



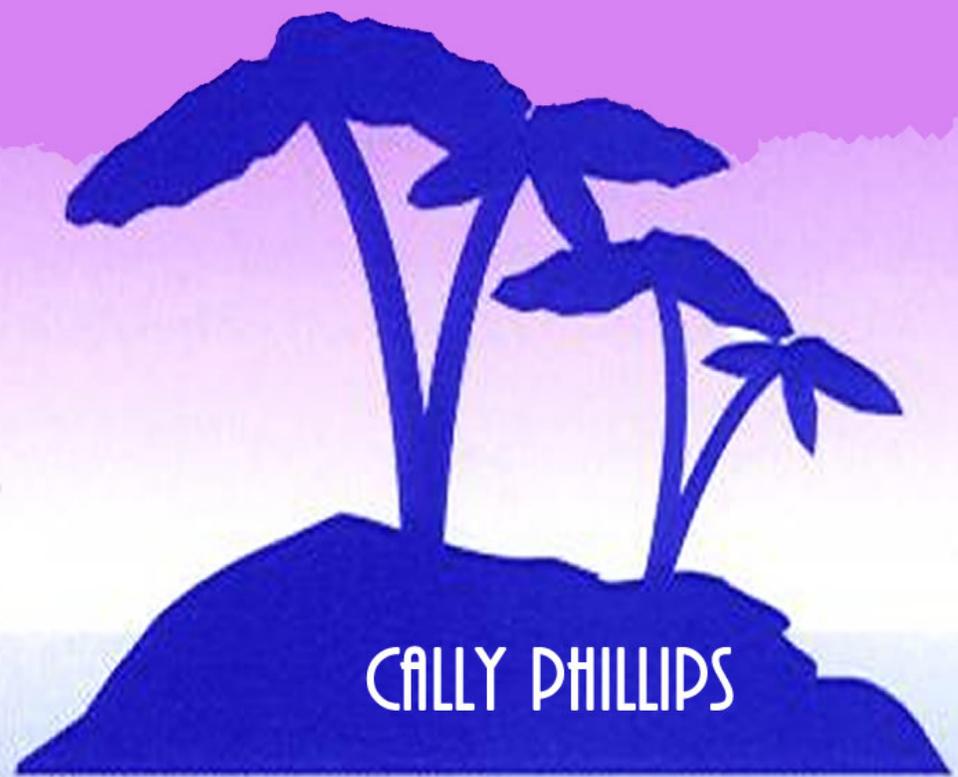
DOWN THE LINE



CALLY PHILLIPS



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The Admirable Crichton and Down the Line

100 years apart - but is it the same story?

On November 4th 1902, J.M.Barrie's play The Admirable Crichton premiered at Duke of York's Theatre, London.

A hundred years on and what has changed?

Butlers have become bodyguards Ladies maids are personal stylists

Popstars and footballers are the new aristocracy

And money still talks

This updated version of The Admirable Crichton shows the relevance of Barrie's comedy of social manners, one hundred years Down the Line.

Synopsis of Admirable Crichton

Lord Loam is a British peer who considers the class divisions in British society to be artificial. He promotes his views during tea-parties where servants mingle with his aristocratic guests, to the embarrassment of all. Crichton, his butler particularly disapproves, considering the class system to be "the natural outcome of a civilised society". When the family are shipwrecked on a deserted tropical island Crichton, as the only one with practical knowledge, quickly becomes the leader and hierarchical roles are reversed with interesting results and romantic complications. Following their rescue and a return to 'civilisation' the tables are turned once again.

Synopsis of Down the Line

Caroline Carter, pop princess, is about to announce her engagement to her footballer boyfriend. Leaving Steve behind to play an important match, she sets off in advance on yacht to prepare for their engagement party cruising the tropics. She takes her father, sister, PA, bodyguard, best man and a photographer along with her. When their boat is shipwrecked on a desert island, their carefully developed social hierarchy begins to disintegrate as survival becomes a question of knowledge and skill rather than of money and power. As romance begins to blossom, is it true that 'what's natural is right?'

100th Anniversary Celebration (2nd November 2002)

The Original Play

J.M.Barrie's 'The Admirable Crichton' was first performed on 2nd November 1902. On the surface it seems a fairly standard drawing room comedy but it is actually a witty and ironic satire on social manners and standards. The central characters live in a very hierarchical world, where everyone knows their place in the pecking order. This hierarchy is as jealously guarded by the servants as by the masters. However, in this drama the 'family' are shipwrecked on a desert island and a whole new hierarchy is established. They all learn about social structures and the role of 'nature' but sadly on rescue and return they fall back into the familiar patterns.

Barrie thus questions the basis of his contemporary society and 100 years on we can look at this both as a piece of social drama and indeed social history.

The personal connection

Cally Phillips says: 'The Admirable Crichton' has a personal appeal to me, because it is the first play I ever saw. My mother was working in the Dundee Rep in the late 1960's and after school one day I was allowed to sit in on rehearsal. Apparently I was upset by the director 'arguing' with the cast and so I was taken backstage to see that drama is not 'real.' I was confronted by the actor playing Crichton removing his stage make-up. It's a memory that has stuck with me all my life and J.M.Barrie has become a favourite of mine over the years. The fiction/reality dilemma has been

important in my own fiction and drama and I have always appreciated other writers who dabble in this area. If you do Barrie the respect of looking closely at his fiction and drama, the social criticism and commentary is evident and interesting and usually very amusing at the same time.

The Centenary Celebration

In 2002 Cally Phillips was Dramatist in Residence in Dumfries and Galloway (where J.M.Barrie first encountered the theatre in the form of the Theatre Royal) and the co-incidence seemed too great to ignore.

Recognising many parallels in 'The Admirable Crichton' between society then and now; the role of leadership and the influence of class in all its forms as well as notions of what is 'natural' and 'right', she embarked upon writing an updated 21st century version of the world both as a tribute to Barrie's wisdom and as a way to engage a new generation with the work of a master playwright.

The updated version of 'The Admirable Crichton' was called 'Down the Line.' It takes as a premise the idea that even though 100 years have passed and those in the social 'hierarchy' have different titles and wear different uniforms, little has really changed. Butlers have become bodyguards and lady's maids have become personal assistants (or personal shoppers) and celebrity has become the new aristocracy, but beyond that, much is the same.

The first performance

'Down the Line' was first performed as part of the centenary celebration of 'The Admirable Crichton' in the Minerva Hall, Dumfries Academy (where Barrie went to school), with a cast made up of HNC Drama Students from Dumfries and Galloway College. It was directed by Mona Keeling (RSAMD graduate).

Also attending the day was the celebrated J.M.Barrie scholar R.D.S.Jack (then Professor of English Literature at Edinburgh University) author of 'The Road to Neverland' who gave a lecture in the morning before the play, at the Robert Burns Centre.

An exhibition of rare manuscripts and books was held at the Dumfries Museum and Camera Obscura and the Dumfries Ewart Library during this time and Cally Phillips also later gave a lecture at the Dumfries Museum about J.M.Barrie.

'Down the Line' stays true to the original in its intent but updates the characters and their island experience, throwing them into an alien environment, distant from the ephemera essential to gratifying their sense of importance in our celebrity obsessed culture. The workshop production was imaginative, bold and strong on action and atmosphere. This updated comedy of manners and class poses interesting social questions, much as the original play did in 1902.

Subsequent Youth Theatre Production

The play was subsequently used as an OUDS production in conjunction with the Cooper school Bicester. It was the first production of its kind by Oxford University Dramatic Society Education and Access Department. It was produced and directed by OUDS members but performed entirely by Year Ten students at Cooper School. Other pupils took part in production roles, learning and assisting in areas such as marketing, set and costume design and technical aspects. It was performed in December 2003 at the Burton Taylor Theatre, Oxford.

'Down the Line' included the opportunity to use recorded media as part of the process. Both the Dumfries HNC and the Cooper school students embraced this part of the process; including trips to local beaches to film segments of the play and recording of original 'pop' songs. These were all part of bringing fundamentals of original play 'The Admirable Crichton' right up to date for the modern audience.

Director Lise Maul said: *This script is the ideal story for today's teenagers, packed with references they can relate to and lines they, as actors, can enjoy saying and throw themselves into. Cally Phillips has done an excellent job in adapting a pure classic into a youth-theatre-friendly and fun piece, without losing the meaningfulness of the message. 'Down the Line,' as much as 'The Admirable Crichton,' makes us stop and think about the social hierarchy in which we live and the ways we antagonize it.*

This publication

With the advent of e-publishing it is now affordable (and indeed possible) to bring plays to a wider, reading audience and to commemorate the 10th anniversary of the 100th anniversary event, HoAmPresst Publishing has published this edition of *Down the Line* AND in a separate omnibus edition also available with the complete scripts of 'Down the Line' and the original playscript of J.M.Barrie's 'The Admirable Crichton.' Readers have the choice which to purchase and if they buy the omnibus can now compare both scripts for themselves and find their own parallels for the first time.

DOWN THE LINE

An updated adaptation of J.M.Barrie's original play *The Admirable Crichton*.

Cally Phillips.

SCENE 1

In front of the curtains Caroline Carter 'pop princess' gives us her number one hit 'what's natural is right.' She finishes to rapturous (canned) applause and the curtain rises on the doorway of a 'posh' house. The front door is open and two men stand at it. On the 'inside' of the door is Jim Crichton (30s) whom we shall come to know as JC, and the hero of our play. On the 'outside' is Dave (20s) who looks pretty much like the second rate plasterer that he is. Neither man looks totally 'right' in this doorway. Dave offers JC a cigarette. JC's answer doesn't betray an accent or his class. Dave on the other hand is notable for his estuary English, which matches his 'style'.

J.C:No thanks.

DAVE:Given up?

J.C:Years ago.

DAVE:Hmm. I could have sworn you smoked. (pause)You sure you don't smoke?

JC shakes his head

DAVE:You look like a man who smokes.

J.C: How's that?

DAVE:You know.. one of the lads type. Hard. Cool.

JC reacts with only the slightest pride at this comment.

DAVE:I thought all you ex-service men smoked. Cheap naffy cigs and all that...

JC flexes his biceps

J.C:Got more important priorities these days. No distractions. No addictions.

Dave lights up a cigarette, offers it to JC.

DAVE: Still, all work and no play eh?

JC declines again. Dave pulls on the cigarette. There is a moment of silence then Dave, holding the cigarette between his lips, holds up his arms, outstretched as if to be frisked. His motion seems totally natural, as if routine. JC then goes through the basic 'frisk' and allows Dave to pass into the house. JC shuts the door behind him, stands on the doorstep and looks, as we might imagine, into the sunset.

His thoughtfulness is broken after a moment by the arrival of Kevin (known as Nosey) Parker (30s), a geekish man who carries the paraphernalia of the freelance documentary maker, which he is

JC crosses his arms on the threshold, bouncer style. Kevin approaches, nervously.

KEVIN: I have an appointment.

J.C: Parker?

KEVIN: Yes. Kevin Parker.

Kevin motions to the paraphernalia he is lugging.

JC is unimpressed.

J.C: Please put down your accoutrements and stretch out your arms, sir.

KEVIN: What?

JC shows Kevin the 'frisk' position. Kevin adopts it with the nervous air of a man out of his depth.

KEVIN: Is it really..?

J.C: Necessary? (pause) It's my job, sir. CPO. Close protection officer. Your job is to take pretty pictures and my job is to make sure you have something

to take pretty pictures of.

KEVIN: Yes, but can't I just show you my press pass or something?

J.C: You think that's going to cut it? When the Royal Prince of Nepal goes on the rampage in the middle of a family dinner and wastes his family, you think a press pass bearing some slight resemblance to your visage will convince me that you are not a security threat to Caroline Carter, pop princess?

KEVIN: Umm. No.. I suppose...

J.C: But show it to me anyway.

KEVIN: I don't have one.(pause) A press pass.

JC motions Kevin to open the bags.

J.C: You see my point?

KEVIN: Yes. Well. I can assure you though that... hey, be careful, that's an expensive bit of kit.

J.C: Not as expensive as the bit of kit I'm looking after. (pause) Okay. I'll take you in.

JC looks Kevin up and down.

J.C: After all, you're hardly a major threat - just remember, one false move and you'll be history.

Kevin visibly gulps. Struggles to pick his stuff up.

JC helps him, much to his amazement, and then opens the door and, as he leads Kevin indoors, begins a new thread of conversation.

J.C: There's a few things you should know about this set up...

BLACKOUT.

SCENE 2

Inside the Carter family living room. Opulence rather than taste. All the hallmarks of the consumer culture, where money talks and image is everything. CATHERINE (24) the younger sister and personal assistant of the previously mentioned CAROLINE CARTER, (pop princess) is chatting to DAVE.

DAVE: You have to get off with me, it's traditional.

CATHERINE: Bollocks.

DAVE: That's not very ladylike.

CATHERINE: What'd you know about it?

DAVE: It is. The best man and the chief bridesmaid always get off with each other at a wedding.

CATHERINE: In your dreams.

DAVE: Come on. Give me a bit on tick eh? You know you want to.

CATHERINE laughs.

CATHERINE: Sophistication isn't exactly your thing is it Dave?

DAVE: You girls love a bit of rough, admit it.

CATHERINE: Rough maybe, not common as muck.

DAVE: I'm offended at that. (pause) No, truly I am. Offended. I mean, like your dad's always saying, we're all equal under the skin.

CATHERINE: Do you think for a minute that you'd be invited in this house if you weren't best friends with Steve?

DAVE shrugs.

DAVE: Could be.

CATHERINE: Never.

DAVE: Come on now. Admit it. I'm exactly the kind of guy you'd pick up down a club, if you weren't too toffee nosed now to go to clubs.

CATHERINE: You haven't got a clue.

DAVE: Oh yes I have. All this (he gestures to the "stuff" adorning the place) This doesn't mean anything, it doesn't change who you are. You're still the little slapper who'd snog any guy who bought her a malibu and coke..

CATHERINE: We do go to clubs actually.

DAVE: (laughs) Oh yeah. Steve told me about the last time you lot went out. You and Caroline and him, and JC in tow. What's it like to only get a dance from the paid babysitter?

CATHERINE: Get stuffed.

She walks away from him, sits on a sofa on the other side of the room in a huff. He crosses over to her, stands behind her chair and puts his arm around her shoulder.

DAVE: Come on babe. Only kidding. Take it easy.

A SILENCE.

DAVE: You're just stressed. Running round after her all the time.No life of your own. Wait till we get to the Caribbean.Sun, sand, me and...

CATHERINE: (surprised) You're not coming?

DAVE: Sure am babe. Best man can't miss out on the engagement party now can he? (he closes in on her) So come on. Let's be mates.

He snatches a kiss. She looks surprised but somehow not unwilling. They are about to go into a more prolonged kiss when the door opens and CAROLINE enters talking to LIZZIE (20) her personal stylist.

CAROLINE: I can't possibly wear that with that.

LIZZIE: I didn't mean with that. I meant with the diamond pink.

CAROLINE: Oh. (pause) Do you think?

LIZZIE nods her head affirmatively. CAROLINE Considers...

CAROLINE: Mmm. Maybe.

She crosses to CATHERINE.

CAROLINE: What do you think? (shows Catherine the colour swatches and makeup) Hello Dave.

DAVE: Hi Caroline. You look.. knockout.

CAROLINE barely notices the compliment. She's used to them.

CAROLINE: (to Catherine) Have you sorted out the mobiles?

CATHERINE: Yes Caroline.

CAROLINE: And you're sure they'll work?

CATHERINE: Yes Caroline.

CAROLINE: Cause I can't be doing with no signals..

CATHERINE: They work there Caroline. I checked.

CAROLINE: Get one from each network just to be sure eh? (to Lizzie) I really don't think it goes. Go out and get two shades up and two shades down.

LIZZIE: Yes Caroline.

LIZZIE exits.

CAROLINE throws DAVE the item she is holding in her hand. He unfurls it. It is a tee shirt. On it is emblazoned 'Team Caroline'. It is flamingo pink.

DAVE: (unconvincingly) Nice.

He rolls it up to throw it back at her.

CAROLINE: No. It's yours.

DAVE: You're kidding. I'm not wearing that.

CAROLINE: You said it was nice.

DAVE: It's pink. (pause) I don't wear pink.

CATHERINE: Threat to your masculinity?

DAVE: No.

CATHERINE: What then?

DAVE: Girls wear pink. I ain't wearing it.

CAROLINE: We're all wearing them. For the photo shoot.

DAVE: On your bike.

CAROLINE throws him a filthy look.

DAVE: Couldn't you have them made up in blue. For the boys? Blue and white? Team colours?

CAROLINE: Blue and white? Team Caroline colours aren't blue and white.

DAVE: Steve's team colours.

CAROLINE: Oh. Football. No. I'm not having you pair look like drunken footballers in my engagement video.

DAVE: Well I ain't wearing a pink tee shirt. Nor will Steve.

CAROLINE: Steve isn't afraid to wear pink.(pause) Where is he anyway?

CATHERINE: Still in with dad. Getting a grilling.

ENTER JC AND KEVIN.

J.C: Mr Parker.

KEVIN hangs back. JC does the introductions.

J.C: Caroline Carter.

KEVIN: Yes... I...

CAROLINE waves him aside.

CAROLINE: No need to be nervous, I won't bite you.

DAVE: She might make you strip off and wear pink though.

KEVIN looks perplexed.

J.C: Dave Fisher. Steve's friend.

JC gives DAVE a kind of disdainful 'he's a hanger on' look. DAVE crosses and shakes hands with KEVIN.

DAVE: Pleased to meet you pal.

J.C: Catherine..

CATHERINE: The sister.

KEVIN crosses and shakes her hand.

KEVIN: Kevin. Call me Kevin.

CATHERINE points out a seat to him. It's more an instruction than an offer.

CATHERINE: Well, Kevin Parker. Sit down beside me and tell me all about yourself.

CATHERINE throws a challenging glance back at DAVE as she 'hijacks' KEVIN. He's about to sit down when CAROLINE butts in.

CAROLINE: He's not here for a social event..

DAVE LAUGHS.

DAVE: Damn right. Who'd call an engagement party a social event eh?

CAROLINE gives DAVE a withering look.

CAROLINE: I mean, he's here to work, not to gossip with Catherine.

There is a hint of jealousy about her. KEVIN doesn't sit down, instead he returns to his photographic gear.

KEVIN: So, do you want to start in here?

CAROLINE: You think I want to be filmed dressed like this? Don't be stupid. I need to change. I want the natural look, like for before the engagement, natural, and then, once he's got the ring on my finger, to look, you know, a bit more.. (breaks off) Where's Lizzie?

CATHERINE: Gone out for nail varnish. Remember?

CAROLINE: Well phone her and tell her to come back. I need her. (to Kevin) I want to film in the garden. Team Caroline.(pause) JC?

J.C: Yes Caroline.

CAROLINE: I want to go into the garden. You'd better check it out.

J.C: Sure Caroline. Shall I take Kevin with me, and you can go upstairs and get fixed up?

CAROLINE: Yes JC. Good idea. (to Dave) See. Some people can be helpful.

DAVE mutters under his breath.

DAVE: Some people are on a hefty salary to be helpful.

JC and KEVIN exit first, then CAROLINE follows them. She turns round to CATHERINE who is busy on the mobile phone.

CAROLINE: Come on. You can help me till she gets here.

DAVE pulls a cigarette out of the packet.

CAROLINE: And you.. Go smoke that outside. I don't want to have to have the carpets and curtains steam cleaned again.

She exits. CATHERINE and DAVE EXIT after her as in through the other door come TED CARTER (45) CAROLINE'S father, and master of all we survey. He is accompanied by STEVE BROOK (25) CAROLINE'S fiance to be.

STEVE:Of course I'll treat her like a princess.

TED: It's not a good start.

STEVE: I can't miss the match. It's a qualifier.

TED: You've got to make your mind up son. What's more important to you. My daughter or football?

STEVE: Caroline's more important. No question. But I can't get out of this one Ted. They wouldn't just fine me..

TED: I told her a footballer would be unreliable..

STEVE: Honest Ted, I'm not unreliable. You can rely on me. I'll get a flight straight after the match. I've hired a plane. Be there the next day. Promise. (pause) She said it's okay.

TED: Oh well. If Caroline said. I don't want to interfere. But just so's you know Steve. Caroline has always been my princess. Long before she became a pop princess, she was always my princess. She expects to be treated like a princess and you will treat her like a princess, or I'll know why.

STEVE: I know that Ted. I will. I do. I promise.

The door opens and JC, KEVIN and DAVE re-enter. JC does the introductions.

J.C: Mr Carter. This is the documentary maker. Kevin Parker. We've been checking out the garden. (somewhat sniffily) For angles.

TED crosses to KEVIN.

TED: Kevin. Hi. Ted. The father of the bride.

KEVIN shakes hands, nervously. TED pumps his hand, expression of dominant power at odds with his faux friendly tone of voice. TED is not a man to be messed with and it's clear that in CAROLINE the apple didn't fall far from the tree.

TED: No standing on ceremony here son. Sit down. Make yourself at home. Mia casa sua casa and all that.

KEVIN sits down, nervously.

TED: Tell us about yourself then Kevin. Let us get to know you.

DAVE flings himself into a chair. STEVE goes to look out of the window. JC remains standing.

KEVIN: Nothing to tell really. I'm just a film-maker.

TED: Don't sell yourself short Kevin. There's no such thing as "just" a filmmaker. There are people who do shorts that never get a distribution deal and there are fucking top notch guys who make a mint because of their talent. You just have to decide which you wanna be. And go for it. Let me tell you, son. Used to be people thought I was "just" a business man. I showed them. Hard work, son. Hard work and determination. And self belief. That's what it takes. We're all born equal son. But some of us climb out of the mire. Me, I treat as I find. Treat everyone with respect. Until and unless they upset my princess. Then..

TED looks at STEVE who at the mention of the word princess has turned back from the window.

TED: Then, God help them.

TED motions to JC.

TED: Sit down.

J.C: I'd rather stand Mr Carter.

TED: You're making the place look untidy.

J.C: I'm on duty Mr Carter.

TED gives up, and returns his attentions to KEVIN.

TED: I can't complain. He's serious about his job. Protecting my princess. Team Caroline. We've all got our jobs. Your job is to make sure she looks fucking beautiful, fucking radiant, like a princess, even if she's just got out of bed and is in a moody. Even the candid stuff. A fucking princess. Got it. This fairytale is costing a fortune and it's not going to be screwed up by you taking shots that make her look anything less than a beautiful, happy, princess. Right? She don't look like that, you don't press the button. Got me?

KEVIN: Yes Mr Carter.

TED: Ted. It's Ted. He..(pointing at JC) He calls me Mr Carter out of some misplaced idea of social order. Wants me to remember I'm his employer. Which I'm not. Caroline pays his wages. Like she pays yours. It's a game he plays you see. Because we're in competition him and me. In the nicest possible way. He's usurped my role. It's a father's job to protect his daughter. But then, she's not just any daughter is she. She's Caroline Carter, pop princess. So she has to have the best. And he (pause) It seems (pause) Is the very best. (grunts) We'll see. But the rest of us. As long as we do our jobs as part of Team Caroline, we're all equal. Got that?

KEVIN nods.

The door opens and CAROLINE, CATHERINE and LIZZIE ENTER.

TED: And here she is. My princess. (pause) My two princesses. And Lizzie.

STEVE: You look gorgeous Caroline.

She crosses to kiss him. More show than passion. They hold hands, absently, as if to complete a picture.

CAROLINE: Did you ask him?

STEVE: Ask him what?

CAROLINE: For my hand. In marriage.

DAVE: Bit late for that eh? The flights are booked, the yachts waiting, the video guy's here - bit late for that..

CAROLINE: Shut up Dave. I wanted it all done properly. I want it on film. (to Kevin) Did you get footage of it? Were you filming? Steve asking for my hand in marriage?

KEVIN: No. Not yet. We can go and set that up now (looks at Ted) If you want.

TED: If she wants. She's the boss.

CAROLINE: Not yet. In a little while.(to Steve) I've missed you babe. Give me a hug.

He obliges.

DAVE: Talk amongst yourselves.

CATHERINE crosses to KEVIN. She gets out a pad with instructions. .

CATHERINE: This is how it's going to work. You can film in the study, Steve asking my dad for Caroline's hand. Then you film in Caroline's bedroom, him down on one knee, asking her to marry him.

KEVIN: In the bedroom? For the proposal?

CATHERINE: Yeah. Got a problem with that?

KEVIN: No. But it gives out.. she told me she wanted it like innocent, virginal, till we got the ring on..

CAROLINE: (to Caroline) Caro? You did say in the bedroom. For the down on one knee? Yeah. On the yacht. (pause) When he gets there.

STEVE: Babe. You know I'll be there as soon as. Just as soon as. The plane's costing me seventy grand.

CAROLINE: The fine would only be fifty grand. How can you say you love me?

STEVE: You know I can't miss this one. I can't. You know it.

They smooch again.

CAROLINE: Okay. I know. But it doesn't mean I have to like it. I wanna be with you babe. You know that. Always. Together. You and me.

KEVIN: So, um, excuse me interrupting, but what shots are we doing in the garden? Only it looks like it's about to become overcast and..

CAROLINE: Oh damn. We've gotta have sunshine for these ones.
Team Caroline. Pink shirts on everyone. Quick. Lizzie, hand out the shirts.

DAVE: (to Steve) I ain't wearing it mate. I'll do many things for you,
but wearing a pink shirt..

TED gives him a very tough stare.

TED: Come on everyone. Get your acts together. Out in the garden.

JC moves off in front, the others follow, DAVE still complaining.

*BLACKOUT DURING WHICH WE HEAR A CHORUS OF "WHAT'S
NATURAL IS RIGHT" AND THEN SOME DIALOGUE -*

*CONFUSION - SOS, SOS, MAYDAY, ABANDON SHIP. THE SHIP'S
GOING DOWN - HEAD FOR THE LIFE BOATS..*

SCENE 3

Lights up to reveal an island, it looks like paradise, but in an uninhabited kind of way. Exhausted and dishevelled CAROLINE, DAVE, CATHERINE AND KEVIN enter. They have been shipwrecked.

DAVE: And the way Ted pushed everyone aside and launched himself in that lifeboat..

CATHERINE: He believes in leading from the front.

DAVE: What happened to women and children first?

CAROLINE: (disgruntled) JC more or less picked me up, bodily, and threw me into the lifeboat.

DAVE: Close Protection Officer get too close did he?

CAROLINE: Shut up.

KEVIN: Do you think the others..?

CATHERINE: Survived. Of course. Take more than a shipwreck to sink my dad.

CAROLINE: Where's Lizzie?

CATHERINE: She went with JC. To check out the island.

CAROLINE: I hope there's a jacuzzi in the hotel.

DAVE: The hotel? What hotel?

CAROLINE: It's a Caribbean island. Bound to be a hotel. With a jacuzzi.

DAVE: Hasn't it occurred to you that this don't exactly look like your average inhabited Caribbean island.

CAROLINE: Of course it's inhabited. They're all inhabited (pause) Aren't they?

DAVE SHAKES HIS HEAD.

CAROLINE: Well this one will be.

DAVE: The pop princess decrees.

KEVIN sits on the ground, disconsolate, hugging his knee.

KEVIN: I've banged my knee.

DAVE: Just as well you don't have the camera here eh? Not exactly the "natural" pictures Caroline's after.

KEVIN sinks his head in his hands.

KEVIN: My camera. Oh....

CATHERINE sits down beside him.

CATHERINE: What is it?

KEVIN: My camera. My sound equipment. Best part of eight grand. Not even paid it off yet. (pause) You don't suppose it..?

DAVE: Washed to the bottom of the sea, mate. Still, you managed to save the box with the video tapes in it.

KEVIN: Fat lot of good that is without the camera. Why did I let go of the camera..

DAVE: Not very professional, I'll agree.

CATHERINE: Shut up about the bloody camera. What about my dad?

CAROLINE: What about my engagement party?

DAVE: Oh yeah. Let's keep things in perspective eh?

There is silence for a minute while all reflect on their various losses.

Enter LIZZIE AND JC. They seem in far higher spirits than our current band of shipwreckees.

CAROLINE: Did you find a hotel?

J.C: No. But I wasn't looking for one.

CAROLINE: Well go back and keep looking.

J.C: There's no hotel here. No people, no hotel, nothing of what you'd call "civilisation" at all.

LIZZIE: But it's beautiful. From the top of the hill you can see right out across the bay. Miles and miles..

KEVIN: Miles and miles of what?

LIZZIE: Water of course.

KEVIN sinks back again.

CAROLINE: Never mind the view. Did you get the makeup box Lizzie?

LIZZIE: What?

CAROLINE: I told you, the last thing I told you on board was to get the makeup box.

LIZZIE: Oh. Sorry. I had other things on my mind.

CAROLINE: What could be more important than saving the makeup box?

LIZZIE: I panicked. Anyway, not going to be much use here is it?

CAROLINE: You think I want to look like this when they come to rescue us? (pause) When will they come to rescue us JC?

DAVE: (to Kevin) A bit too much natural disorder for our pop princess.

J.C: We can't assume anyone will come looking for us. We must have been blown off course and the last message we got out will give totally wrong co-ordinates. There are over a hundred uninhabited islands in this region. It could take them months.

CAROLINE: Well do something.

J.C: I have been doing something.

CAROLINE: What?

J.C: I'm employed as your Close Protection Officer. I'll make sure you are safe on the island.

CAROLINE: I don't want to be safe here. I want to be rescued. I want Steve to rescue me. (to Lizzie) Phones. Give me the phones.

LIZZIE passes her a couple of mobile phones. CAROLINE begins tapping out numbers. It's clear that the phones are soaked and not going to work. After repeated trying, and breaking a nail in the process, CAROLINE throws the phones moodily on the ground. JC begins to take control. He addresses DAVE and KEVIN.

J.C: We've got to secure our position. (to Dave) You go to the clearing, about fifty yards inland and..

DAVE: Excuse me, I'm not SAS trained you know.

J.C: But you do want to survive don't you?

DAVE: I want a cool beer, not to be slogging my guts out walking through a jungle. I'm staying here on the beach.

DAVE lies down.

DAVE: This is paradise.

J.C: It might seem like paradise now, but if we don't get shelter fixed up you won't survive the night. (to Kevin) You need to go and find food. Lizzie will show you. There's some coconut trees over there (points offstage) and some edible palms.. (to Lizzie) Do you remember where I showed you?

LIZZIE: (proud and excited) Aye, aye captain.

JC smiles at her.

J.C: Well take him with you. Make sure he does the heavy work.

KEVIN doesn't seem keen to move.

KEVIN: My knee. I've banged my knee. I don't think I can walk..

J.C: You people don't seem to realise. There isn't a choice here. This isn't a picnic on the beach. This is a potential life and death situation.

DAVE: Oh chill JC. Just for once let your guard down eh? I thought your title was CPO not flipping C3PO! Be human for once. Roll your sleeves up. Catch the rays.

JC shakes his head.

J.C: Okay. Stay here if you want. Lizzie. You and Catherine come with me and we'll sort out some shelter and some food. Caroline. You stay here and look out to sea. Keep your eyes peeled for anything. (to Dave and Kevin) And you pair of useless excuses for men lie there and make sure she's safe.

EXIT J.C., LIZZIE and CATHERINE.

DAVE: Who does he think he is?

CAROLINE: He's my CPO. That's who. Meant to keep me safe.

DAVE: Fine job he's done so far.

KEVIN: I don't think you can blame him for the shipwreck. And he did get us all here safely..

DAVE: Let's all just remind ourselves that he, and you, are being paid for this. I came for a holiday. And a holiday is what I'm going to have. Okay. I'm not playing Swiss Family Robinson for anyone. Not him,not you (points at Caroline) and not her.

CAROLINE is staring out to sea, with the hopeful optimism of the seriously naive. Or one who is used to the world revolving round her every whim.

CAROLINE: He will come. I know he'll come. Soon as he knows we've been wrecked..

DAVE: Wake up Caroline. He's a footballer, not Indiana Jones.

CAROLINE turns on DAVE.

CAROLINE: Don't be so bloody negative. Can't you.. if you.. For God's sake, put a positive attitude on this.

DAVE: Sorry Caroline. You're the queen of spin. You find something positive about this eh?

She bursts into tears. DAVE looks at her, surprised.

DAVE: (to Kevin) Well there's a first.

Embarrassed, Kevin has turned away and is looking offstage.

KEVIN: Hey. Look.

The others turn and follow his gaze. CAROLINE wipes her eyes, careful not to smudge her make-up.

CAROLINE: What?

DAVE: Where?

KEVIN points and they follow his direction.

DAVE: Blimey. I think its..

KEVIN: Is it?

CAROLINE: Yes. It's my dad.

She begins to wave, furiously.

CAROLINE: Dad! DAD! Over here.

A few moments later, TED staggers onto the stage. He is weighed down with metal boxes in his arms.

TED: Princess.

She tries to hug him, but the boxes get in the way.

TED: I saved what I could.

DAVE rises, takes the boxes from TED and stands by as CAROLINE and TED hug each other. DAVE carries the boxes back to where KEVIN is sitting.

KEVIN: Hey. That's my camera equipment.

DAVE drops it in front of him.

KEVIN: Careful.

DAVE: Don't be stupid, it's been battered across the sea, what harm can dropping it do now!.

KEVIN begins to rifle in his pocket for keys to the padlock and opens it.

DAVE: And this one?

DAVE kicks another box.

KEVIN: That's not mine.

DAVE looks round the assembled crowd.

DAVE: This belong to anyone? (pause) Your makeup box Caroline?

She shakes her head ruefully. DAVE looks at the box suspiciously.

DAVE: Too much to expect there's a cold one in here I suppose?

He begins to prise it open.

TED: Are you the only ones..?

CAROLINE: No. Everyone's all right dad. JC and Catherine, oh, and Lizzie - stupid Lizzie, she couldn't even hold onto my makeup case - they've gone to get shelter or food or something.

TED: I got washed out of my boat. None of the rest of them... but I'm a survivor eh princess. Made of sterner stuff. You don't drown a self made man eh? I hung onto those boxes and...

CAROLINE: Dad. I'm so glad you're here. JC is being really bossy. Now you're here you can take charge. Sort things out. Get us rescued. JC doesn't seem to care about getting rescued. I think he's happy to be here. Makes him feel like he's in the army again. But I just want to get off here.

KEVIN: Maybe one of the boats will get washed up?

DAVE: Maybe we can write a message in a bottle eh? If only we had a bottle.

TED: Don't worry princess. Have I ever let you down before eh? I'll get you off this island. Don't worry.

CAROLINE: And you will tell JC.

TED: Tell him what?

CAROLINE: You know. Just remind him who pays his wages, eh?

TED: Course I will princess. But just you remember, a man with that kind of training will be very useful to us in this situation.

ENTER LIZZIE and CATHERINE. Both appear somewhat flushed with success and are laiden down with nature's harvest.

CATHERINE: They more or less drop off the trees. If you know how to aim. (pause) It was quite fun really. Wasn't it Lizzie?

LIZZIE nods.

LIZZIE: Yeah. Great fun.

CATHERINE throws a coconut at DAVE.

CATHERINE: You wanted a drink.

He ducks. Picks it up. Tries to open it. Fails. Gives up.

DAVE: How'd you open the damned thing?

LIZZIE crosses to show him, kneeling down beside him.

LIZZIE: Look, like this. JC showed us. He really knows what he's doing. He's just about got a shelter up and he says he's built a beacon so that we can light it if there's any passing ships..

CATHERINE: Dad. We saw you from the hilltop. We waved. Didn't you see us? You didn't wave back.

She crosses and gives her dad a hug.

DAVE: He had his hands full.

He finally manages to prise open the box. Looks inside and groans.

DAVE: With this!

The others gather to see what's in the box. DAVE holds up a TEAM CAROLINE tee shirt.

CAROLINE: Great. The tee shirts. Now when we're rescued we can all be wearing the tee shirts. It would make a great picture (pointedly at Kevin) If he..

KEVIN has been playing with his equipment.

KEVIN: It's working. Of course I've only got limited battery life, so I'll have to just film the really important stuff..

DAVE: Like our dying words..

CAROLINE: Great. At least we'll get something out of this nonsense. Now everyone, look natural. Get the pink tee shirts on. Look in control. Look like we're not down...we can handle this.

CATHERINE: (to Dave) Looks like she'll get you in a pink tee shirt after all Dave.

DAVE: No bogging chance.

KEVIN is filming, till CAROLINE cuts him off, sharply.

CAROLINE: No filming till I say. Till everyone's in their pink tee shirts. Okay.

KEVIN: Okay.

But you get the sense he's not going to obey! [THROUGHOUT THE REST OF THIS SCENE WE GET A PROJECTION ON THE BACK WALL OF SAMPLES THAT KEVIN IS FILMING - THE OTHERS APPEAR UNAWARE OF HIS ACTIVITY.]

ENTER JC. He notices TED and greets him.

J.C: Ah. Ted. I saw you bobbing around out there. Hoped you'd make it. We could do with a bit of muscle. This pair are worse than useless. I'm sure

with your hard work ethic we can get things shipshape in double quick time. Do you know how to light a fire?

TED: Think I had time to f around being a boy scout? I was making money when I was thirteen, not pissing around tying knots and laying fires.

J.C: Making money's not really a skill that will stand us in good stead here though. I can show you how. Come on.

CAROLINE gives TED a firm glance. Time to put JC in his place.

TED: I'm not sure it's worth me learning now eh? Old dog. New tricks. Surely you can do it. I...

J.C: I can do everything we need to survive Ted, you're quite right. What I can't do, or more precisely, what I'm not prepared to do, is to bust my guts saving each and every one of you lazy sods.

TED: But it's your job. To protect us.

J.C: My job was to protect Caroline. The terms of my employment seem a bit fluid right now, but out of respect to my signed contract I will continue to protect her as best I can. As for the rest of you, I'll work with anyone who's prepared to work with me. But you have to do as I say.

TED: There's no need to take that tone. I've always played a straight bat with you after all. Equality and all that. Haven't I? Always been most insistent that you ate with the family, treated you as one of the family. So, as one of the family...

J.C: With respect, your notions of equality count for less than your money out here Ted. This is what you might call a state of nature. And in nature, a strict hierarchical order must be maintained for survival.

CATHERINE: But dad believes that equality is the natural order, don't you dad?

CAROLINE: Yes. That's how he brought us up. Why do you think my band is called Natural Order? And our debut single "What's Natural is

Right" sold five million copies... so people must agree with us.

J.C: Five million spotty teenagers choice of music isn't really my main concern here at the moment. I don't know how to make it any clearer, how to bring you people back to reality for a moment. But let me try. (pause) If you do exactly as I say, when I say it, you will survive. If you don't, you will die.

DAVE: Sounds a bit dramatic to me. We could be rescued at any minute. Statistically speaking.

J.C: The chance of us getting found within the week is remote and you.. (points to Dave) you'll be lucky to last two days with your current attitude.

DAVE: That's fighting talk.

J.C: Take it or leave it. My offer is. Anyone who wants, not only to survive, but to live a reasonably comfortable life for the time we're here, comes with me, does as I say and I'll make sure you have enough to eat, stay warm and don't catch some deadly tropical disease. If you prefer to go it alone, do so. Those are my terms. Non negotiable. (he begins to move offstage) This way for survivors.

LIZZIE follows without hesitation. The others remain rooted to the spot. After a moment Kevin gets up. His knee hurts and he whines.

KEVIN: Owww. It really hurts.

DAVE calls out after JC.

DAVE: Fascist.

CATHERINE: Don't be stupid Dave. It's not fascist to be intolerant of morons.

She moves to KEVIN, to help him up.

CATHERINE: I want a hot meal and a bed for the night if you lot don't. (she motions to Kevin to rest on her shoulder.) Come on, I'll help you.

As they begin to walk off, CATHERINE turns around to CAROLINE and TED.

CATHERINE: Coming?

CAROLINE: (shakes her head.) I won't be spoken to like that. Dad can sort us out. Can't you dad?

TED: Course I can princess. (he looks unconvinced)

CATHERINE and KEVIN limp offstage after JC and LIZZIE. The three left behind look at each other.

TED: I'm hungry. Anyone got any food.

DAVE: I had a chocolate bar.

CAROLINE: Well. Give it up.

DAVE: I said had. I ate it.

CAROLINE: You selfish pig.

TED: Don't worry princess. We'll be fine.

CAROLINE: Don't tell me things will be fine. You got us into this. It was your stupid idea to have the engagement party on a yacht.. It's all your fault. Sort it dad. And sort it now!

TED: Come on then.

CAROLINE: What? Going to give in to him?

TED: Don't be silly, princess. You're cold and tired and you've had a shock..

DAVE: (sarcastically) And lost all your makeup.

CAROLINE: Shut up, loser.

TED: We're not giving in. But he's got a fire going. And food. And shelter. And we need all those things right now. We need to go along with him for a while. Let him feel he's looking after us. That's what he's paid for. He needs to feel needed. I'll have a talk to him, man to man, about his attitude. Remind him he's still being paid. I've sorted out more difficult men than him in my time. Don't worry. You leave it to your old dad. I'm the brains, he's the brawn. Just remember that.

DAVE: What happened to equality as a natural state?

TED turns on him.

TED: All men may be born equal Dave. But they make radically different choices as to how to progress from there on in. The hard working succeed, the lazy.. well, just you think about why you're here eh? You wouldn't get here on your wages as an plasterer would you? You're here because you're Steve's friend and he pays your way for you. Do you think that entitles you to talk about equality? Do you?

DAVE: Don't bully me Ted. I'm not having it.

TED: And what you going to do about it eh?

DAVE stands up, squaring up to TED.

TED: Do me a favour. I eat little boys like you for breakfast.

DAVE: Think you're hard eh? The only punch you've got in you's in your wallet and that's not much good here now is it?

CAROLINE: Come on dad. I'm hungry.

TED turns away from DAVE.

CAROLINE: Do you think they've caught some lobster? I was looking forward to fresh lobster.

TED: You want lobster, princess, dad'll get you lobster. Soon as I get JC to teach me how to catch it.

They walk off and leave DAVE alone on the beach. He sits down again, cursing them under his breath. He looks out to sea for a moment, then notices the sun is beginning to set. It's starting to get dark. He rises, calling out after them.

DAVE: Hey. Wait for me. I'm coming too. I'm not sleeping here on me own.

HE EXITS.

BLACKOUT.

SCENE 4

The island six months later. It has been transformed to a comfortable dwelling place. Projected on the back wall are the fruits of their efforts, a cabin with all the comforts (nearly) of home. Video footage shows them building it, with perhaps some dubbed singing, the beginning of what will be Kevin's documentary is playing out in the background. They are oblivious to this.

Centrestage, DAVE and KEVIN are doing sit-ups. They wear cut off TEAM CAROLINE TEE SHIRTS which only just say 'team' on them now. They are faded to a pink so light as to be almost white. They converse between the physical exercise.

DAVE: Hierarchy is natural in any ordered society. It's just survival of the fittest.

KEVIN: Since he explained Darwinism to me it does all make more sense. (reflective pause) I've learned so much since we've been here.

DAVE: And me. I used to think I was thick. Now I know it's just no one took time to bother to explain things to me. He has.

KEVIN: It's natural that he'd be the leader when you think about it.

DAVE: Gives you something to aim for eh?

KEVIN: You bet.

They do a few fast sit ups.

DAVE: It's like, back there, you used to be Kevin "nosey" Parker and I used to be Dave "wide boy" Allan. It's like we're different people here. Like we can try to be something better, something more real..

KEVIN: The man I always wanted to be. Part of a team. Valued.

DAVE: Yo JC!

KEVIN: Yo JC! Yeah. But the problem is. I still can't get her to look at me.

DAVE: That's the point though ain't it. The dominant male makes his choice and till then we can't make our move.

They stop exercising. The footage on the back wall continues and shows JC as boss with the others (especially the girls) flocking round him.

DAVE: But it's kind of doing my head in. I wish he'd just choose.

KEVIN: There's only one choice for me. If I can't have her..

DAVE: But that's it see. It's not really your choice. He has to choose first.

KEVIN: Do you think he'll choose her?

DAVE: Might do. Can't tell. If he doesn't I'm in there. You're behind me in the queue boy so you'd better just abandon hope.

He begins the exercises again.

KEVIN: I thought you had a thing with Catherine?

DAVE: What? Oh, before here maybe I passed the time flirting with her, but come on, there's no comparison.

KEVIN: But Lizzie is the girl of my dreams.

DAVE: Time to wake up then nose!

They stop exercising as TED enters. He gives them a high five as he shouts out

TED: Yo JC!

DAVE: Yo JC!

KEVIN: Yo JC!

TED: What you guys up to?

DAVE: Just working out. You?

TED: I've just taken him his breakfast. Got our list of chores. Pass it down the line.

TED gives the note to DAVE who reads it then passes it on to KEVIN who has no one else to pass it to and so gives it back to TED.

KEVIN: Was Lizzie there?

TED: Yes.

KEVIN: Looking beautiful?

TED: Radiant. As ever. She's a wonderful woman.

DAVE: Get in line.

TED: Come on now boys. She's the only female on this island I'm not related to. You have to give me first crack.

DAVE: It's not our fault if you didn't sow your wild oats when you were young. You've had your chance.

KEVIN: And I love her.

TED: We all love her. That's not the point.

KEVIN: Does he love her, d'you think?

TED, miserable, responds.

TED: She loves him at any rate.

DAVE: Look at it this way. You move over and let me get it on with Lizzie and it keeps Catherine safe.

TED: Catherine?

DAVE: You said me and Cat was over your dead body, back then.

TED: Ah, but back then's a different world isn't it.

DAVE: So you'd be happy for me to have a crack at her then?

TED considers his options. What can he say?

TED: Given the circumstances. If she's willing...

KEVIN: It's all academic isn't it. Till he makes his choice?

DAVE: Show us that list again Ted. Let's see what needs to be done today.

They look at the list, get up and exit in pursuit of their chores. From the other side of the stage CAROLINE AND LIZZIE enter, deep in conversation. CAROLINE finally looks 'natural.'

LIZZIE:...so I don't see why you're interested now.

CAROLINE: Because, in case you hadn't noticed, everything's changed now.

LIZZIE: I still love him. That hasn't changed.

CAROLINE: You're infatuated. You don't know what real love is.

LIZZIE: And how come's if you know what real love is, you've forgotten about Steve and are flirting with him all the time?

CAROLINE: If Steve was any kind of a man, he'd have come and rescued us.

LIZZIE: Do you think we ever will be rescued?

CAROLINE shrugs.

CAROLINE: Don't know. Don't really care. It's so perfect here. So natural. I feel like... like a different person.

LIZZIE: But you must miss it all? The clothes. The money. The make-up?

CAROLINE: Not really. It all took up so much time. I realise now, I never really lived back then, I was too busy working on my lifestyle to have a life. Anyway, noseys mad about you - you should put him out of his misery.

LIZZIE: What? Nosey Parker. Get real. Why eat bread when there's cake on offer. That's what my mum always said.

CAROLINE: But don't you see. It's the only way it can work. It's a matter of natural selection. You and Kevin, Dave and Cat, and me and JC.

LIZZIE: What about Ted?

CAROLINE: What about him?

LIZZIE: Well, he...

CAROLINE: Don't be disgusting. He's my dad.

LIZZIE: He's still a man. With urges. It's natural after all.

CAROLINE: Then he'd better learn how to check his natural urges. Just his bad luck eh? He's too old for all that anyway. What's it JC says. Evolution? Mutate and survive?

LIZZIE: I ain't got time to hang round here talking like this anyway. He's asked me to come and wash his clothes.

CAROLINE: He asked me to cut his hair. I just want to... freshen up abit before I go over there.

LIZZIE: He won't be bothered by that you know. He sees right through that trying to be natural routine. He prefers the real thing.

ENTER CATHERINE.

CATHERINE: Lizzie, JC's wondering where you are. Says he can't get up till you bring him his clean clothes. You best get going.

LIZZIE, flushed with pride runs offstage.

CAROLINE: What are you looking so chuffed at?

CATHERINE: He told me I cooked the best fish stew he ever tasted.

CAROLINE: So?

CATHERINE: So - at last I've found somebody who values me. For me. Not just as your sister.

CAROLINE: In your dreams.

CATHERINE: You aren't going to spoil this for me you know. Not this.

CAROLINE: There's a queue Cat, and you aren't even in second place.

CATHERINE: What d'you mean?

CAROLINE: Haven't you seen Lizzie mooning over him.

CATHERINE: Yeah, but he won't look at her.

CAROLINE: And he'll look at you? With me here?

CATHERINE: He couldn't. Not with you. It wouldn't be right.

CAROLINE: Wrong. It would be natural. Law of natural selection. The dominant male and the dominant female mate - the rest of you have to get on with it in the lower divisions.

CATHERINE: But.. you're spoken for. You've got a fiance back home.

CAROLINE: I haven't got a fiance, not yet. And back home doesn't count any more does it. We're here now, that's what counts.

CATHERINE: But.. he was.. your employee.

CAROLINE: Like I said. Different world. Different situation. Different rules. He's the top man now, and I never settle for second best.

CATHERINE: You're just doing it to spite me. Like always. You always have to have the best of everything.

CAROLINE: We all find our level Cat. You and Dave make such a lovely couple, why don't you just forget about JC and spare us all the dramatics.

CATHERINE: You haven't changed a bit. Whatever you say, and whatever he thinks. You're the same selfish little bitch you always were.. that's your natural state.

CAROLINE: And you're sacked.

CATHERINE stamps off. CAROLINE shouts after her.

CAROLINE: Doormat!

ENTER JC and LIZZIE. CAROLINE regains her composure in double quick time and puts on her best smile.

CAROLINE: Yo JC!

J.C: Yo.

CAROLINE: I went out fishing this morning. Got a lobster. Enough for two. I thought maybe you and I...

LIZZIE: We're supposed to share out the food ain't we?

CAROLINE: We're all supposed to benefit from the work we do as well. If I get up early and do extra..

J.C: Let's not fight over it girls. Lizzie. Would you go and find the others for me. Ask them to gather in the hut. I've got an announcement to make. Ted's on sweeping duties and Catherine..

CAROLINE: Went off that way. In a huff.

J.C: Dave and Kevin should be up at the beacon.

LIZZIE: You're joking aren't you ? No one's been tending the beacon for weeks. I don't think anyone wants to be found any more.

JC looks at her, avuncular and sexy at the same time.

J.C: Do you want to be found?

LIZZIE is overcome with embarrassment at the direct question.

LIZZIE: I.. I.. I don't know JC. (pause) But they should be doing their jobs, shouldn't they?

J.C: Oh yes Lizzie. We should all be doing our jobs. So run along now, will you?

LIZZIE exits, leaving JC AND CAROLINE alone onstage. She is coy.

CAROLINE: So what's this announcement then?

J.C: Have you no idea?

CAROLINE: Maybe.

J.C: And do you wish to be rescued Caroline?

CAROLINE: Honestly?

J.C: Honestly.

CAROLINE: Not really. No.

J.C: Come on. You of all people must miss it. Your old life.

CAROLINE: I think about it sometimes, yeah, but..

J.C: But what?

CAROLINE: You know.

J.C: Do I?

CAROLINE: Things change. I've changed.

JC takes CAROLINE'S hand and then kisses her. She willingly complies.

J.C: Yeah. Six months ago you would never have let me do this.

CAROLINE: How do you know? Six months ago you would never have tried.

J.C: It wasn't right then.

CAROLINE: It's natural. If it's natural now, why wouldn't it have been natural then?

J.C: Because as you say. Everything's changed.

CAROLINE: So. The announcement. The choice? You and me..?

JC NODS.

J.C: I think it's about time we put everyone out of their misery, don't you? Let them move on.

He holds her in his arms.

J.C: But before I make the announcement. I need to know. Are you sure you want to do this?

CAROLINE: Positive.

J.C: And what about "back there"?

CAROLINE: You mean Steve?

J.C: I mean all of it. I'm not interested in the pop princess routine you know.

CAROLINE: But that's not me. You know that's not me. It was then, because I was a commodity. A package. Something to sell records. And Steve was just part of that packaging. Celebrity couple. Pop star and footballer. Something for everyone. Marketing.

J.C: But you loved him?

CAROLINE: I didn't know what love was. Not natural love. (pause) I love you JC. And I'm happy to stay here with you for ever.

J.C: You say that now. What about when the boat comes to rescue us?

CAROLINE: I won't get on it. I don't need a boat to rescue me. You've rescued me.

J.C: Just remember Caroline. Things change. They've changed to this and they might change again.

CAROLINE: I'll never change how I feel about you, JC. Never. This is true love. It's natural. It's right. I know it is.

J.C: Okay. Here come the others. Let's get this over with.

ENTER TED, LIZZIE, KEVIN and DAVE. They all greet him in the now conventional manner.

TED: Yo JC!

DAVE: Yo JC!

KEVIN: Yo JC!

LIZZIE: Yo JC!

J.C: Yo. Where's Cat?

LIZZIE: Call of nature she said. She said don't wait.

CAROLINE: We should all be here.

TED: Come on JC. We all know what this is about. We hope! So just get on with it. Put us out of our misery.

DAVE: Yeah. It's the choice ain't it. Make your choice JC.

J.C: It is my choice, you're right. But before I make it, I just want to say a few things. About how it's all working here. (to Dave and Kevin) You haven't been watching the beacon.

They look sheepish and hang their heads.

J.C: Explanation?

DAVE: Um.. we..

KEVIN: Truth is, we don't want to be found, JC. We all like it here.

J.C: And do you all feel like that?

They all chorus "YO JC"

DAVE: Yeah. You're a great leader.

KEVIN: This has been the best six months of my life..especially when you managed to rig up that solar powered battery charger...

J.C: And I've been very proud of all you've achieved during the last six months. It's proof that people can adapt and survive.

TED: With proper leadership and hard work you can achieve anything. I've always said that.

J.C: And I've been proud to be your leader. Leadership brings privileges but it also brings responsibilities and I want you to know that..

CATHERINE breaks in on the speech, rushing onstage out of breath.

CATHERINE: There's a boat. A boat. Just off the bay. Come on. We should light the beacon.

They all look at each other, confused. Then all look to JC.

TED: Light the beacon?

KEVIN: Should we?

DAVE: Tell us, JC. This might be the only chance.

J.C: What do you all want to do?

KEVIN: That's not fair. You just said you were leader. With responsibilities. You have to make the choice.

JC looks at CAROLINE.

J.C: What do you want me to do?

CAROLINE: Leave it.

TED: You don't mean that.

CAROLINE: How do you know what I mean?

J.C: (to Catherine) And you?

CATHERINE: I want to get off this island.

TED: The business will still be there, waiting for me after all..

CAROLINE: This isn't a democracy. It's not a time to vote. We picked him as leader. It's his choice.

She appeals to JC who motions to DAVE and KEVIN.

J.C: Come on. We've got to light the beacon.

The men EXIT.

CAROLINE breaks down in tears

CAROLINE: (to Catherine) You always ruin everything. You never let me have anything I want..

CATHERINE: (to Lizzie) See. I told you leopard's never change their spots. Whatever jungle you put them in.

BLACKOUT.

SCENE 5

We are back in the Carter's opulent living room. DAVE and KEVIN are sitting on the sofa watching 'rushes' on TV. We see them projected onto the back wall. It is scenes from their island 'adventure.'

DAVE: Hey, we could really do something with these.. if only..

KEVIN: If only what?

DAVE: Well they don't exactly show us in the best light..

KEVIN: That's all in the cut. I can turn it into more or less anything.. but ethically..

DAVE: Stuff ethics. I learned something on that island. I learned that you gotta use whatever you got to survive. And this (he points to the video) This is what we've got. The basics. Now how do we capitalise on it?

KEVIN: We'd be creating a work of pure fiction. I'm a documentary maker...

DAVE: Funny, I thought your skills lay more in drama.

Cuts to the bit on the video with KEVIN going 'oh my knee' and LIZZIE helping him up. KEVIN fiddles around with the tape a bit more and we get another version of this where KEVIN looks less wimpy and LIZZIE appears to adore him.

KEVIN: The camera never lies.

DAVE: Boy, you're a genius. Hey, get this cut together and we could be doing the rounds of the chat shows pretty soon, and then, when everyone's heard the story so many time they're dreaming about it, then it will be real.

KEVIN: But what about JC?

DAVE: What about him?

KEVIN: Well, he knows it's not true.

DAVE: He's not gonna spill. Why would he? He don't care. And he's back to employee status now anyway. See, when it comes down to it, he may be king of the jungle, but get back to the real world and he just ain't got what it takes to cut it. Not commercially. Whereas me, I keep me eyes open, and I learn. I learned from all of them, Ted, Caroline, JC , and I know just how to go out and get it now. Just how. and nothing's gonna stop me.

KEVIN: You are ruthless.

DAVE: Yeah, nosey. And ruthless's what counts. Come on, let's get down to some serious editing.

They begin to fast forward their way through the tape. Enter from the other side of the stage TED and CAROLINE deep in conversation. They are both once more dressed in the style of 'civilisation'. It's like the island never happened. They are totally unaware of the film being shown on the wall behind them.

TED: Princess, you know the way it is. You can't just throw it all over because of.. that..

CAROLINE: But I don't know if I love him,dad.

TED: It was good business then, it's good business now. And now you really need it. Six months out of the charts and you need something to kick start your career. Mooning around over a CPO ain't gonna do that for you is it?

CAROLINE: But on the island..

TED: Listen princess. Normally I let you go your own way. You've good instincts. Got them from me after all, didn't you. But you've strayed. It's not surprising, given the circumstances, but you, we, we all have to forget about the island. Put it away, like a dream. Get on with real life. And real life is record deals and fast cars and Steve. I know that.. and JC knows that. So you need to get it in your head once and for all. If you don't move forward

you don't progress. And if you don't progress you don't survive. And you, princess. You're a survivor. I taught you that way.

CAROLINE: I suppose so..

ENTER LIZZIE with a letter.

LIZZIE: They want you to do a special number at the Brits.

CAROLINE: What?

LIZZIE waves the letter.

CAROLINE: Give me that.

She reads the letter, overjoyed.

LIZZIE: And.. Steve's outside. Waiting.

Ignoring her, CAROLINE waves the letter at TED.

CAROLINE: See this? See it dad. They haven't forgotten me after all. They want to do a special tribute. (pause) What shall I wear? Lizzie, do you think..?

TED: Steve's waiting, princess.

CAROLINE: Oh. Yeah. Lizzie. Show him in.

LIZZIE EXITS.

TED: That's my pop princess, eh?

CAROLINE: Do you think if I got Harvey to write me a song, I could say I did it while I was on the island?

TED: Now you're thinking. Get him to write a whole album. Guaranteed platinum. Solid gold!

KEVIN and DAVE stand up.

KEVIN: Switch it off.

DAVE: Which button?

KEVIN: Second on the left.

They exit and the video goes onto pause. No one in front seems aware of the freeze frame shot of Caroline and JC, almost in a clinch.

STEVE enters, looking sheepish.

STEVE: Mr Carter.

TED pumps his hand in his trademark style.

TED: Ted, please, you're family now Steve. Good as.

Ted winks at CAROLINE.

TED: I'll leave you two love birds alone.

He exits. Left alone, they look rather uncomfortable. CAROLINE sits down on the sofa, STEVE remains standing.

CAROLINE: Come on. Come and sit down beside me.

STEVE: I'd rather stand. For now. I've got to tell you something.

CAROLINE: What?

STEVE: I.. um.. I don't know where to start.

CAROLINE: Come on Steve. Just tell me.

STEVE: Um. Okay. Well. It was nothing. Not even a fling really. You know what the tabloids are like. And it's not like we was really engaged yet or anything..

CAROLINE: You had an affair?

STEVE: Not as such.

CAROLINE: Then what? A grope, a fumble, a quick shag in the back of your ferarri?

STEVE can't help but laugh.

STEVE: You couldn't shag in the back of a Ferrari. Not without doing a permanent injury. (pause) Sorry. (he adopts a more serious tone) I took her out a couple of times. She was one of those kiss and sell your story merchants. She fooled me all right. But it was over the papers for a bit babe, and I feel, well I thought you had to know because if you...

CAROLINE: Do you still want to get engaged to me?

STEVE: Yeah babe. Course I do. Nothing's changed for me. And you? On the island? Did things change for you?

The video comes off pause and clicks back into playing the 'real' version of events on the island. STEVE and CAROLINE are oblivious to the film which gives the lie to her words.

CAROLINE: It was different there, for sure.

She motions over to him to sit down beside her.

STEVE: You got anything to tell me? Cause I don't mind. Well I can't mind really can I? But babe, you mean the world to me.. you know that.

CAROLINE: I know that. And you mean a great deal to me too, Steve. We're celebrities aren't we. We've got a duty. To the ordinary people. So.. I forgive you, and yes I still want to get engaged to you. (pause) But you have to wear the pink tee shirt. Okay?

STEVE: Whatever you say babe. Sure.

They kiss. CATHERINE enters and they break apart.

CATHERINE: There's a reporter on the doorstep for you. Wants to book a photo shoot or something.. shall I tell him to bog off?

CAROLINE: No. I'll come and talk to him. (she gives Steve a peck) Wait for me babe, I'll be right back.

CAROLINE and CATHERINE EXIT. DAVE enters from the other door.

DAVE: So?

STEVE: So what?

DAVE: You in?

STEVE: Yeah. (pause) It was all a bit easy really.

DAVE: Told you it would be.

STEVE: Like, a bit too easy. Is there something you're not telling me? About the island?

DAVE: Like what would that be Steve?

STEVE looks perplexed.

DAVE: Hey, if you don't trust her, see the film. I've nearly finished the director's cut. Camera doesn't lie mate. Come on, sit down and watch it.

He changes the tapes in the video and they begin to watch. We see a highly edited version of events play on the back wall. STEVE seems distracted.

STEVE: Dave. I know you, I wanna know. Did you come onto her on that island?

DAVE: Me? Mate. How could you think it. Me come onto her. She's not my type, you know that. Too damned feisty. I like a completely different kind, me.

STEVE: And the others? Come on. Six months on a desert island with Caroline. Surely they must have.. she must have..

DAVE: Don't stress mate. Nothing happened. She saved herself for you. We had rules you know. No one was allowed to touch anyone.. not till... well, not at all really.

STEVE: You're telling me that in six months you never..?

DAVE points at the video - now showing a scene of him and CAT in what might almost be a compromising position.

DAVE: Check this out mate. Me and Cat. Come on, I can categorically reassure you mate, I never went at it with your bird. Like I'd have had the time.

STEVE: And the others?

DAVE: You think they'd dare to break the rules? They knew what he'd do to them.

VIDEO shows TED seemingly in control, passing a note 'down the line.'

DAVE: See - camera doesn't lie pal. Shame we've not got the sound on that one, but we're gonna fit music over it, voiceover where necessary..

ENTER TED.

DAVE: Ah, Mr C. Just telling Steve how no one dared to break the rules. On the island. He's worried that Caroline might have strayed.

TED: No. No need to worry there Steve. She was always saying she wished you'd come and rescue her.

STEVE: And none of the others..?

TED: Don't worry Steve. She's still your pop princess.

STEVE: Not Kevin?

DAVE and TED laugh.

DAVE: Think she'd look at that nerd over you? Nosey Parker? Get real Steve. You're just feeling guilty because you had a quickie with a page three girl and you're looking for a way to even the score.

STEVE notices TED go somewhat red at this piece of information. ENTER CAROLINE, JC and KEVIN.

CAROLINE: Hi babe. Said I wouldn't be long. We're gonna do a Team Caroline pick up shot. In the garden. Soon as Kevin gets his tapes sorted out.

STEVE: (effecting jealousy) I thought the documentary was finished?

CAROLINE: Don't be daft babe. We've got to do the pick ups. Get the little filler in bits. You know, we were down to the last tape..

STEVE turns to JC.

STEVE: You'll tell me the truth.

J.C: I don't tell lies.

STEVE: So. Did anything happen. On the island. With her and Kevin.

The video plays in the background. We see CAROLINE gazing into a beautiful sunset - and cut just as a shadowy form (which we recognise as JC) moves in to kiss her. STEVE is oblivious of the film playing in the background. JC less so. He pulls himself up short.

J.C: No. Certainly not. There were rules. Which were obeyed.

TED: Yes. I wouldn't have it. I told you. I kept her safe for you.

STEVE: And did any of the others? With anybody else?

J.C: Not to my knowledge, no.

STEVE: And you?

J.C: I did my job. Protected Caroline.

The video shows JC with his arm round CAROLINE. DAVE has the remote and mutters to himself.

DAVE: That one needs a tighter cut.

There is the briefest of glances between JC and CAROLINE both of whom saw the video clip.

J.C: I made sure she got what she wanted. And got her back safe to you.

CAROLINE: Come on Steve. This is so boring. I forgive you so let's just leave it all in the past. Forget about the island. It never happened. We've got to look to the future. Like what you're gonna wear when we go to the Brits. I'm gonna do a designer thing, round sort of castaway clothes theme. Got a deal in the pipeline with Top Shop. You could wear a sarong?

STEVE: A sarong? What's that?

DAVE: A skirt, mate.

CAROLINE: It's not a skirt. It the ideal island look..

STEVE: But I wasn't on the island.

CAROLINE: But they don't have to know that.

STEVE: Course they know that. I was here playing football for six months. I scored eighteen goals. Captained the team three times. They know..

CAROLINE: But those things don't matter, babe. Not in the popworld. Image is everything babe, just wear the sarong and it'll show us as a couple, together no matter what. (pause) And you'll look really hot babe.. We can even cut in some shots of you..

He contemplates it.

STEVE: What colour is it?

ENTER CATHERINE, LIZZIE AND KEVIN.

KEVIN: Are you ready for the pick up shots Caroline? The light's just right in the garden now.

CAROLINE: Sure. Come on Lizzie, hand out the tee shirts.

LIZZIE hands out the pink TEAM CAROLINE tee shirts. Everyone takes them, even DAVE, except for JC. And they begin to troop outside.

CAROLINE: Come on JC. Put on your tee shirt.

J.C: I can't.

CAROLINE: Oh come on. If Dave can wear pink..

J.C: No. It's not that. I can't wear it because it would be inappropriate for me to be in this documentary any more.

TED: Don't worry about that. We're all family here you know. All equal. Lizzie's in and..Dave.. all part of Team Caroline. You're a valued member of the team.

J.C: I think you are misunderstanding. It's not appropriate for me to feature in the documentary because I'm resigning from Team Caroline.

There is a moment's pause while everyone takes this in.

J.C: I can recommend you a replacement. He'll be here by tomorrow. He'll take good care of you Caroline.

JC exits the room. The others stand there, stunned.

CAROLINE: I don't want another CPO. I want him.

TED: He's got a point princess. Maybe it's not appropriate any more.

DAVE: (to Kevin) Nightmare. What're we gonna do?

KEVIN: Re-cut. (pause) It'll make it a lot easier actually. To tell our story. without him in it.

DAVE: Ah. Yeah. Gotcha.

LIZZIE: (to Catherine) How could he do that? Just leave us.

CATHERINE: It's your big chance Lizzie. Go after him.

LIZZIE: But my job. I love my job. I love picking out the colours and.. and I want to be in the film..

CATHERINE: I thought you loved him?

LIZZIE: Yeah. Well, things change don't they. Not worth loving someone who only sees you as second choice, is it?

CATHERINE: So you did learn something on the island then.

KEVIN crosses to LIZZIE and comforts her.

KEVIN: I've got some wonderful footage of you.. we can..

They get their heads together.

DAVE: (to Catherine) Yeah. Learned which side her bread's buttered on. Did you?

He crosses to CATHERINE, slaps her playfully on the rump.

CATHERINE: You know what Dave?

DAVE: What?

CATHERINE: Pink really suits you.

TED: Come on everyone, let's get outside and get this photoshoot under way. Sun won't stay out all day.

CAROLINE: Yeah. Come on everyone. Let's get out there and do Team Caroline!

They all exit and the video on the back wall plays out the happy united pictures of TEAM CAROLINE which are being shot outside, with a pop song over it till credits roll.

BLACKOUT

THE END.

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