I was trying to look up the story behind one of Charles Darwin's top quotes. "A wife - would be better than a dog anyhow." Where WAS he in life when he wrote that?

EVO: Over there, back in 1838, staying with his relatives in Shrewsbury.

(The Ambassadors exit. Gene, a butler, enters. He carries a tray and a large napkin.)

GENE: Mister Darwin, sir. Some of your chums from the village are here to see you.

CHARLES: Thank you, Gene. Show them in, would you?

GENE: Of course, sir.

(He exits and re-enters with 3 chums. Chum 3 carries a stiff-looking pigeon.)

CHUM 1: Charles!

CHUM 2: Where were you this morning? We were expecting you for some pigeon spotting.

CHUM 3: *(holding up a pigeon)* I thought you might like a look at this sumptuous specimen. I opened the back door this morning and there it was, calm as anything, resting on the mat with its feet in the air. The little fellow let me pick him up - didn't move a muscle - must be very comfortable with humans.

CHUM 2: Look at those distinctive red bite-shaped marks around its neck. A new breed perhaps?

CHUM 1: Amazing! You should call it the "Red Speckled Half-Tail".

CHARLES: *(looks at the pigeon for a moment)* It's dead.

CHUMS: What?!

CHARLES: *(drily taking a sharp breath through his teeth)* You don't happen to own a cat, do you?

CHUM 3: Yes but...Hang on! ...There's no way that innocent little Kitty could...

CHARLES: *(interrupting Chum 3)* Mystery solved. Gene, would you be so good as to take this poor pigeon that has passed on *(takes it from Chum 3)* and give it a decent burial? *(tosses it to Gene)*

GENE: *(catching the deceased pigeon and placing it on his tray)* Certainly, sir.

CHUM 1: You look rather miserable, Charles. Something on your mind?

CHUM 2: *(reading the list pinned to the wall)* Marriage.

GENE AND

CHUMS 1 AND 3: Oh, dear! *(they examine the list)*

CHUM 3: I can't believe you actually made a list!

CHUM 1: You're a bit weird sometimes, do you know that?

CHARLES: Look, chaps. I...

CHUM 3: *(reading the list)* Two columns...To marry or not to marry. That is the question.

CHARLES: Enough with the Shakespeare!

CHUM 1: Your conclusion?

GENE: *(reading the list)* "A wife is better than a dog anyhow." Sir, I'm not sure you should leave this on display in case Lady Wedgewood should...

(Enter Emma.)

EMMA: Hi chaps. Charles, the girls and I are going for a walk. Did you fancy... *(spots the pigeon)* Eew!

CHARLES: *(dashing over to Emma)* Er, sorry you had to see that, Emma. *(covers up the pigeon with Gene's napkin)*

EMMA: *(spotting the list while Charles fumbles with the napkin)* That's disgusting!

CHARLES: *(obliviously)* I know.

EMMA: *(turning to Charles and narrowing her eyes in anger)* You made a list?

CHARLES: *(realising in horror)* Oh, that! I...

EMMA: BETTER THAN A DOG?! *(bursts into tears and runs offstage)*

CHUM 1: *(after an awkward silence)* Gentlemen... crisis meeting!

(The men gather round stage left and talk inaudibly. Maid Mary-Ann enters stage right carrying a mop, and wipes the floor on stage right. Emma enters, still running and sobbing, and bashes into Mary-Ann.)

MARY-ANN: Miss Emma!

EMMA: Oh, Mary-Ann. I'm so sorry!

(Enter Emma's friends.)

FRIEND 1: Emma, whatever's the matter?

EMMA: *(babbling in a fit of crying)* It's Charles. I walked into his room and spotted this list which said "Marry or not marry" and there were things like "less money for books" and "terrible loss of time..." *(taking a huge breath, blowing her nose on Mary-Ann's apron and then taking another huge breath)* ...but it also said "constant companion in old age," but then it said "BETTER THAN A DOG ANYHOW!"

MARY-ANN

AND FRIENDS: Aw, that's so sweet!

EMMA: What?!

FRIEND 2: A tad insensitive...

FRIEND 3: ...but SOOOO sweet.

MARY-ANN: He obviously thinks a lot of you.

FRIEND 4: And it's SOOOO obvious that you have a thing for each other.

FRIEND 1: But that doesn't mean you should go running after him.

MARY-ANN: You want my advice?

EMMA: *(starting to get over her crying fit but still rather upset)* No.

MARY-ANN: Well you're getting it anyway.

(As the ladies freeze, our attention turns to the men.)

CHARLES: The problems of science are easy compared to this.

CHUM 1: Mate, this isn't a big problem. The solution is simple...

TRACK 20: **SONG - BETTER THAN A DOG**

CHUM 1: YOU'RE IN A DILEMMA
YOU ALONE CAN FIX:

CHUM 2: YOU THINK THAT YOUR EMMA
TOPS THOSE OTHER CHICKS.

CHUM 1: IF IT'S TRUE THEN GOOD FOR YOU, FRIEND.
SHE IS QUITE A CATCH
WHO'S GOT THE ITCH TO TIE THE HITCH.

CHUM 3: *(spoken)* YOU MAKE A MARVELLOUS MATCH!

FRIEND 1: LISTEN TO US EMMA.
GIRL, YOU GOT IT BAD!

FRIEND 2: HOW YOU BLUSH WHENEVER
YOU ARE NEAR THAT LAD.

YOU'RE IN LOVE.

EMMA: *(spoken angrily)* NOW THAT'S ENOUGH!

FRIEND 3: *(spoken)* HE'D MAKE THE CUTEST PET!

FRIENDS: JUST PAT HIS HEAD AND KEEP HIM FED TO
KEEP AWAY THE VET!

CHUMS: GEE, DOES IT REALLY MATTER
SHE WANTS A WEDDING PLATTER?
SHE WILL BE BETTER THAN A DOG ANYHOW.

FRIENDS: GEE, DOES IT REALLY MATTER
HE IS THE MADDEST HATTER?
HE WILL BE BETTER THAN A DOG ANYHOW.

FRIEND 4: KEEP HIM ON A TIGHT LEASH;

EMMA: I DON'T THINK THAT'S WISE.
CHUM 3: FRIEND, YOU'VE FOUND THE RIGHT NICHE;

CHARLES: *(spoken)* THERE'RE SO MANY TIES!

CHUM 3: CHIN UP CHAP!
YOU'D BETTER SNAP OUT
OF THIS DISMAL DAZE.
'CAUSE LIVING LIFE AS MAN AND WIFE
IS FUN IN MANY WAYS.

CHUMS: GEE, DOES IT REALLY MATTER
SHE WANTS A WEDDING PLATTER?
SHE WILL BE BETTER THAN A DOG ANYHOW.

FRIENDS: GEE, DOES IT REALLY MATTER
HE IS THE MADDEST HATTER?
HE WILL BE BETTER THAN A DOG ANYHOW.

(spoken) SIT! STAY! BEG! ROLL OVER!
WHO'S A GOOD GIRL?

EMMA: WUFF! WUFF!

CHARLES: WOOF! WOOF!

CHUMS: COME ON, BOY!
SIT! STAY! BEG! ROLL OVER!

**ALL EXCEPT
EMMA**

AND CHARLES: *(sung)* YOU WILL BE BETTER THAN A DOG - A-NY-HOW!

(Everyone holds for applause.)

CHARLES: By Jove! Thanks, chaps! The answer's been staring me in the face all along! I'll be right back!

(Dashes offstage. The other men shrug their shoulders and follow him offstage.)

MARY-ANN: Now Emma, you know what you have to do.

EMMA: Oh, yes. Thanks, girls!

(The girls have a group hug and exit. Emma re-enters.)

EMMA: Charles?!

(Charles enters.)

CHARLES: Emma! I'm so sorry; you know what I'm like. It was stupid of me and you know I'd do anything for you.

EMMA: Okay.

CHARLES: Excuse me?

EMMA: It's okay. *(wanders around, leaving an awkward silence before turning back to Charles with her hands behind her back)* So, what did you decide?

(Charles walks to Emma, gets down on one knee and produces an engagement ring hastily made from a pigeon's leg band.)

CHARLES: Dear Emma, you are the most wonderful lady in the world. Will you marry me?

(Emma slowly steps up to Charles. From one pocket, she produces a piece of paper. From the other pocket, she produces a pencil.)

EMMA: *(as she writes)* Marry, not marry. *(looks at Charles with a teasing grin and winks)* I'll get back to you.

TRACK 21: **MUSIC - ANYHOW**

(Blackout. Exit all. The music continues into the next scene.)