

GILLIGAN'S ISLAND

THE MUSICAL

MUSIC & LYRICS BY

Hope & Laurence Juber

BOOK BY

Sherwood Schwartz & Lloyd J. Schwartz

BASED ON THE TV SHOW "GILLIGAN'S ISLAND" CREATED BY SHERWOOD SCHWARTZ

PERUSAL

BROADWAY
— LICENSING —

08/13/19

Gilligan's Island
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GILLIGAN'S ISLAND the MUSICAL

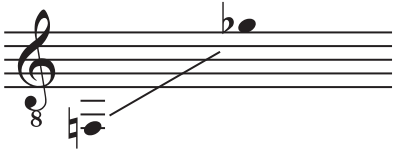
Words & Music by Hope and Laurence Juber
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Gilligan's Island The Musical
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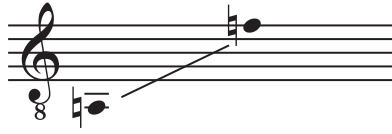
GILLIGAN'S ISLAND

Character Vocal Ranges

GILLIGAN



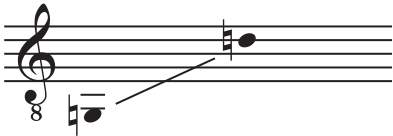
SKIPPER



THE PROFESSOR



THURSTON



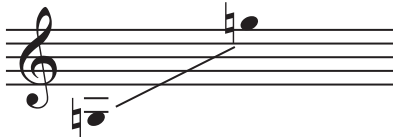
LOVEY



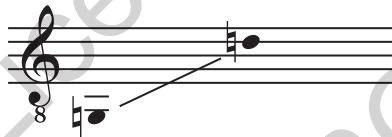
GINGER



MARY ANN



ALIEN



Broadway Licensing Peruvian
NOT FOR PRODUCTION

Gilligan's Island the Musical
Scenes, Characters, Musical Numbers, and Pages

Act I

Scene 1.....1
Castaways

- #1 Overture (Orchestra)
- #2 The Ballad of Gilligan's Isle (Castaways)

Scene 2.....3
Radio Announcer, Castaways, Alien

- #3 Shipwrecked/Little Buddy (Castaways)
- #4 It's Good To Be Rich (Thurston, Lovey)
- #5 Island Lullaby (Ginger, Mary Ann, Lovey, Men)

Scene 3.....17
Skipper, Gilligan, Professor

- #5A Cave Entrance (Orchestra)
- #6 Hieroglyphics (Professor, Gilligan, Skipper)

Scene 4.....23
Castaways

- #7 Lucky Guy (Gilligan)
- #7A Lucky Guy Underscore (Orchestra)
- #8 How Do You Know You're In Love? (Mary Ann)
- #9 Natural Phenomenon (Ginger)
- #10 The Legend (Professor)

Scene 5.....41
Gilligan

- #11 The Little Green Men (Gilligan)
- #12 Change Your Ways (Alien, Castaways)

Scene 6.....48
Castaways

#12A Hail to the Head (Orchestra)
#13 Though Winds May Blow (Castaways)

ACT II

Scene 1.....53
Castaways

#14 Entr' Acte (Orchestra)
#15 Things I Never Said (Castaways)
#15A Ginger Kisses Gilligan (Orchestra)
#15B Ginger Kisses The Professor (Orchestra)

Scene 2.....62
Castaways

#16 Together (Castaways)

Scene 3.....66
Radio Announcer, Castaways, Alien

#17 Good-Bye Island (Castaways)
#18 Things I Never Said (Reprise) (Gilligan, Mary Ann)
#19 The Professor's Lament (The Professor)
#20 Meeting of the Minds (Ginger, The Professor)
#21 I'll Spend My Time With You (Thurston, Lovey)
#22 Change Your Ways (Reprise) (Skipper, Gilligan, The Professor)
#22B Quicksand Underscore (Orchestra)
#23 Worlds Apart (Castaways, Alien)
#24 The Ballad of Gilligan's Isle (Reprise) (Castaways)
#25 Bows (Orchestra)

**ACT ONE
SCENE 1**

HUT AREA

(the stage is an idyllic small pacific island...downstage are sand and palms and flowers with an open area which will eventually house the huts and most of the action of the play...upstage is a lagoon (seen or unseen) in front of an island cyclorama...for the moment, all is quiet...except for tropical noises and an occasional bird(SFX)flying overhead)

#1 OVERTURE

(as overture segues, the CASTAWAYS sing the theme as they cross the stage in the S.S. Minnow)

#2 THE BALLAD OF GILLIGAN'S ISLE

CASTAWAYS

JUST SIT RIGHT BACK
AND YOU'LL HEAR A TALE
A TALE OF A FATEFUL TRIP
THAT STARTED FROM THIS TROPIC PORT
ABOARD THIS TINY SHIP

GILLIGAN

THE MATE WAS A MIGHTY SAILIN' MAN

SKIPPER

THE SKIPPER BRAVE AND SURE

PASSENGERS

FIVE PASSENGERS SET SAIL THAT DAY
FOR A THREE HOUR TOUR
A THREE HOUR TOUR

(sound/special effects storm, thunder, lightning...the CREW and the CASTAWAYS sway from side to side, caught in the rough weather)

ALL THE WEATHER STARTED GETTING ROUGH
THE TINY SHIP WAS TOSSED
IF NOT FOR THE COURAGE OF THE FEARLESS CREW
THE MINNOW WOULD BE LOST
THE MINNOW WOULD BE LOST

PASSENGERS (CONT'D)

THE SHIP'S AGROUND UPON THE SHORE OF THIS
DESERTED DESERT ISLE

WITH GILLIGAN **GILLIGAN**

THE SKIPPER, TOO **SKIPPER**

THE MILLIONAIRE **THURSTON**

AND HIS WIFE **LOVEY**

THE MOVIE STAR **GINGER**

THE PROFESSOR AND... **PROFESSOR**

MARY ANN **MARY ANN**

HERE ON GILLIGAN'S ISLE **ALL**

(the stage goes to black)

SCENE 2

HUT AREA – LATER

(the lights come up...THE CASTAWAYS, except the PROFESSOR, are gathered around the radio as they listen intently)

RADIO ANNOUNCER

This is KHON, Honolulu. In local news, the S.S. Minnow, a small charter boat, has been lost in the sudden storm, with Gilligan, the Skipper, too, the Millionaire, and his wife, the Movie Star, the Professor, and Mary Ann. The Minnow is long overdue, and the Navy is conducting a sea and air search...

(the SKIPPER turns off the radio)

SKIPPER

(optimistically)

Did you hear that, folks? They're conducting a sea and air search.

GILLIGAN

We've got to do something, Skipper! Let's send an S.O.S.! Let's send an S.O.S.!

(stops suddenly)

How do you spell "S.O.S.?"

LOVEY

Why don't we call the Auto Club?

THURSTON

Yes, I understand they offer roadside assistance.

SKIPPER

Sorry, folks, we can't call anybody. The transmitter broke when the Minnow was wrecked.

MARY ANN

What if they don't find us forever and forever?

GINGER

My hair would be a mess.

(THE PROFESSOR enters carrying the transmitter)

PROFESSOR

Good news, everybody!

THURSTON

Did you hear that, Lovey? Good news!

LOVEY

Oh, Professor! The Howells love good news.

PROFESSOR

I fixed the transmitter. I was able to activate it by charging the battery with salt water and the loose change from my pocket. The difference between the ionic structure of the copper in the pennies and the silver in the dimes sets up a valence transfer. Now we can send an S.O.S. and get rescued from this island.

GILLIGAN

Way to go, Professor!

(GILLIGAN congratulates the PROFESSOR by slapping him across the back...this unexpected action knocks the transmitter from the PROFESSOR'S hands, and it hits the ground, and all the inside equipment in the transmitter smashes...GILLIGAN shakes the broken transmitter and all hear the rattling of the broken pieces)

GILLIGAN

Oops.

#3 SHIPWRECKED/LITTLE BUDDY

SKIPPER

SHIPWRECKED!
WITHOUT A CLUE TO OUR LOCATION

PROFESSOR

WE DON'T KNOW OUR LATITUDE OR LONGITUDE

GILLIGAN

OR EVEN WHERE WE ARE

ALL

SHIPWRECKED!

PROFESSOR

ANALYZE ALL THE INFORMATION

SKIPPER

LOOK AROUND, EXPLORE THE LAND

LOVEY

WHAT, WALK ON SAND?

THURSTON
HAVE CHARLES BRING 'ROUND THE CAR

MARY ANN
WILL THERE BE DANGER? WHAT ARE THE CHANCES?
I WISH THAT I WERE BACK IN KANSAS

GINGER
I DON'T MEAN TO OVERACT
BUT A SHIPWRECK WASN'T IN MY CONTRACT

SKIPPER
Who would have expected that we would be shipwrecked?

GILLIGAN
Don't blame yourself, Skipper.

SKIPPER
I'm not. I'm blaming you. It was your fault the ship got wrecked.

(during this song, various activities occur, including unloading the boat, taking off various items like the HOWELL'S steamer trunk and the Minnow tool box...all highlighting Gilligan's clumsiness)

GILLIGAN
I DID JUST WHAT YOU TOLD ME, SKIPPER
FOLLOWED YOUR ORDERS TO A TEE
BATTEN DOWN THE HATCHES, MAN THE PUMPS
AND LASH THE WHEELS WHAT YOU SAID TO ME

Or did you say...

(rapidly)

...Lash the pumps, batten the wheel, hatch the man, wheel the batch, wear the patch
stump the band, down the hatch...

SKIPPER
Gilligan!
YOU'RE THE BIGGEST KNUCKLEHEAD, I'VE EVER KNOWN
EVERYWHERE YOU GO BECOMES A DANGER ZONE
DROP THE HAWSER FROM THE BOW
TAKE THE OARS AND TOOL BOX, OW!
YOU'RE ONE OF A KIND -- LITTLE BUDDY

GILLIGAN
Drop the oars and bow the hawser.

SKIPPER

You are a disaster causer.

GILLIGAN

Drop the tool box, tie the oars. Take a bow and drop your drawers.

SKIPPER

YOU'RE A HUMAN HURRICANE
ALWAYS DRIVING ME INSANE
YOU'RE ONE OF A KIND -- LITTLE BUDDY

THURSTON

Tell me Skipper, how did you end up with this second rate first mate?

SKIPPER

IN THE NAVY WE SAILED O'ER THE OCEAN
THEN HE SAVED MY LIFE ONE DAY
AND PUT ME IN HIS DEBT
I MADE A PROMISE THAT COULD NOT BE BROKEN
TO TAKE HIM ON AS FIRST MATE
HOW COULD THERE BE A WORSE FATE?
I'M PAYING FOR IT YET

AND SINCE THAT DAY I'VE HAD NO REST
YOU ALWAYS PUT ME TO THE TEST
YOU'RE ONE OF A KIND!
YOU DRIVE ME OUT OF MY MIND
YOU'RE ONE OF A KIND -

SKIPPER

LITTLE BUDDY!

ALL

SHIPWRECKED!
SHIPWRECKED!
SHIPWRECKED!

MARY ANN

WELL, AT LEAST THIS ISLAND'S PRETTY

LOVEY

NOT A NORDSTROMS TO BE FOUND

THURSTON

NO BANK AROUND!

GINGER

IT'S NOT FIT FOR A STAR

PROFESSOR

I MUST GET BACK TO THE UNIVERSITY...

MARY ANN

THIS YEAR'S HARVEST WILL NEVER WAIT FOR ME

PROFESSOR

BEFORE MY TEST TUBES ALL CORRODE

MARY ANN

AND BEFORE THE COWS EXPLODE!

SKIPPER

WE'RE SHIPWRECKED
UNTIL WE CAN BE RESCUED
WE'RE HERE WITH ONE ANOTHER AND...

ALL

IT'S NOT THE VACATION THAT WE PLANNED

SKIPPER

FATE HAS DEALT ANOTHER HAND

ALL

WE'RE STUCK HERE WHERE WE ARE!

MARY ANN

At least we're not going to starve. There's fish in the ocean, and lots of bananas, pineapples, coconuts. There's plenty of food.

GINGER

(overly dramatic)

Plenty of food?! Plenty of food! We can't eat any fruit from these banyan trees. Dr. Hildalgo says it's poisonous. We can't drink water from the Silomy River; it's contaminated. Instead, we're condemned to die here, with our bodies decaying as the buzzards pick at our bones.

(GINGER collapses in a dramatic heap...the others stare at her)

The speech was from a picture I did.

(as she gets up...)

It was called "Jungle Rot."

(all applaud)

MARY ANN

I never heard of "Jungle Rot."

GINGER

That wasn't the title. That's what the critics called it.

SKIPPER

Thank you, Ginger.

(then)

Now hear this--our first order of business should be to build huts for shelter.

THURSTON

One moment, my good man. Who put you in charge?

SKIPPER

I'm the captain.

GILLIGAN

Don't you have to have a boat to be a captain?

SKIPPER

You stay out of this!

(GILLIGAN salutes and retreats to play with his yoyo)

LOVEY

Now that we're on land, Thurston should be in charge.

THURSTON

Yes. I'm used to being in charge. Back on Wall Street, I control three banks and nineteen corporations.

PROFESSOR

Back at M.I.T., I control four associate professors and two thousand students.

GINGER

Back in Hollywood, I control two directors, three producers...not counting that one mad evening with -

LOVEY

Ginger, please!

MARY ANN

Maybe we should have an election to see who's in charge.

PROFESSOR

Folks, I happen to have a degree in Maritime Law. According to Reynolds versus the Blue Star Fishing Company, if a ship is disabled and/or grounded, the Captain retains command unless there is dissension among the passengers. In that case, the First Mate assumes command.

(all look at GILLIGAN tangled in his yoyo string)

THURSTON

Captain...

ALL

(except GILLIGAN and the SKIPPER)

You're in charge!

SKIPPER

Let's start building those huts right away.

PROFESSOR

The Skipper's right. We should be able to make some rather decent accommodations thanks to the tool chest from the Minnow, and my degree in South Pacific architecture.

(they all start to exit, but the HOWELLS stay where they are)

SKIPPER

Mr. and Mrs. Howell, aren't you going to help?

THURSTON

Yes, of course. We'll stay here and resist mergers and hostile takeovers.

(the others exit to build the huts which leaves the HOWELLS who sing and dance)

#4 IT'S GOOD TO BE RICH

WHY BE A WORKER?
IT'S ALL SUCH A BORE
YOU'RE MUCH BETTER OFF
IF YOU OWN THE STORE

LOVEY

THE OTHERS ALL OFF BUILDING
IT SEEMS SO INHUMANE
WE REALLY MUST DO SOMETHING
LET'S TOAST THEM WITH CHAMPAGNE

TOGETHER

OH, IT'S GOOD TO BE RICH
BUT IT'S BETTER TO BE RICHER
AND IT'S BEST TO BE THE RICHEST OF THEM ALL

THURSTON

AFTER SOME DELIBERATION
WE FOUND WHAT MAKES MEN HEROES
A BANK ACCOUNT THAT ENDS
WITH AN AWFUL LOT OF ZEROES

LOVEY

WHEN YOU'RE IN TIFFANY
DON'T BOTHER TO REACH
JUST SAY TO THE CLERK
I'LL TAKE ONE OF EACH

TOGETHER

WEALTH HAS ITS PROBLEMS
FOR GENTLEMEN AND LADIES
WHICH WINE? WHICH FORK?
WHICH MODEL MERCEDES?

THURSTON

SOMEONE IN MY FAMILY
ONCE VOTED DEMOCRATIC
HE'LL NOT MAKE THAT MISTAKE AGAIN
HE'S LOCKED UP IN THE ATTIC

LOVEY

IF YOUR DAUGHTER DATES A FELLOW
MAKE SURE THAT HE'S NO CHUMP
IF HIS NAME ISN'T ROCKEFELLER
AT LEAST IT SHOULD BE TRUMP

TOGETHER

OH, IT'S GOOD TO BE RICH
BUT IT'S BETTER TO BE RICHER
AND IT'S BEST TO BE THE RICHEST OF THEM ALL

THURSTON

You look lovely tonight.

LOVEY

Just "tonight?"

Always.

THURSTON

Just “always?”

LOVEY

And a day.

THURSTON

You dance divinely, Thurston.

LOVEY

I know.

THURSTON

Arthur Murray?

LOVEY

Taught him everything he knew.
(then)
Do you remember the first time we met?

THURSTON

The cotillion.

LOVEY

When I saw you, it was like the sun coming up over Fort Knox.

THURSTON

You say the sweetest things.
(then)
Oh, look, Thurston, we’re cutting a rug.

LOVEY

Oriental, I trust.

THURSTON

TOGETHER
OH, IT’S GOOD TO BE RICH
BUT IT’S BETTER TO BE RICHER
AND IT’S BEST TO BE THE RICHEST OF THEM ALL

THURSTON
OH, IT’S BEST TO BE

TOGETHER

YES, IT'S BEST TO BE
IT'S BEST TO BE THE RICHEST OF THEM ALL.

(as they finish, the newly-completed huts suddenly appear as the other CASTAWAYS...except for Gilligan...appear...proud of their handiwork)

THURSTON

It's amazing how fast things can be built without a permit.

SKIPPER

Well, folks, let's all turn in.

(they all start to exit toward their respective huts...the HOWELL'S, stage right, GINGER and MARY ANN'S next to it, then GILLIGAN and the SKIPPER'S stage left. The PROFESSOR'S hut is offstage)

THURSTON

I assume we'll have the royal suite.

LOVEY

We'd like those little mints when someone turns down our beds.

THURSTON

(as they disappear into their hut)

And fold the end of the toilet tissue into a triangle.

(GILLIGAN enters carrying a small object before the SKIPPER and PROFESSOR have a chance to exit)

SKIPPER

Gilligan, where have you been?

GILLIGAN

I was collecting shells. Look!

(shows the object in his hand to the Skipper and the PROFESSOR)

SKIPPER

Of all the dumb things to be doing.

PROFESSOR

This isn't dumb at all, Skipper. This one isn't a shell; it's an artifact.

GILLIGAN

See? I'm not dumb; I collected an architect.

PROFESSOR

That's "artifact," Gilligan. This must have been from the pre-Columbian tribe who inhabited this island...must have been 950 years ago. Where did you find this, Gilligan?

GILLIGAN

Down by a cave near the beach.

PROFESSOR

Perhaps we can learn something important about this island in that cave.

SKIPPER

Then tomorrow, we'll check it out. Goodnight, Professor.

(as the three men start to enter their respective huts, MR. HOWELL...in nightgown and nightcap...emerges from his hut in desperation)

THURSTON

Wait! I can't possibly go to sleep without...

(LOVEY comes out of their hut and produces his faithful teddy bear...he grabs it and embraces it)

THURSTON (CONT'D)

Dear old Teddy.

(THE HOWELLS disappear back into their hut...in THE SKIPPER and GILLIGAN'S hut, GILLIGAN and THE SKIPPER stumble all over each other as they get into their hammocks...a few moments later, THE SKIPPER prepares for sleep, but GILLIGAN waxes philosophic)

GILLIGAN

You know, Skipper, I've been thinking.

SKIPPER

There's a first time for everything, Gilligan.

GILLIGAN

I mean it. All the people on the boat come from different places, but they're all very nice. Mr. and Mrs. Howell are very rich. And they're very nice, too. They act just like anybody else. It just goes to prove that rich people are just poor people with money.

SKIPPER

(trying to be patient)

Right, Gilligan. Now stop talking and go to sleep.

GILLIGAN

You know who else is nice? Ginger. She's a genuine Hollywood star, but she acts just like a real person. My father always told me that everybody looks the same if you think about them in their underwear. I think about Ginger in her underwear, and believe me, my father was wrong.

SKIPPER

(with growing annoyance)

Gilligan, go to sleep!

GILLIGAN

Oh, sorry, Skipper.

(but after a moment)

The Professor's nice, too.

SKIPPER

Gilligan -

GILLIGAN

(going right on)

And he's so smart. The Professor's got degrees in things they haven't even invented yet. Me? I never went to college. You know what stopped me?

SKIPPER

High school. Just stop talking and go to sleep.

GILLIGAN

Aye, aye, Sir.

(after a moment)

But if I had to pick the nicest one of all, do you know who it would be?

SKIPPER

Mary Ann.

GILLIGAN

How'd you guess?

SKIPPER

'Cause she's the only one left, you bird brain.

GILLIGAN

No, she isn't, Skipper. I could have said you.

(THE SKIPPER'S anger melts, and he's genuinely touched at the unexpected compliment)

SKIPPER

Is that what you were going to say, Little Buddy?

GILLIGAN

No, but I could have said you, Skipper.

(THE SKIPPER hits GILLIGAN with his hat...which causes both of them to tumble from their hammocks...the lights now focus on GINGER who exits from her hut)

#5 ISLAND LULLABY

GINGER

AS THE SUN SETS OVER THE LAGOON
AND WE CATCH THE FIRST SIGHT OF THE MOON
ALL THE PALM TREES WILL BE SWAYING SOON
TO OUR ISLAND LULLABY

ALOHA AHI AHI MEANS GOODNIGHT IN HAWAII
ALOHA AHI AHI OUR ISLAND LULLABY

(MARY ANN enters for...)

MARY ANN

THE SCENT OF JASMINE RISES THROUGH THE AIR
EVENING SHADOWS SETTLE EVERYWHERE
THE WORLD AROUND US GENTLY SEEMS TO SHARE
OUR ISLAND LULLABY

BOTH

ALOHA AHI AHI MEANS GOODNIGHT IN HAWAII
ALOHA AHI AHI OUR ISLAND LULLABY

(now MRS. HOWELL joins in like the Andrews Sisters)

ALL THREE

ALOHA AHI AHI MEANS GOODNIGHT IN HAWAII
ALOHA AHI AHI OUR ISLAND LULLABY

(now the four men enter to join the others...they wear grass skirts)

MEN

ALO ALOHA AHI AHI...ISLAND LULLABY
ALO ALOHA AHI AHI...ISLAND LULLABY
ALL ALO AHOHA AHI AHI...ISLAND LULLABY

GINGER

OUR ISLAND LULLABY

(after the song, all return to their respective huts, and the stage goes dark...then, a spaceship crosses over the stage and hovers for a while)

ALIEN

(voice over)

Alert! Alert! Interplanetary Patrol to Astrobase. I am over that tiny uninhabited island we have visited in the past. There are now new inhabitants Gilligan, the Skipper, too, the Millionaire and his wife, the Movie Star, the Professor and Mary Ann. We must begin observation at once. That is all.

(the spaceship flies off...the stage goes dark)

SCENE 3

THE CAVE

#5A CAVE ENTRANCE

(lights up...GILLIGAN, THE SKIPPER and THE PROFESSOR enter the cave...THE SKIPPER is holding a lantern so they can see in the dark cave)

SKIPPER

This must be the cave Gilligan saw.

GILLIGAN

I'm glad you're with me, Skipper. I really don't like creepy places, and caves are really creepy places.

SKIPPER

There's nothing to be afraid of.

GILLIGAN

Bats live in caves. Right, Professor?

PROFESSOR

Right.

GILLIGAN

And bats are vampires, and they land on your neck, and they suck out all your blood. And if a bat bit me, I'd become a vampire, too. And I'd grow pointy teeth, and bite other people on the neck and suck out all their blood, and -

SKIPPER

Gilligan, stop all this nonsense about bats on your neck.

(THE PROFESSOR touches THE SKIPPER on the shoulder to get his attention, and THE SKIPPER screams and falls to his knees)

SKIPPER

Bats!!

(music out)

PROFESSOR

No, no, Skipper. I just wanted to warn you about the stalactites and stalagmites.

GILLIGAN

What are those, Skipper?

SKIPPER

Well...stalactites are just like stalagmites, but they're a little...tighter.

PROFESSOR

They're rock formations. Stalagmites come from the floor, and stalactites come from the ceiling, and they're very unusual.

SKIPPER

Speaking of unusual, look at those drawings.

(THE SKIPPER uses his lantern to illuminate hieroglyphics among the stalagmites on the wall)

PROFESSOR

Do you know what this means?

GILLIGAN

Sure. There aren't any museums.

PROFESSOR

These drawings carved on the wall are hieroglyphics Pictorial representations of prior civilizations. The natives used these drawings to tell their stories. Those primitive tribes had no alphabet.

GILLIGAN

They were lucky. Without an alphabet, I would have passed English.

SKIPPER

Could these drawings tell us how to get off the island?

PROFESSOR

They might. I have a book in my hut that translates hieroglyphics into English.

GILLIGAN

Oh, boy! Then I want to know all about these hiero...hiero...hiero -

PROFESSOR

Glyphics, Gilligan.

GILLIGAN

I'll go get the book.

(he starts to dash out of the cave, but after he takes one or two steps, he stops, realizes something, and returns)

GILLIGAN

What's the name of the book?

PROFESSOR

It's called "Hieroglyphics Fun with Graffiti."

GILLIGAN

Hiero...hiero...How do you spell that?

PROFESSOR

HIE-RO-GLYPH-ICS. Gilligan, it's easy to spell words if you break them down into their components.

GILLIGAN

Their what?

PROFESSOR

Components.

GILLIGAN

How do you spell that?

PROFESSOR

COM-PO-NENTS. They are merely a function of phonetics.

GILLIGAN

A function of what?

PROFESSOR

PHO-NE-TICS.

SKIPPER

Professor, we're just trying to see if those hieroglyphics can get us off this island.

GILLIGAN

And I'm just trying to learn to spell hiero...hiero -

PROFESSOR

Glyphics. Listen, Gilligan.

#6 HIEROGLYPHICS

PROFESSOR

H-I

THAT SPELLS HI

GILLIGAN

REPEAT AFTER ME
H-I-E

PROFESSOR

H-I-E...H-I-E

GILLIGAN

YOU CAN DO IT, LITTLE BUDDY...SEE?

SKIPPER

H-I-E-R-O

PROFESSOR

GEE, PROFESSOR, I DON'T KNOW

GILLIGAN

COME ON, GILLIGAN, TAKE IT SLOW

SKIPPER

H-I-E-R-O

PROFESSOR

H-E-R-I-O...H-I-Z-Y...NO? H-I-E-R-O

GILLIGAN

WAY TO GO, GILLIGAN. WAY TO GO!

SKIPPER

THANKS, PROFESSOR, THAT WAS FUN

GILLIGAN

HOLD ON, GILLIGAN, WE'RE NOT DONE
G-L-Y-P-H

PROFESSOR

G-L-Y-P-H...G-L-Y-P-H...I SEE!

GILLIGAN

THAT'S RIGHT, GILLIGAN. I-C!

SKIPPER

GILLIGAN
OF COURSE, YOU SEE. WHAT ABOUT ME?

SKIPPER
NO, THAT'S HOW IT'S SPELLED...I-C

PROFESSOR
LISTEN CAREFULLY...H-I-E-R-O-G-L-Y-P-H-I-C

GILLIGAN
H-I-E-R-O-G-L-Y-P-H-I-C

SKIPPER
HEY, LITTLE BUDDY, NOW THAT'S TERRIFIC!
YOU JUST SPELLED HIEROGLYPHIC!

GILLIGAN
I JUST SPELLED HIEROGLYPHIC!
Just one thing, Professor I forgot what it means.

PROFESSOR
PICTORIAL REPRESENTATIONS OF PRIOR CIVILIZATIONS

GILLIGAN
Huh?!

SKIPPER
OLD DRAWINGS ON THE WALL

GILLIGAN
"OLD DRAWINGS?" IS THAT ALL?

PROFESSOR
PICTORIAL REPRESENTATIONS OF
PRIOR CIVILIZATIONS

GILLIGAN
H-I-E-R-O
G-L-Y-P-H-I-C

SKIPPER
OLD DRAWINGS
ON THE WALL

PICTORIAL REPRESENTATIONS OF
PRIOR CIVILIZATIONS

H-I-E-R-O
G-L-Y-P-H-I-C

OLD DRAWINGS
ON THE WALL

PICTORIAL REPRESENTATIONS OF
PRIOR CIVILIZATIONS

H-I-E-R-O
G-L-Y-P-H-I-C

OLD DRAWINGS
ON THE WALL

PICTORIAL REPRESENTATIONS OF
PRIOR CIVILIZATIONS

H-I-E-R-O
G-L-Y-P-H-I-C

OLD DRAWINGS
ON THE WALL

**PROFESSOR
(CONT'D)**

PICTORIAL REPRESENTATIONS OF
PRIOR CIVILIZATIONS

PICTORIAL REPRESENTATIONS OF
PRIOR CIVILIZATIONS

PICTORIAL REPRESENTATIONS OF
PRIOR CIVILIZATIONS

PICTORIAL REPRESENTATIONS OF
PRIOR CIVILIZATIONS

**GILLIGAN
(CONT'D)**

H-I-E-R-O
G-L-Y-P-H-I-C

H-I-E-R-O
G-L-Y-P-H-I-C

H-I-E-R-O
G-L-Y-P-H-I-C

H-I-E-R-O
G-L-Y-P-H-I-C

**SKIPPER
(CONT'D)**

OLD DRAWINGS
ON THE WALL

OLD DRAWINGS
ON THE WALL

OLD DRAWINGS
ON THE WALL

OLD DRAWINGS
ON THE WALL

TOGETHER

H-I-E-R-O-G-L-Y-P-H-I-C

(the lights go out)

SCENE 4

HUT AREA

(lights up as GILLIGAN is discovered reading a book...GINGER and MARY ANN enter)

GINGER

What's that?

GILLIGAN

A book on hiero...hiero -

MARY ANN

Glyphics, Gilligan.

GILLIGAN

(singing)

H-I-E-R-O-G-L-Y-P-H-I-C...S

GINGER

I never knew you could spell hieroglyphics.

GILLIGAN

I never knew it either.

MARY ANN

I'm impressed with you, Gilligan.

(GINGER and MARY ANN start to leave)

GILLIGAN

(calls)

Mary Ann...

(GINGER goes off, but MARY ANN returns)

MARY ANN

What is it, Gilligan?

GILLIGAN

I just wanted to tell you something.

MARY ANN

What's that?

GILLIGAN

I think Mary Ann is a nice name.

MARY ANN

Thanks.

GILLIGAN

I mean...for a girl.

MARY ANN

Well, that's what I am a girl.

GILLIGAN

Yeah. I kinda noticed that right away.

MARY ANN

I think Gilligan is a nice name.

GILLIGAN

Gilligan sounds a lot nicer when you say it. The Skipper always says "Gilligan!"

*(he takes off his hat and hits himself with it...in doing so,
he drops the hat...they both pick it up, look into each
other's eyes, and share an awkward moment)*

MARY ANN

Gilligan, do you believe in fate?

GILLIGAN

Sure. I believe in fate, superstition, luck. Like my lucky rabbit's foot.

*(he takes out the rabbit's foot to show her and drops
it...they both bend down to pick it up; and as they rise,
their eyes lock once more)*

MARY ANN

I mean fate. Like do you think there's a reason we were both shipwrecked on the same island?

GILLIGAN

Yes. We were both on the same boat.

MARY ANN

I mean...you could have been shipwrecked with any girl, and I could have been shipwrecked with any guy, but instead we were shipwrecked together...you and me.

GILLIGAN

This is the best shipwreck I ever had.

MARY ANN

That's really sweet.

(she inches toward him; he backs up)

Gilligan, I think you're very shy.

GILLIGAN

Me? Shy?

*(now he drops the book..they both bend down to retrieve it
and bump their heads)*

GINGER

(O.S.)

Mary Ann!

MARY ANN

(to GILLIGAN)

See you later.

(she exits)

#7 LUCKY GUY

GILLIGAN

WHAT MORE COULD A FELLA WANT?
WHAT MORE COULD A FELLA NEED?
NOTHIN' MUCH COMES ALONG IN LIFE
SATISFACTION GUARANTEED
I'VE GOT A ROOF ABOVE MY HEAD
I'VE GOT A HAMMOCK FOR A BED
AND THOUGH THIS MAY NOT BE CLUB MED

I'M A LUCKY GUY
AYE, AYE'M A LUCKY GUY
I DON'T KNOW WHY
I'M JUST A LUCKY GUY

I DON'T HAVE A MILLION BUCKS
BUT THERE'S NOTHING TO BUY
I'M NOT A STAR
BUT I'VE GOT THE STARS IN THE SKY
I'M A LUCKY GUY

I'M NOT THE SMARTEST GUY I'VE MET

GILLIGAN (CONT'D)

AND THERE ARE BRAVER MEN I BET
I COULD HAVE BEEN HANDSOMER AND YET
I'M A LUCKY GUY

AYE, AYE'M A LUCKY GUY-AYE
I DON'T KNOW WHY
I'M JUST A LUCKY GUY

I'M NOT GREAT WITH GIRLS
I GET SHY
I FORGET HOW TO SPEAK
I TAKE ONE LOOK
AND MY KNEES...THEY GET KINDA WEAK
STILL I'M A LUCKY GUY

I'VE GOT MY FAVORITE HAT TO WEAR
I'VE GOT COCONUTS TO SPARE
I'VE GOT FRIENDS WHO REALLY CARE
YES, I'M A LUCKY GUY

THOUGH I MESS UP
AND YOU KNOW I WILL AGAIN
SURE AS MY NAME
IS WILLY GILLIGAN
STILL I KNOW I'M A LUCKY GUY

WHOA! WHOA! WHOA! WHOA! WHOA!
YEAH, I KNOW THAT I JUST HIT MY EYE-AYE!
BUT I'M A LUCKY GUY
SUCH A LUCKY GUY
I'M A LUCKY GUY

*(as GILLIGAN finishes the song by whistling, he falls into a
pit of quicksand)*

GILLIGAN

(yells)

Help! Help!

(THE SKIPPER and THE PROFESSOR rush in)

GILLIGAN (CONT'D)

(as he sinks lower and lower into the quicksand)

Help! Help!

SKIPPER

We're coming, Little Buddy!

PROFESSOR

Gilligan fell into the quicksand!

(THE SKIPPER and PROFESSOR reach into the pit and pull GILLIGAN out of the quicksand.)

**NOTE: when GILLIGAN falls in, THE GILLIGAN DOUBLE -- who is covered with the muddy quicksand/clay -- stands and appears like a mummy)*

SKIPPER

(berating)

Can't you even watch where you're walking? This is one of the stupidest things you ever did!

PROFESSOR

On the contrary, Skipper. This may be one of the smartest things Gilligan ever did. This is not ordinary quicksand; this is silicon paradoxadol, very similar to fast-drying clay. We can apply this substance to the drawings in the cave and make accurate reproductions of the hieroglyphics. And by studying them out here, I'll save a lot of time.

SKIPPER

That's very economical.

PROFESSOR

I have a degree in economics. Also, I can study them out here where it's light.

SKIPPER

That's logical.

PROFESSOR

I have a degree in logic.

SKIPPER

That accounts for it.

PROFESSOR

I have a degree in accounting, too.

SKIPPER

Good work, Little Buddy.

(he slaps GILLIGAN on the back which causes THE MUMMY GILLIGAN to rock back and forth until THE PROFESSOR catches

him...GILLIGAN makes weird noises to get their attention)

SKIPPER (CONT'D)

But what about Gilligan? He looks like some sort of mummy.

PROFESSOR

No problem. This clay is very brittle. We'll crack him open like an egg.

("GILLIGAN" reacts in fear)

SKIPPER

Good. I've got a hammer somewhere.

PROFESSOR

Let's find it. You keep breathing, Gilligan. Don't let the clay clog your nose.

(the two men exit to look for the hammer)

#7A LUCKY GUY (UNDERSCORE)

(immediately, MARY ANN and GINGER arrive on scene...for the moment they don't see "mummy" GILLIGAN)

GINGER

I always thought a desert island would be scary.

MARY ANN

So did I. But this one is so cheerful and pretty and -

(they now see GILLIGAN and both start screaming...GILLIGAN starts toward them to explain, but his mumbling only frightens them more...it looks to them as if he's trying to attack. MARY ANN and GINGER'S continued screams frightens GILLIGAN who also screams...MR. AND MRS. HOWELL enter, obviously from a golf game, judging by their attire...HOWELL holds an island golf club)

LOVEY

Thurston, that mummy is trying to eat Ginger and Mary Ann.

THURSTON

Stop, mummy. Stop, I say.

(THE SKIPPER and PROFESSOR enter...THE SKIPPER holds a hammer)

THURSTON (CONT'D)

Captain, you're the law on this island. I demand you slap that creature with a restraining order.

SKIPPER

I'll take care of this.

(THE SKIPPER whacks the "mummy" with the hammer...GILLIGAN staggers off stage...when he returns, he brushes off pieces of clay which are stuck to his clothes and hat – music ends)

MARY ANN

It's Gilligan.

SKIPPER

Are you all right, Little Buddy?

GILLIGAN

Just a little dinghy.

SKIPPER

Back to his old self.

PROFESSOR

Relax, everybody. Gilligan was accidentally encased in quicksand.

SKIPPER

(quoting THE PROFESSOR)

"We can apply this substance to the drawings in the cave and make accurate reproductions of the hieroglyphics."

PROFESSOR

I couldn't have said it better myself. I better get started right away. It may take all night.

(THE SKIPPER, PROFESSOR and GILLIGAN exit to work on the tablets)

THURSTON

Lovey, do you remember that drive I hit on the sixth hole? It landed on the deserted western shore. You know what that means, dear? "Deserted western shore?"

LOVEY

Certainly, Thurston. Unclaimed beachfront property. I'm not a Howell for nothing.

THURSTON

Come, my dear. Let us lay claim to Howell Harbor immediately.

(they both laugh...MR. HOWELL takes her hand as they exit...this leaves GINGER and MARY ANN)

MARY ANN

After all these years, Mr. and Mrs. Howell still hold hands. That's really love.

GINGER

Mary Ann, you're so young, so innocent.

MARY ANN

You mean you've been in love?

GINGER

Hundreds of times.

MARY ANN

What's it like?

GINGER

(growing in passion)

Well, your heart starts to race, and you breathe in and out, faster and faster, and you feel like you're flying through the air!

MARY ANN

I'd like to try that.

GINGER

Hasn't that ever happened to you?

MARY ANN

Just once. When a twister almost blew me to Nebraska.

GINGER

Well, Mary Ann, love is the same thing without the twister.

MARY ANN

That must be a wonderful feeling.

GINGER

It is. But what are the chances of falling in love here, in the middle of nowhere?

(GINGER exits as MARY ANN ponders GINGER'S realization)

#8 HOW DO YOU KNOW YOU'RE IN LOVE?

MARY ANN

I'VE BEEN FEELIN' SOMETHIN'
I'M NOT USED TO FEELIN'
COULD IT BE THAT SOMETHIN'S
GOT HOLD OF MY HEART?
LOVE AND FRIENDSHIP...
IT'S HARD TO TELL THEM APART
WHERE DO I START?

ALL THESE NEW EMOTIONS HAVE GOT MY MIND REELIN'
FEELIN' HOT AND COLD FROM MY HEAD TO MY TOES

COULD I BE FALLIN'...
COULD I BE FALLIN' IN LOVE?
I COULD...I SUPPOSE
HOW DO YOU KNOW YOU'RE IN LOVE?

DO YOU FIND YOU FORGET
WHAT YOU'VE BEEN THINKIN' OF?
DOES THE SKY LOOK MUCH BLUER?
DO LOVE SONGS RING TRUER?
IS THAT HOW YOU KNOW YOU'RE IN LOVE?

ALWAYS THOUGHT I'D KNOW IT
THE MOMENT I FOUND HIM
KNOW HE WAS THE ONE THAT I'VE BEEN WAITING FOR
NOW, I'M NOT SURE
I DON'T KNOW WHAT FATE HAS IN STORE
I'M NOT SURE ANYMORE
HOW DO YOU KNOW YOU'RE IN LOVE?

DOES CUPID LEAN OVER AND GIVE YOU A SHOVE?
DOES SUGAR TASTE SWEETER?
DO YOU JUST FEEL...COMPLETER?
IS THAT HOW YOU KNOW YOU'RE IN LOVE?

WILL I FIND PARADISE HERE ON THIS ISLAND?
SEEMS SO UNLIKELY THAT THIS COULD BE TRUE
DOES MY HEART RECOGNIZE MY ONE-IN-A-MILLION?
THOUSANDS OF MILES FROM THE LIFE THAT I KNEW?
HOW DO YOU KNOW YOU'RE IN LOVE?

DOES A CHORUS OF ANGELS SING OUT FROM ABOVE?

MARY ANN (CONT'D)

OR DO YOU JUST FEEL TERRIFIC?
EVEN LOST IN THE PACIFIC?
IS THAT HOW YOU KNOW YOU'RE IN LOVE?
IS THAT HOW YOU KNOW YOU'RE IN LOVE?

(MARY ANN exits and passes THE SKIPPER and GILLIGAN who carry materials for THE PROFESSOR who is working at his table)

SKIPPER

Professor, here are the tablets we made from the hieroglyphics...your books and your charts.

PROFESSOR

Thanks, Skipper.

(THE PROFESSOR gets busy with the tablets)

SKIPPER

Professor, what made you want to become a professor, Professor?

PROFESSOR

Well, my father was a professor, and my mother was a professor. My father's mother and father were both professors, and my mother's father and mother were both professors.

SKIPPER

Oh, so you wanted to be a professor?

PROFESSOR

No. I wanted to play the accordion, but you know what they always say "Parva sed apta enundo."

(laughs at his Latin observation)

SKIPPER

(without a clue)

Yeah. That's what they always say, all right. Is there anything else I can get for you?

PROFESSOR

I could use a good differential micrometer.

SKIPPER

Who couldn't?

(THE SKIPPER and GILLIGAN exit as THE PROFESSOR gets down to work...he lights a torch for better illumination...GINGER appears in the window of her hut)

GINGER

He may be a professor, but I bet I can teach him a few things.

(GINGER leaves her hut and vamps THE PROFESSOR while he works at the table...he is so caught up in his research, he pays no attention to her as she sings)

#9 NATURAL PHENOMENON

GINGER

FROM THE BEGINNING OF HISTORY
MAN'S HAD AN INTEREST IN ANATOMY
AND WHEN THAT ANATOMY BELONGS TO ME
IT'S A NATURAL PHENOMENON

SINCE THE FIRST CAVE-WOMAN WIGGLED HER HIPS
AND HELEN OF TROY...
WELL, SHE SANK ALL THOSE SHIPS
THERE'S BEEN ONE SUBJECT
THAT YOUR TEXTBOOK SKIPS
IT'S A NATURAL PHENOMENON

IT TOOK BEN FRANKLIN A KITE AND A KEY
TO FIGURE OUT THE SECRET OF ELECTRICITY
BUT IF YOU'RE WONDERING 'BOUT THE SPARKS
BETWEEN YOU AND ME
I THINK YOU BETTER STUDY CHEMISTRY

SCIENCE CAN PREDICT
WHEN AND WHERE IT WILL RAIN
OR SPLIT AN ATOM OFF A MOLECULAR CHAIN
BUT THERE'S ONE THING
THAT THEY STILL CAN'T EXPLAIN
WHY TARZAN WENT A LITTLE APE OVER JANE

SO, C'MON LET'S EXPLORE THIS MYSTERY
AND TAKE A LESSON OUT OF HISTORY
LIKE CLEOPATRA SAID TO MARC ANTONY
IT'S A NATURAL PHENOMENON

You bet your asp.

A NATURAL PHENOMENON

Here, help me with this clasp.

GINGER (CONT'D)

IT'S A NATURAL PHENOMENON

(GINGER ends her number draped over THE PROFESSOR who finally gets excited...but not about her)

PROFESSOR

Everybody! Come out here!

GINGER

(frustrated)

What about me?

PROFESSOR

Please stay. You should hear this too.

(the other CASTAWAYS emerge from their huts...THE HOWELLS wear night clothes. MR. HOWELL carries his teddy bear)

SKIPPER

What is it, Professor?

PROFESSOR

I've deciphered the legend of the hieroglyphics.

LOVEY

Come, Thurston, let's get the orchestra seats.

(THE HOWELLS sit on the bench...the others gather around as THE PROFESSOR tells the story of the legend...the light from the torches create shadows and make it mysterious and, as far as GILLIGAN is concerned, terrifying...THE PROFESSOR indicates the pile of tablets he has made of the cave drawings)

PROFESSOR

The drawings in the cave tell the story of a strange legend when this island was once part of a small group of islands...the rest of which have since disappeared into the ocean.

THURSTON

That's precisely why I unload oceanfront property as soon as I have a profit. One time I bought some lots in Coral Gables and -

SKIPPER

(interrupting)

Please, Mr. Howell. The Professor is trying to tell us about the hieroglyphics.

THURSTON

(almost in tears)

Lovey, the Skipper interrupted me.

(HOWELL stamps his feet like a spoiled kid)

LOVEY

There, there, Dear. (to Skipper) Promise you won't do that again.

SKIPPER

But Mrs. Howell...

LOVEY

Promise.

SKIPPER

Okay, I promise.

GILLIGAN

Make him cross his heart.

SKIPPER

(angry)

Gilligan!

LOVEY

Cross your heart.

(THE SKIPPER crosses his heart)

GILLIGAN

And kiss your pinky.

(THE SKIPPER, furious with GILLIGAN, nevertheless, kisses his pinky)

SKIPPER

The legend, Professor, the legend.

#10 THE LEGEND

(SFX - LIGHTNING, THUNDER)

PROFESSOR

(mysterioso)

EIGHT HUNDRED YEARS AGO
ON THIS ISLAND THERE LIVED A TRIBE
THAT LEFT A STRANGE MESSAGE
A MESSAGE WRITTEN IN HIEROGLYPHICS
AND IT GOES LIKE THIS...

ONE DAY THE SKIES OPENED WIDE
AND THE WIND BLEW LOUD AS THUNDER
CREATURES CAME DOWN FROM THE SKY
AS THE CLOUDS WERE SPLIT ASUNDER
THEY TRAVELLED IN A CHARIOT FROM THE HEAVENS
WITH RAYS OF LIGHT AND A MIGHTY ROAR
THEY LANDED RIGHT HERE ON THIS ISLAND
HERE ON THIS ISLAND SHORE

ALL

HERE ON THIS ISLAND SHORE

THURSTON

You can hold my hand, Lovey.

LOVEY

Thurston, I'm not frightened.

THURSTON

No, but I am.

(as he snuggles up to her, THE PROFESSOR continues)

PROFESSOR

THE PEOPLE OF THIS ISLAND BEHELD A CHARIOT
AND THEY RAN TO HIDE
ALL RAN TO HIDE
PROFESSOR SOME OF THEM FROZE AND FELL TO THEIR KNEES
THEY WERE SO TERRIFIED

ALL

THEY WERE SO TERRIFIED

(GILLIGAN falls to his knees in terror)

SKIPPER

What's the matter, Gilligan?

GILLIGAN

I'm terrified.

SKIPPER

That happened 800 years ago.

GILLIGAN

I wasn't around then, so I have to be terrified now.

SKIPPER

Go on, Professor.

PROFESSOR

OUT OF THIS CHARIOT FROM THE HEAVENS
STRANGE CREATURES BEGAN EMERGIN'
AND TO APPEASE THEM
THE NATIVES PREPARED TO SACRIFICE A VIRGIN

(all the other CASTAWAYS stare at MARY ANN)

MARY ANN

Sacrifice a virgin?"

GINGER

Sorry, Mary Ann.

PROFESSOR

THE LEADER WARNED THE NATIVES
THAT POWERS FROM ABOVE
HAVE BEEN WATCHING THE PEOPLE ON EARTH...

THURSTON

Just like the I.R.S.

PROFESSOR

THE PEOPLE ON EARTH
HAVE BEEN GROWING MORE WARLIKE
THEY MUST CHANGE THEIR WAYS
HE SAID,"CHANGE YOUR WAYS OR YOU ARE DOOMED!"

ALL

CHANGE YOUR WAYS OR YOU ARE DOOMED!

PROFESSOR

OR WE'LL COME BACK
DESTROY THE EARTH
THAT IS ALL.

(the song is over...GILLIGAN runs around excitedly)

GILLIGAN

You mean creatures from the sky came down in a chariot, and told them they would come back to blow up the Earth, and we're all going to be killed?! We're all going to be killed!!!

SKIPPER

Gilligan! Gilligan!

GILLIGAN

And there were lights flashing, and the people were falling to their knees, and they're going to come back and blow us all up -

(he falls to his knees in a heap)

THURSTON

Can't we vote him off the island?

SKIPPER

Gilligan, the Professor said it was just a legend. A lot of native nonsense.

PROFESSOR

One moment, Skipper. It may be a legend, but there's always a scientific basis for these legends. For example, the heavens opening up and the wind blowing was undoubtedly a hurricane.

MARY ANN

What about the creatures coming down from the sky?

PROFESSOR

Perhaps there was a hostile tribe of natives on a nearby island who attacked from a hill. They were swinging down on vines, wearing grotesque masks, carrying torches and screaming. Therefore, the natives here thought they were creatures from the sky.

SKIPPER

See, Gilligan?

(GILLIGAN starts to babble in fear, and THE SKIPPER puts his hand over GILLIGAN'S mouth)

GINGER

Once I was in a science fiction movie called "Au Revoir, Paris." This huge alien landed in Paris, gobbled up the Arc de Triomphe, swallowed the Louvre, ate the Left Bank, the Right Bank, chewed up all the French people, washed them down with the Seine River, and used the Eiffel Tower as a toothpick.

GILLIGAN

You see? You see?

PROFESSOR

Gilligan, that was just a movie. I believe there are logical reasons for unexplained mysteries. Mysteries like the odd rock formations at Stonehenge, the furrows in the ground at Machu Picchu, or those immense statues on Easter Island, and the Loch Ness Monster...

MARY ANN

Then how do you account for those things? Like the statues on Easter Island or the Loch Ness Monster?

PROFESSOR

There are scientific explanations. I don't happen to believe in the supernatural.

THURSTON

Neither do I, Professor. I don't believe in anything that doesn't pay a dividend.

PROFESSOR

However, as a scientist, I am obligated to continue my investigation. There are additional hieroglyphics at the other side of the cave. Perhaps I can learn more.

GILLIGAN

Don't do it, Professor! The more you learn, the more I get terrified.

SKIPPER

Maybe tomorrow the Professor will learn some good news. Let's all turn in.

(they all head for their respective huts)

THURSTON

Imagine Gilligan believing all that fiddle faddle.

LOVEY

How very childish.

THURSTON

(to his teddy bear)

Isn't that right, Teddy?

(they go into their hut...THE SKIPPER and GILLIGAN are outside theirs)

GILLIGAN

That legend was sure scary, Skipper. I don't think I can get to sleep. I keep thinking about the creatures from the sky, the Easter Bunny, and the Lox and Eggs Monster.

SKIPPER

Gilligan, the Professor said they were just legends.

GILLIGAN

But I won't be able to get to sleep. What do you do when you can't get to sleep, Skipper?

SKIPPER

I think about the girls I left behind.

GILLIGAN

That's a good idea, Skipper. I'll think about the girls you left behind, too.

(they enter their hut, and as they have their traditional difficulties with their hammocks...)

SKIPPER

Those are my girls, Gilligan. Get your own girls.

(with great finality)

Now go to sleep, and that's an order!

GILLIGAN

But I can't go to sleep...I can't get to sleep...I'm still scared. I read in my comic book about little green men from another planet.

SKIPPER

It's all in your head, Gilligan. Just say to yourself "I'm not scared of anything. I'm not scared of anything."

GILLIGAN

I'm not scared of anything. I'm not scared of anything...

(the lights go down)

SCENE 5

LAGOON AREA - DAY

(when the lights come up...GILLIGAN is walking alongside the lagoon...GILLIGAN is fearful, but he gradually becomes more confident)

#11 BRING ON THE LITTLE GREEN MEN

GILLIGAN

I'M NOT SCARED OF ANYTHING
I'M NOT SCARED OF ANYTHING
I'M NOT SCARED OF ANYTHING

WHY SHOULD I BE?
I'VE GOT MY LUCKY RABBIT'S FOOT
AND MY FOUR-LEAF CLOVER
MY FORTUNE COOKIE SAID
THAT THE BAD STUFF WAS OVER

ALL MY WORRIES
HAVE SIMPLY DISAPPEARED
HEY, I FORGOT, WHAT WAS IT THAT I FEARED?
I AIN'T SCARED OF NOTHING
BRING ON THE LITTLE GREEN MEN
I AIN'T SCARED OF GOBLINS, GHOSTS
AND MONSTERS UNDER THE BED

BRING ON THE LITTLE GREEN MEN
THERE'S NOTHING HIDING IN THE CLOSET
IT'S ALL IN MY HEAD
BRING ON THE LITTLE GREEN MEN
I AIN'T AFRAID OF GOBLINS, GHOSTS
AND MONSTERS UNDER THE BED
BRING ON THE LITTLE GREEN MEN

THERE'S NOTHING HIDING IN THE CLOSET
CREEPING 'ROUND THE CORNER
NOTHING LURKING IN THE SHADOWS
IT'S ALL IN MY HEAD

(GILLIGAN continues to whistle while he looks for shells...he comes across THE ALIEN'S foot, and he looks up the body until he reaches the face of THE ALIEN)

#12 CHANGE YOUR WAYS

GILLIGAN

WHWHWHWHWHWHWHO ARE YOU?

ALIEN

I AM FROM ANOTHER PLANET

GILLIGAN

WHWHWHWHWHWHWHAT DO YOU WANT?

ALIEN

I HAVE COME TO GIVE YOU A MESSAGE

GILLIGAN

WHWHWHWHWHWHWHY ME?

ALIEN

TELL EVERYONE "CHANGE YOUR WAYS
OR YOU ARE DOOMED

GILLIGAN

WHWAHWHAWHAWHWHAT DOES THAT MEAN?

ALIEN

CHANGE YOUR WAYS
OR YOU ARE DOOMED

GILLIGAN

WHWHWHWHWHWHWHWHWHWHAT WAYS?

ALIEN

THAT IS ALL

(THE ALIEN does a unique gesture with his arms and steps back and disappears into the foliage...GILLIGAN races to the hut area and runs around in circles as he frantically tries to decide who to tell...first, he makes a move toward GINGER and MARY ANN who are hanging wash up on a hemp line, changes his mind and starts for MR. AND MRS. HOWELL who are seated at an island table and are counting money...GILLIGAN changes course again and starts for THE SKIPPER who is standing on a cart while trying to fix the thatch on the roof...then, GILLIGAN changes course again and decides to tell the PROFESSOR...all the while, GILLIGAN is mumbling hysterically to

himself...when he runs to THE PROFESSOR, THE PROFESSOR is finishing an experiment -- carefully pouring one beaker delicately into another...GILLIGAN smashes right into THE PROFESSOR knocking the beaker out of his hands and destroying the experiment)

PROFESSOR

Gilligan, this better be important!

GILLIGAN

It is, Professor.

CHANGE YOUR WAYS
OR YOU ARE DOOMED!

PROFESSOR

What are you talking about, Gilligan?

GILLIGAN

THAT IS ALL

(he repeats the ALIEN'S hand gesture which he does each time he says, "That is all." Now, he runs again, this time to GINGER and MARY ANN who are hanging out the laundry)

GILLIGAN

GINGER! MARY ANN!

(he charges into them, not seeing the line and immediately gets tangled up in the wash...as he peels the clothes off of him)

GINGER & MARY ANN

GILLIGAN, WHAT'S THE MATTER?

GILLIGAN

CHANGE YOUR WAYS, OR YOU ARE DOOMED!

GINGER & MARY ANN

What do you mean?

GILLIGAN

THAT IS ALL

(GILLIGAN runs off)

MARY ANN

Did you hear that, Ginger? Gilligan said –

CHANGE YOUR WAYS, OR YOU ARE DOOMED!

GINGER

That's what my mother always told me.

(GILLIGAN runs to THE SKIPPER)

GILLIGAN

Skipper! Skipper!

*(GILLIGAN knocks the crate out from under the Skipper's feet.
THE SKIPPER falls to the ground)*

SKIPPER

Gilligan!

GILLIGAN

CHANGE YOUR WAYS, OR YOU ARE DOOMED!

SKIPPER

Gilligan, did you have another one of your nightmares?!

GILLIGAN

THAT IS ALL

(GILLIGAN runs off to THE HOWELLS who are counting stacks of bills)

THURSTON

(as he puts down a bill)

One million, six hundred thousand, five hundred, eighty-one dollars.

LOVEY

(puts down a bill)

One million, six hundred thousand, five hundred eighty-two dollars...

(MR. HOWELL starts to lay down another bill)

THURSTON

One million six hundred thousand...

(GILLIGAN races in, knocks over the counting, and all the money scatters)

GILLIGAN
CHANGE YOUR WAYS, OR YOU ARE DOOMED!

(THE HOWELLS stare at him)

THAT IS ALL

(GILLIGAN runs off)

LOVEY
Thurston, do you want to change your ways?

THURSTON
I'd rather be doomed.

(at center stage, all converge on GILLIGAN)

PROFESSOR
YOU DESTROYED MY EXPERIMENT!

GINGER & MARY ANN
YOU RUINED THE LAUNDRY!

SKIPPER
YOU ALMOST KILLED ME!

HOWELLS
You made us lose count!

PROFESSOR
EXPLAIN YOURSELF

GILLIGAN
I SAW ONE OF THEM!

SKIPPER
ONE OF WHO?

GILLIGAN
THE CREATURES FROM THE SKY!

SKIPPER
Not that again.

GILLIGAN

I DID! DOWN BY THE LAGOON
THAT'S WHAT HE SAID. TOLD ME TELL EVERYONE TO—

CHANGE YOUR WAYS, OR
YOU ARE DOOMED

ALL (EXCEPT GILLIGAN)

(questioningly)
CHANGE YOURWAYS
OR YOU ARE DOOMED?

GILLIGAN

THAT IS ALL
THAT IS ALL

(makes the same hand gesture as he collapses from exhaustion)

That's all.

(THE SKIPPER helps GILLIGAN to his feet)

SKIPPER

Gilligan, this is the craziest thing you ever made up.

GILLIGAN

I didn't make it up, Skipper. I really saw him. He was real big and real scary.

SKIPPER

Gilligan, why don't you get lost?

GILLIGAN

I am lost. We're all lost. Remember?

SKIPPER

You and your imaginary creatures.

GILLIGAN

He wasn't imaginary. He was real.

SKIPPER

Then why don't you go find him and bring him back?

GILLIGAN

Okay, I will.

(GILLIGAN exits, and MARY ANN goes to THE SKIPPER)

MARY ANN

Skipper, I have never known Gilligan to lie. Maybe he's clumsy sometimes, but he's always honest. Trustworthy, loyal, helpful. Friendly, courteous, kind. Obedient, cheerful, thrifty. Brave, clean, and reverent.

SKIPPER

Some of that might be true, but that creature was just a Gilligan nightmare.

PROFESSOR

On the contrary, Skipper. Gilligan was telling the truth as he believes it. A nightmare is quite real to the person who has it.

THURSTON

Once I dreamed I couldn't remember the number of my Swiss bank account.

LOVEY

That must have been terrible, Thurston. By the way, what is that number?

THURSTON

Nice try, Lovey.

(GILLIGAN comes running back excitedly)

GILLIGAN

Listen, everybody! Big news! Big heads! Big faces!

SKIPPER

Big deal! Now you're telling us you found your imaginary creatures again.

GILLIGAN

No. This time I saw imaginary big heads...except they're real. I saw them from the top of the hill. They're on the other side of the island. Come with me. This is very, very important.

(GILLIGAN leads, and the rest of them follow)

SCENE 6

EASTER ISLAND HEADS AREA

(the set changes to reveal a huge Easter Island sort of head strung with vines...in the b.g. there are other rock formations...THE CASTAWAYS enter following GILLIGAN)

PROFESSOR

This is very very important. These statues must have been carved to look like the inhabitants of the island.

THURSTON

By whom?

GILLIGAN

(hysterical)

The creatures from the sky! The creatures from the sky!

PROFESSOR

Whoever carved them may have left more information on these statues.

SKIPPER

Gilligan, go up there and take a look!

GILLIGAN

I don't like these statues.

SKIPPER

(sternly)

Gilligan, start climbing.

(GILLIGAN edges toward the statue in front, and...using the vines...starts up the front of the statue, standing on the lip, grabbing the nose, etc., but he is comically and ineptly unsuccessful...finally, he falls on top of THE SKIPPER and THE PROFESSOR)

PROFESSOR

I'd better take a look. If there were a message, it would be in hieroglyphics which Gilligan might not understand.

(THE PROFESSOR calmly and quickly moves up the back of the statue and makes his way to the top...after a few moments, he announces)

PROFESSOR

This is incredible. This is absolutely incredible.

SKIPPER

What did you learn about the statues?

PROFESSOR

Nothing. But I learned something far more important. I feel a strange movement in the air -- an upward velocity and subsequent condensation which indicates prolonged contact with cold water in the middle latitudes which rapidly decay due to the counterclockwise centrifugal force.

THURSTON

Does the university pay you by the syllable?

MARY ANN

What does all that mean, Professor?

PROFESSOR

A Boca Grande is fast approaching.

GILLIGAN

That's great.

(then)

Or maybe it's terrible.

SKIPPER

It's terrible, Gilligan. A Boca Grande is a hurricane.

PROFESSOR

It's indigenous to the South Pacific.

(He puts up a "scientific finger")

And this one is heading right toward this side of the island.

LOVEY

How bad will it be?

PROFESSOR

Let me put it this way. The storm that marooned us here was a sneeze compared to a Boca Grande.

THURSTON

I hate to use this word, Professor, but will we

(spells)

D-I-E?

GILLIGAN

Die? He spelled die! We're all going to die! We're all going to die!

(GILLIGAN'S fear is stopped cold when GINGER recites a famous speech...during this, THE PROFESSOR climbs down from the top of the statue and joins the others)

#12A HAIL TO THE HEAD

GINGER

(overly dramatic)

"Cowards die many times before their deaths; the valiant never taste of death but once. Of all the wonders that I yet have heard, it seems to me most strange that men should fear; seeing that death, a necessary end, will come when it will come." Act II, Scene II, "Julius Caesar."

(GINGER gives a "Roman salute," and the others respond in like fashion")

GINGER (CONT'D)

(clarifying)

Shakespeare...William Shakespeare.

(the wind starts to blow...THE CASTAWAYS realize that the storm is on the way...MARY ANN begins to go to each to seek advice)

MARY ANN

(to THE HOWELLS)

What'll we do?

THURSTON

Weigh down the paper money. The gold bullion will stand firm.

MARY ANN

(to GILLIGAN)

What'll we do?

GILLIGAN

Call the emergency operator.

MARY ANN

(to THE PROFESSOR)

What'll we do?

PROFESSOR

Tie ourselves to something really solid.

(GILLIGAN takes a vine and starts to lash himself to THE SKIPPER)

SKIPPER

Don't tie yourself to me, Gilligan.

GILLIGAN

He said something "really solid."

SKIPPER

He means like this statue.

(as they lash themselves to the statue)

Get ready, everybody. Here comes the Boca Grande!

(the winds rage)

#13 THOUGH WINDS MAY BLOW

THOUGH WINDS MAY BLOW
STAND YOUR GROUND AND BE STRONG
THOUGH WINDS MAY BLOW
FAITH WILL GUIDE YOU ALONG
WITH HEADS HELD HIGH
YOU CAN CHALLENGE THE SKY
AGAINST ALL ODDS YOU'LL GET BY

CASTAWAYS

THOUGH WINDS MAY BLOW

THOUGH WINDS MAY BLOW
DON'T BE AFRAID OF THE GALE
THOUGH WINDS MAY BLOW
THOUGH WINDS MAY BLOW
A MORE POWERFUL FORCE WILL PREVAIL

WITH HEADS HELD HIGH
YOU CAN CHALLENGE THE SKY
AGAINST ALL ODDS YOU'LL GET BY
THOUGH WINDS MAY BLOW

CASTAWAYS (CONT'D)

THOUGH WINDS MAY BLOW
THEY'LL NEVER TOPPLE YOUR DREAMS

THOUGH WINDS MAY BLOW
IT'S NOT AS BAD AS IT SEEMS
WITH HEADS HELD HIGH
CHALLENGE THE SKY
AGAINST ALL ODDS
YOU WILL GET BY

THOUGH WINDS MAY...
THOUGH WINDS MAY...
THOUGH WINDS MAY BLOW!

(fog, lightning, wind, thunder--the storm hits and builds...at first small, then raging...everything is blown around the stage...eventually, all that's left are the statues with THE CASTAWAYS tied to them and clinging for dear life...finally, GILLIGAN can hold on no longer, and he is blown off the stage as the curtain comes down)

END ACT ONE

**ACT TWO
SCENE 1**

HUT AREA

#14 ENTR'ACTE

(the storm is over, and we're back at the huts...though there's still debris around the stage, the huts are still standing...O.S. we hear all THE CASTAWAYS -- except for GILLIGAN calling "Gilligan!" "Gilligan!" THE CASTAWAYS (except for GILLIGAN and MARY ANN) gradually enter from various points O.S. MR. HOWELL retrieves his teddy bear from a tree; LOVEY finds a piece of odd underwear in a bush and hides it discreetly)

PROFESSOR

(proudly)

The huts are still standing.

THURSTON

If my construction workers could build things this well, I'd be richer than I am.

LOVEY

But, darling, you are richer than you are.

THURSTON

Oh, yes, I had forgotten.

SKIPPER

Never mind the huts. Where's my little buddy?

(MARY ANN enters)

MARY ANN

I didn't see him anywhere, but I did find this.

(She shows THE SKIPPER Gilligan's hat)

SKIPPER

My Little Buddy.

GINGER

(quotes overdramatically)

"He was more than a man. He was an inspiration as he toiled to help each of us. We can't let his passing go unnoticed or ignore his contribution to our society. He was not merely a man of incredible creativity, he had an insatiable appetite for life...an

GINGER (CONT'D)

undeniable hunger for everything he held dear. Let us try to remember him as a man who fought the good fight." Act II, Scene 4. "The Life of Emile Zola." By Howard W. Tribbling.

(she bows, but there is no laughter or applause from THE CASTAWAYS)

SKIPPER

We're all safe, but that doesn't mean anything with my Little Buddy gone.

(all are somber as MARY ANN sings)

#15 THINGS I NEVER SAID

MARY ANN

I COULD HAVE SAID "I REALLY LIKE YOU"
I COULD HAVE SAID "YOU ARE MY FRIEND"
I ALWAYS THOUGHT I'D HAVE ANOTHER CHANCE
AND I'D BE SEEING YOU AGAIN

I COULD HAVE SAID "YOU'RE ALWAYS THOUGHTFUL"
I COULD HAVE SAID "YOU ARE SO KIND"
SOMETIMES THE WORDS THAT YOU ARE LOOKING FOR
ARE THE HARDEST WORDS TO FIND

THINGS I COULD HAVE SAID
THINGS I SHOULD HAVE SAID
TRAPPED INSIDE MY HEART
THEY ECHO IN MY HEAD
THINGS I NEVER SAID

I COULD HAVE SAID "YOU'RE VERY HONEST"
I COULD HAVE SAID "YOU'RE VERY SWEET"
I DIDN'T KNOW THE LAST TIME THAT WE MET
WOULD BE THE LAST TIME WE WOULD MEET

ALL

THINGS I COULD HAVE SAID
THINGS I SHOULD HAVE SAID

MARY ANN

TRAPPED INSIDE MY HEART
THEY ECHO IN MY HEAD

ALL
THINGS I NEVER SAID

MARY ANN
IT'S HARD TO SAY GOODBYE
WHILE I STILL WONDER WHY
I COULD NEVER FIND A WAY
TO SAY WHAT MY HEART LONGS TO SAY

*(as the others join for part of the chorus,
GILLIGAN enters eating a banana...he listens to
this song about his demise...he is so touched that he starts
to sob and blubber and puts his arm around THE SKIPPER
consolingly...THE SKIPPER and the others are so caught up in
their grief that they don't see GILLIGAN)*

ALL
THINGS I COULD HAVE SAID
THINGS I SHOULD HAVE SAID

MARY ANN
TRAPPED INSIDE MY HEART
THEY ECHO IN MY HEAD
ALL THE THINGS I NEVER SAID

*(finally, THE SKIPPER and the others see that GILLIGAN is
indeed alive)*

Gilligan!

SKIPPER

Gilligan!

MARY ANN

What?

GILLIGAN

We thought you were dead.

GINGER

That was so beautiful, I'm almost sorry I'm not.

GILLIGAN

Little Buddy, I'm sure glad you're alive.

SKIPPER

GILLIGAN

Me, too, Skipper.

LOVEY

We're glad you're all right, Gilligan.

THURSTON

(as if toasting)

Here, here. Here, here.

GILLIGAN

(in the same rhythm)

Thank you, thank you. Thank you, thank you.

MARY ANN

I'm so glad you're alive, I'm going to give you a kiss.

(MARY ANN kisses GILLIGAN on the cheek...he likes it, but he smiles in embarrassment)

GINGER

Now I'm going to give you a kiss.

(GILLIGAN tries to back away, but she snares him with her scarf and reins him in...she kisses him full on the lips)

#15A GINGER KISSES GILLIGAN

(GINGER does a unique wiggle as she really gets into it...GILLIGAN is left in a daze, leaning on THE SKIPPER)

GINGER (CONT'D)

I bet you've never been kissed like that before.

GILLIGAN

Just once. When my lips got caught in a vacuum cleaner.

SKIPPER

Gilligan, how could your lips get caught in a vacuum cleaner?

GILLIGAN

Well, I was just a little kid, and I was playing with a ball on the floor, and the ball rolled under the chair, and my mother was vacuuming, and I got down under the chair, and she didn't see me, and I guess my lips got too close to the -

SKIPPER

Gilligan!

GILLIGAN

You're the one who asked me.

PROFESSOR

Be that as it may, that was certainly a terrible storm, Skipper.

GILLIGAN

Maybe we made it through the storm, but we're all going to die anyway.

SKIPPER

We didn't die in the hurricane. What makes you think we're going to die now.

GILLIGAN

The legend the Professor told us. We just had the hurricane, and now the creatures from the sky are going to get us. They're going to eat us like hamburger.

THURSTON

A Howell turned to hamburger?! Never!

LOVEY

Filet, perhaps!

(indignant, THE HOWELLS exit to their hut)

GINGER

I don't intend to be a hamburger either. Even though I do have lovely buns.

(for emphasis, GINGER wiggles even more than usual as she goes off...MARY ANN follows and tries her best to imitate GINGER'S sexy walk)

PROFESSOR

Gilligan, just because the natives recorded these events in the hieroglyphics doesn't mean it's a prediction.

GILLIGAN

No, but it might be.

SKIPPER

Gilligan, why don't you look on the bright side?

GILLIGAN

I did.

PROFESSOR

And?

GILLIGAN

It's bad there, too.

PROFESSOR

Nothing is going to happen to us.

GILLIGAN

But I'm still afraid.

PROFESSOR

You're simply suffering from a phobia.

GILLIGAN

No, I'm not. I'm just afraid.

PROFESSOR

Just say to yourself There's no such thing as creatures from the sky. There's no such thing as creatures from the sky.

GILLIGAN

There's no such thing as creatures from the sky. There's no such thing as creatures from the sky...except for the one that I saw. He was real big and scary, and he told me to tell everyone "Change your ways, or -

SKIPPER

Gilligan, just forget about it, and go collect shells. And that's an order.

GILLIGAN

Aye, aye, Sir.

(GILLIGAN exits...then MARY ANN comes rushing in carrying the radio)

MARY ANN

Hey, everybody, I found the radio.

(THE HOWELLS, hearing the news, come from their hut)

THURSTON

It's almost time for the financial report. Turn it on. Turn it on. Turn it on.

(THE SKIPPER turns on the radio)

RADIO ANNOUNCER

Because of its missing C.E.O. Howell stock continues to tumble.

THURSTON

Turn it off. Turn it off. Turn it off.

(as the SKIPPER turns off the radio, GILLIGAN returns with some sea shells)

GILLIGAN

Hey, everybody, look at these great shells I found.

MARY ANN

They're beautiful.

(GILLIGAN holds a "shell" up to his ear)

GILLIGAN

This one's broken. I can't hear anything.

(THE SKIPPER takes the "shell" from GILLIGAN)

SKIPPER

That's because it isn't even a shell. It's worthless.

(THE PROFESSOR takes the "shell" from the SKIPPER)

PROFESSOR

On the contrary, Skipper. Gilligan may have found something valuable.

(examines it)

Very valuable indeed.

(MR. HOWELL snatches it out of the PROFESSOR'S hands)

THURSTON

Then I own it. I laid claim to this entire area.

LOVEY

Yes, Howell Harbor.

THURSTON

You remembered.

(THE PROFESSOR takes back the "shell")

PROFESSOR

This looks like a flange from a launching pad of an AXII.

(GILLIGAN shows him another odd piece of metal)

GILLIGAN

I found this thing in the lagoon, too.

PROFESSOR

Part of a nose cone assembly. I seem to remember experiments in rocket flight at the end of World War II in this area of the Pacific.

SKIPPER

So what? What good are a couple of pieces of an old rocket?

GILLIGAN

(smugly)

There are a whole lot of other pieces in the lagoon, too.

PROFESSOR

That hurricane must have stirred up the sand at the bottom of the lagoon and uncovered these pieces. Gilligan, you may have made a very useful discovery.

MARY ANN

I'm so proud of you, Gilligan.

(MARY ANN kisses him on the cheek. GILLIGAN reacts shyly)

GINGER

I'm proud of you, too.

(GILLIGAN backs away again, but GINGER gives GILLIGAN another real big kiss full on the lips combined with her distinctive wiggle)

#15B GINGER KISSES THE PROFESSOR

(GILLIGAN falls, helpless into the SKIPPER'S arms)

GILLIGAN

Ginger, you've got that vacuum cleaner beat by a mile.

PROFESSOR

If we can find the other pieces., Perhaps I can put them together and launch a rocket with a message in it.

LOVEY

Oh, Thurston, then we'll be rescued!

GINGER

Come on! Let's go look in the lagoon.

MARY ANN

But I don't have a bathing suit.

GINGER

Neither do I. Let's go.

SKIPPER

(looks at Ginger)

Yeah. Let's go.

(as the MEN follow the GIRLS, the stage goes dark)

#15C LOVELY BUNS

SCENE 2

HUT AREA - THE NEXT DAY

(the lights come up on MARY ANN and GINGER who are stirring a pot of boiling glue, and GILLIGAN and THE SKIPPER are bringing other pieces of the rocket to center stage...THE PROFESSOR is holding a huge palm leaf on which there is a crude drawing of a rocket)

MARY ANN

Professor, putting a rocket together looks pretty complicated.

GINGER

(pointing to the palm leaf)

It looked a lot easier when you drew it on this palm leaf.

PROFESSOR

I admit it's a challenge, but we just have to follow these plans and use the glue you're stirring to cement all these pieces of the rocket together.

(THE HOWELLS enter)

THURSTON

Listen, everyone! While you were fishing those rocket parts out of the lagoon, we had the most extraordinary experience.

LOVEY

We found a pearl in an oyster.

THURSTON

The little dickens must have swallowed it.

SKIPPER

Mr. Howell, that's where pearls come from. Oysters.

LOVEY

Nonsense. Pearls come in little velvet boxes from Cartier's.

GINGER

And sometimes from producers ...thanking you for the...for the...

MARY ANN

Audition?

GINGER

I guess that's possible.

PROFESSOR

Can we get back to work?

GINGER

I really don't think that six people and one movie star can build a rocket.

GILLIGAN

You've got a point there, Ginger.

PROFESSOR

We can if we all work together.

GILLIGAN

You've got a point there, Professor.

THURSTON

At the Pentagon, it takes thousands of people and billions of dollars.

GILLIGAN

You've got a point there, Mr. Howell.

LOVEY

Besides, the Howells don't do manual labor.

GILLIGAN

You've got a point there, Mrs. Howell.

SKIPPER

Gilligan, everyone can't have a point.

GILLIGAN

You've got a point there, too, Skipper.

LOVEY

Thurston, while these people finish whatever it is they're doing, let's go open some more oysters.

THURSTON

Yes. Perhaps we'll find a Rolex.

SKIPPER

Hold it right there. We are never going to get off this island unless we all work together.

LOVEY

"All?" As in all?

(THE HOWELLS stop and are convinced to decide to join in the construction effort)

#16 TOGETHER

MARY ANN

LET'S STICK TOGETHER
WE'VE GOT A JOB TO DO
AND ARGUING LIKE THIS
WE'LL NEVER SEE IT THROUGH
INSTEAD OF THIS DEBATE
LET'S COOPERATE

GILLIGAN

MARY ANN'S GOT A POINT THERE, TOO

SKIPPER

LET'S STICK TOGETHER
WE'VE GOT A JOB TO DO
AND IF WE ALL PITCH IN
THEN WE WILL SEE IT THROUGH

MARY ANN

LET'S STICK TOGETHER
THIS TIME IT'S ALL FOR ONE

PROFESSOR

AND ONE FOR ALL'S THE ONLY WAY
WE'LL GET IT DONE

GINGER

TOGETHER -- IF WE ALL DO OUR BIT
WE CAN MAKE THE PIECES OF THE PUZZLE FIT
TOGETHER -- THIS WON'T WAIT

HOWELLS

SO, LET'S COOPERATE

SKIPPER

Professor, how can this glue be strong enough to hold a rocket together?

PROFESSOR

It's an incredibly strong formula, Skipper. I tapped some rubber trees and boiled the sap with the methyl ethyl from the first aid kit and the keytone from Mrs. Howell's nail polish remover. Not to mention the elastic from Ginger's unmentionables. Mary Ann has been stirring the mixture and it's as powerful an epoxy as anyone can make.

(in the course of building the rocket, GILLIGAN'S hat accidentally falls into the glue...he tries to shake off the glue from his hat and manages to get glue spattered on everyone...they grow more and more stuck together and dance that way through the rest of the number)

CASTAWAYS

WE'RE STUCK TOGETHER
WE'VE GOT A JOB TO DO
BUT HOW CAN WE DO IT
IF WE'RE STUCK WITH GLUE
WE'RE STUCK TOGETHER
THIS TIME IT'S ALL FOR ONE
AND ONE FOR ALL'S THE ONLY WAY
WE'LL GET IT DONE

(tango music continues as THE CASTAWAYS struggle to separate themselves)

PROFESSOR

Folks, folks, I have some good news! Even though this is the strongest glue in the world, it only holds for ten hours.

CASTAWAYS

(ad lib)

Oh, good! Thank goodness! (etc...)

GILLIGAN

"Ten hours?!" Skipper, what if I have to go to the -

SKIPPER

Gilligan, you won't! And that's an order!

(blackout)

SCENE 3

HUT AREA - SOMETIME LATER

(on the stage, the rocket is just about ready...there is an odd bicycle device needed for the blast off...hemp lines are attached to the rocket itself)

RADIO ANNOUNCER

And in local news, this is the 135th day of the search for the tiny S.S. Minnow with its crew, Mr. and Mrs. Thurston Howell, movie star Ginger Grant, and the rest.

(MARY ANN turns off the radio in disgust)

MARY ANN

"The rest?" "The rest?" We have names, you know.

PROFESSOR

Ladies and gentlemen, the rocket is ready to blast off. Some thanks are in order. For us to re-create the semiconductors for the electrical system, we used the gold from the Howells' jewelry.

LOVEY

It was our pleasure.

THURSTON

Speak for yourself, Lovey.

PROFESSOR

And our appreciation to the Skipper and Gilligan for the tablets of the hieroglyphics which enable us to determine our exact location. A message in the rocket will inform potential rescuers of our latitude, and even more importantly, our longitude.

(GINGER crosses to THE PROFESSOR and kisses him once)

GINGER

Professor, that is for your latitude.

(kisses him even harder and throws in her sexy wiggle)

And that is for your longitude.

(THE PROFESSOR remains stunned from the kiss)

THURSTON

I don't mean to interrupt, but Professor, if this contraption does get off the ground, I trust it will reach someone who can help us.

PROFESSOR

I aimed it toward Washington, D.C.

MARY ANN

I hope it won't hit anyone.

PROFESSOR

Don't worry. It will land in an area where it will do no harm.

THURSTON

Oh, Congress!

PROFESSOR

Let me read the message we're sending "To whom it may concern This is a message from the passengers and crew of the S.S. Minnow. We have been shipwrecked on a small island, longitude 157 15 35; latitude 20 18 22. Signed, respectfully, the passengers and crew of the S.S. Minnow."

(then)

Does anyone have anything to add?

THURSTON

Tell whoever finds the rocket to call my stockbroker. The warden will put them through.

GINGER

Tell them to call my agent. It's almost time for theatre season.

SKIPPER

At a time like this, who cares about the theatre?

GINGER

"Who cares about the theatre?!" Who doesn't care about theatre?! A theatre isn't box seats and orchestra pits. A theatre isn't the loge or will call or two on the aisle or standing room only. A theatre is a place where artists roam free. A place where tragedy tears your guts into tiny pieces and comedy makes you laugh 'til your sides ache. Theatre! Theatre! Theatre is life; theatre is passion. As an actress who has performed everywhere and anywhere, I say thank God there is theatre and thank God there is an audience."

(then)

"I Left my Heart on Broadway." Screenplay by Clifford Anderson. A 20th Century Fox Release.

SKIPPER

Okay. We've all got to help. Gilligan, while I man the bicycle, you put the message in the nose cone.

GILLIGAN

Aye, aye, Sir.

(As GILLIGAN goes to the rocket, THE SKIPPER and THE PROFESSOR go to the bicycle where a counter indicates the rpms...THE SKIPPER gets on and starts pedaling)

PROFESSOR

We're counting on you to get the motor up to speed to launch the rocket.

SKIPPER

Right.

PROFESSOR

(looking at the meter)

60, 60, 80.

SKIPPER

How high to I have to get?

PROFESSOR

940.

SKIPPER

I don't know if I can get it up that high.

GINGER

Sounds like a job for Ginger.

#16A GINGER KISS

(GINGER crosses to the pedaling SKIPPER and kisses him passionately...his legs start pumping furiously...the plan works as THE PROFESSOR counts quickly)

PROFESSOR

110...470...780...940. That did it. Ignition!

#16B ROCKET KISS

(The rocket fires and lifts off the stage...as it does, THE CASTAWAYS cheer and slap THE PROFESSOR on the back)

SKIPPER

Well, folks, we're finally getting rescued.

LOVEY

Rescued! Oh, Thurston, I haven't been this excited since the last time.

THURSTON

The last time what?

LOVEY

(coquettishly)

You know the last time.

#17 GOOD-BYE ISLAND

THURSTON

GOOD-BYE, IT'S BEEN FUN

LOVEY

GOOD-BYE, OUR TIME IS DONE

GINGER

WE HAD OUR MOMENTS IN THE SUN

ALL

GOOD-BYE ISLAND

GILLIGAN

GOOD-BYE, YOU'VE BEEN A FRIEND
NOW IT'S COMING TO AN END

MARY ANN

FINALLY GOING HOME AGAIN

ALL

GOOD-BYE ISLAND
ONE LAST TIME
LET'S SAY GOOD-BYE TO HUTS

THURSTON

SWEET HUTS

ALL

ONE LAST TIME
LET'S SAY GOOD-BYE TO COCONUTS
WE SAY...GOOD-BYE

MARY ANN & GINGER

GOOD-BYE, GOOD-BYE

ALL

GOOD-BYE ISLAND, GOOD-BYE

MARY ANN & GINGER

GOOD-BYE, GOOD-BYE

ALL

GOOD-BYE ISLAND

SKIPPER

GOOD-BYE, IT'S TIME TO LEAVE

PROFESSOR

GOOD-BYE, NO TIME TO GRIEVE

ALL

IT'S HARD TO BELIEVE
GOOD-BYE ISLAND
ONE LAST TIME
LET'S TAKE A LOOK AROUND
ONE LAST TIME

LET'S STAND UPON FAMILIAR GROUND
NOW THAT WE ARE HOMEWARD BOUND
WE SAY...GOOD-BYE

MARY ANN & GINGER

GOOD-BYE, GOOD-BYE

ALL

GOOD-BYE ISLAND, GOOD-BYE

MARY ANN & GINGER

GOOD-BYE, GOOD-BYE

ALL

GOOD-BYE ISLAND

GINGER

TELL MY AGENT I'LL BE DOING LUNCH
AND TAKING MEETINGS TOO
A SHIPWRECK CAN...I HAVE A HUNCH
DO WONDERS FOR ONE'S TVQ

I'M GONNA GAIN SUCH NOTORIETY

GINGER (CONT'D)

CAUSE A BUZZ IN SHOW BUSINESS SOCIETY

TAKE A FULL PAGE AD IN VARIETY

GINGER'S BACK

G **GILLIGAN**

I **SKIPPER**

N **PROFESSOR**

G **THURSTON**

E **LOVEY**

R **MARY ANN**

GINGER

GINGER'S BACK

GILLIGAN

GOOD-BYE

SKIPPER

ADIOS

MARY ANN

SAYONARA

PROFESSOR

AUF WIEDERSEIN

GINGER

AU REVOIR

HOWELLS

CHEERIO

ALL
GOOD-BYE ISLAND, GOOD-BYE ISLAND
GOOD-BYE ISLAND

MARY ANN & GINGER
GOOD-BYE, GOOD-BYE

ALL
GOOD-BYE ISLAND
GOOD-BYE ISLAND
GOOD-BYE ISLAND

(EVERYONE congas out except for GILLIGAN and MARY ANN...GILLIGAN is still caught up in the song and adlibbing "Goodbye, good-bye" until he stops when he realizes that he and MARY ANN are alone)

GILLIGAN
Mary Ann, it looks like we're finally getting rescued.

MARY ANN
You know, we may never see each other again.

GILLIGAN
I know.

MARY ANN
We've been together on this island a long time, and...well, there's some things I never told you.

GILLIGAN
There's some things I never told you either.

MARY ANN
Like what?

GILLIGAN
Like...well, like take care, Mary Ann.

MARY ANN
...You, too, Gilligan.

(GILLIGAN shakes hands with MARY ANN...then they separate)

#18 THINGS I NEVER SAID (REPRISE)

(GILLIGAN moves away from her to the other side of the stage...after a few moments...)

GILLIGAN

I COULD HAVE SAID "I REALLY LIKE YOU"

MARY ANN

I COULD HAVE SAID "YOU ARE MY FRIEND"

GILLIGAN

I ALWAYS THOUGHT I'D HAVE ANOTHER CHANCE
AND I'D BE SEEING YOU AGAIN

MARY ANN

I COULD HAVE SAID "YOU ARE SO THOUGHTFUL"

GILLIGAN

I COULD HAVE SAID "YOU ARE SO KIND"

MARY ANN

SOMETIMES THE WORDS THAT YOU ARE LOOKING FOR
ARE THE HARDEST WORDS TO FIND
THINGS I COULD HAVE SAID

GILLIGAN

THINGS I SHOULD HAVE SAID

TOGETHER

TRAPPED INSIDE MY HEART
THEY ECHO IN MY HEAD
THINGS I NEVER SAID

(they cross to each other, and GILLIGAN takes his lucky rabbit's foot out of his pocket and gives it to MARY ANN who takes it, and then in an uncontrollable move, she puts her arms around GILLIGAN and gives him a great big kiss -- wiggling her bottom just as she had observed GINGER doing when she had kissed THE PROFESSOR and GILLIGAN...music stops...suddenly -- carrying one of his scientific instruments -- THE PROFESSOR rushes out calling)

PROFESSOR

Skipper! Mr. and Mrs Howell!, Ginger! Gilligan and Mary Ann!

(reacts as he sees them still locked in a kiss)

Gilligan and Mary Ann?!

(embarrassed, GILLIGAN and MARY ANN break apart as the others come hurriedly from their huts...THE PROFESSOR puts down the instrument)

SKIPPER

What's the matter, Professor?

PROFESSOR

Something strange is happening. I'm afraid there's a problem with the rocket.

*(the others groan and ad lib their disappointment "Oh, no!
Say it is isn't so! Etc)*

PROFESSOR

I've been tracking the rocket, and it's not on course. Gilligan, when you put the message in the nose cone, did you touch anything else?

GILLIGAN

Only when I put the other message in.

PROFESSOR

What other message?

GILLIGAN

"Change your ways, or you are doomed! That is all!"

SKIPPER

Why did you put that message in there?

GILLIGAN

The creature from the sky told me to tell everyone.

SKIPPER

(exasperated)

You and your creatures from the sky!

PROFESSOR

(interrupting)

Gilligan, when you added your message, did you happen to move the bolt with the arrow?

GILLIGAN

I had to, so I could put the other message in.

PROFESSOR

That arrow is the directional geostat, and it was pointed toward Washington, D.C.

THURSTON

Which way is it pointing now?

GILLIGAN

It's kinda...kinda...kinda...

(twists and turns indifferent directions and ends up pointing down)

GILLIGAN (CONT'D)

That way!

PROFESSOR

You know what this means?

GILLIGAN

What?

PROFESSOR

Run for your lives!

(they all scatter to their huts...the rocket comes straight down and lands with a huge crash and lots of dust and smoke...when the dust clears, they all glare at GILLIGAN...THE SKIPPER takes off his own hat, hands it to GILLIGAN who hits himself over the head with it)

SKIPPER

Professor, you can say anything you want to Gilligan.

(THE SKIPPER exits)

PROFESSOR

Gilligan, (in Latin) in loco citato purgatorium!

MARY ANN

(shocked)

Professor, I took Latin in school.

PROFESSOR

Sorry, Mary Ann.

(THE PROFESSOR and MARY ANN exit to opposite sides of the stage...looking for sympathy from someone, GILLIGAN turns to the HOWELLS)

THURSTON

Gilligan, you're out of my will.

LOVEY

Darling, he was never in your will.

THURSTON

In that case, I'll put him in and then take him out.

(the HOWELLS exit...GILLIGAN turns to GINGER)

GILLIGAN

Sorry, Ginger.

GINGER

Fade out. The end. Roll credits.

(GINGER exits...GILLIGAN exits in a different direction...THE PROFESSOR enters with his books and charts)

#19 THE PROFESSOR'S LAMENT

PROFESSOR

I HAVE A PHD. FROM M.I.T.
AND A MASTERS FROM YALE UNIVERSITY
A DOCTORATE IN PHYSIOLOGY
AND TWO M.D.S WITH SPECIALTIES
I SPEAK FLUENT FRENCH AND JAPANESE
HOTTENTOT AND PORTUGUESE
SWAHILI AND LATIN AND CANTONESE
NO BENEFIT DERIVES FROM THESE

WHAT GOOD IS EDUCATION
IF IT DOESN'T END OUR ISOLATION?
I'VE STUDIED EVERY CULTURE
FROM ANCIENT GREECE TO THAILAND
WHY CAN'T I GET SEVEN PEOPLE OFF AN ISLAND?
ASTRONOMY, BIOLOGY, PSYCHOLOGY, ZOOLOGY.
MY KNOWLEDGE OF THE 'OLOGIES
REQUIRES NO APOLOGIES
PLATO, HOMER, SOCRATES,
PYTHAGORUS AND SOPHOCLES
VIRGIL, PLUTARCH, ARISTOTLE
I'M ABOUT TO HIT THE BOTTLE!

I'VE EXAMINED OUR POSITION FROM EVERY ANGLE
IT REMAINS A GORDIAN KNOT I CAN'T UNTANGLE
SQUARING EACH HYPOTENUSE

PROFESSOR (CONT'D)

GEOMETRY PROVIDES NO CLUES
OF ZERO VALUE HERE TO US
IS DIFFERENTIAL CALCULUS
WHAT GOOD IS EDUCATION
WHEN EVERY RESCUE ENDS IN AGGRAVATION?

I DON'T CARE HOW WE GET OFF
BY AIR, BY SEA, OR BY LAND
WHY CAN'T I GET SEVEN PEOPLE OFF AN ISLAND?
CONSULTING EINSTEIN, DARWIN, NEWTON
SCIENTISTS WHO ARE ASTUTE IN
THEORIES UNDERSTOOD BY FEW
THAT MAKE ME DOUBT MY OWN I.Q.
TRIED EVERY KNOWN EXPERIMENT
TO HELP WITH OUR PREDICAMENT
EACH ELEMENT THAT I AM ABLE
FROM THE PERIODIC TABLE

REVIEWING THE EXPLORERS WHO'VE GONE OUT
IN GROUPS OR SOLO
COLUMBUS, MAGELLAN, MARCO POLO
I'VE DEDUCED OUR SITUATION HOPELESS
AND IN ALL FRUSTRATION
KNOWLEDGE CAN'T -- TO MY CHAGRIN
REMEDY THE MESS WE'RE IN
WHAT GOOD IS EDUCATION?
SO WHAT IF I KNOW EVERY CONSTELLATION!
I CAN CHART THE MILKY WAY
AND NAVIGATE THE NILE
AND YET
WHY CAN'T I GET...
WHY CAN'T I GET SEVEN PEOPLE OFF AN ISLAND?

(GINGER sees the PROFESSOR'S frustration and goes to him)

#20 MEETING OF THE MINDS

GINGER

YOU ARE THE SMARTEST MAN I'VE EVER MET
I HATE TO SEE YOU SO UPSET
AND THOUGH WE'VE NOT BEEN RESCUED YET
I KNOW THAT YOU'LL GET SEVEN PEOPLE OFF THIS ISLAND

PROFESSOR

FROM THE BEGINNING, I APOLOGIZE
I DIDN'T NOTICE, DIDN'T REALIZE
THERE'S SO MUCH MORE TO YOU THAN MEETS THE EYES
TOGETHER IT'S A NATURAL PHENOME -

(he kisses her own the cheek)

GINGER

--NON.

(THE PROFESSOR takes GINGER'S hand, and they walk off...THE HOWELLS enter from their hut. They wear formal evening wear.)

LOVEY

Darling, do you really think the Professor will ever get us rescued?

THURSTON

Of course, my dear.

LOVEY

I mean -- Howell to Howell -- do you believe it?

THURSTON

Egad, woman, you've nailed me to the wall. In public we must always be brave, but -- Howell to Howell -- I fear we may be marooned here forever.

LOVEY

Thurston!

THURSTON

Until then, we must keep a stiff upper lip.

LOVEY

Must we, Thurston? That causes wrinkles.

THURSTON

Nothing could mar your beauty, my dear.

#21 I'LL SPEND MY TIME WITH YOU

DAYS ONLY HAVE TWENTY-FOUR HOURS
YEARS HAVE A WAY OF SLIPPING BY
AND IF I ONLY HAVE ONE LIFETIME

SKIPPER

(surprised)
Aren't you going to kill us?

ALIEN

Of course not.

GILLIGAN

The Alien person didn't kill us. The creature from the sky is very nice.

ALIEN

Why would I take the trouble to kill this little group when we have come back to destroy the entire planet?

(the others group behind THE SKIPPER as he advances to the ALIEN)

SKIPPER

(authoritatively)
Whoever you are, I'm the captain, and I demand an explanation.

(the ALIEN raises his weapon)

SKIPPER (CONT'D)

(continuing weakly)
If you don't mind.

ALIEN

Threats do not frighten me, Skipper.
(then)

Officials from our galaxy have been undertaking these journeys to Earth for centuries. We are increasingly alarmed at the manner in which your countries make war upon one another. With your new weapons of destruction, you threaten peace in the entire universe. Our only defense of the solar system is to destroy the Earth.

(MR. HOWELL, accompanied by LOVEY, approaches the ALIEN)

THURSTON

The Howells are very rich, your majesty-ship. Perhaps we can change your views with a little coin of the realm, so to speak.

(LOVEY hands MR. HOWELL a roll of bills...he starts to offer them all to the ALIEN, but hands one or two back to MRS. HOWELL just in case he can get away cheap)

ALIEN

Money means nothing to the citizens of our planet.

HOWELLS

Barbarians!

(The ALIEN fires a blast from his ray gun which pushes the HOWELLS back toward the group...as they move back, MARY ANN crosses to the ALIEN)

MARY ANN

How about one of my coconut cream pies? They're out of this world.

ALIEN

Yes, and highly caloric.

(The ALIEN zaps MARY ANN back...THE PROFESSOR crosses to the ALIEN)

PROFESSOR

I'm the Professor, and I'm sure I can change your mind with logic and reason.

ALIEN

The logic and reason of Earthlings is as vacuous as the air in outer space.

(The ALIEN zaps THE PROFESSOR...GINGER crosses to the ALIEN with her hips saying suggestively)

GINGER

No matter what planet you come from, I'm sure we can negotiate. I'll scratch your back, and you can scratch me wherever you'd like.

ALIEN

I have not traveled this distance for hootchy kootchy.

(another quick zap of the ALIEN'S ray gun pushes GINGER back)

We visited this island many years ago just as we visited Stonehenge and Machu Picchu. Here we discovered a simple people who were living a peaceful life. Just like people on my planet where we all get along. There we are all different, but we have learned to live together. Now your little island has ignored our warning and launched a rocket. It is too bad, but we must destroy your planet in order to save the universe.

PROFESSOR

Wait a minute. There were no explosives in our rocket.

GILLIGAN

We were just trying to get rescued, Alien person. And I did what you told me. I gave everybody your message "Change your ways, or you are doomed. That is all."

(hand gesture)

I even put that message in the rocket.

(The ALIEN lowers the ray gun which gives GILLIGAN the courage to continue.)

ALIEN

You did?

GILLIGAN

Yes. Because the Skipper told us all to help. He was in charge of the blast off.

(then GILLIGAN puts his arm around the ALIEN and talks earnestly to him as they walk across the stage -- unintentionally toward the isolated area where the quicksand is...the ALIEN moves accidentally into the quicksand as GILLIGAN continues)

GILLIGAN

The Professor drew up the plans. Ginger and Mary Ann helped get the pieces out of the lagoon. Mrs. Howell gave her nail polish for the glue. And Mr. Howell was kind of supervising the rest of us. We all had our jobs to do, and we all worked together and...

(the ALIEN realizes he's stuck in the quicksand)

ALIEN

Alert! Alert! I am sinking! I am sinking!

SKIPPER

Great work, Little Buddy. You pushed him in the quicksand.

GILLIGAN

I didn't mean to do it, Skipper. We've got to save him.

PROFESSOR

Gilligan's right. Regardless of the creature's intentions, we can't let him die.

(THE CASTAWAYS realize it's the truth...they link hands and arms to pull the ALIEN out of the quicksand)

#22B QUICKSAND UNDERSCORE

GILLIGAN

Big son of a gun, isn't he?
(they successfully pull him out)

ALIEN

Thank you.

GILLIGAN

Are you okay now?

ALIEN

Yes, I am. And you proved something to me, Gilligan. You all worked together to save me just as you worked together on this island. So perhaps there is hope for you Earthlings. I shall return to the my planet and ask the Tri- Lateral Commission to give the Earth another chance.

(THE CASTAWAYS cheer this announcement)

MARY ANN

You did it, Gilligan! You saved the whole world!

GILLIGAN

It was nothing.

(they all congratulate GILLIGAN)

#23 WORLDS APART

MARY ANN

WHEN WE FIRST MET, WE WERE WORLDS APART
WE WERE STRANGERS AT THE START

SKIPPER

WITH PROBLEMS ALL AROUND, SOON WE FOUND
WE COULD STAND TOGETHER HERE ON COMMON GROUND

PROFESSOR

THE WORLD IS AN ISLAND, FLOATING IN SPACE
AND WE ALL ARE MEMBERS OF THE HUMAN RACE

HOWELLS

WE SHARE THE SAME PLANET

GINGER & MARY ANN

WE SHARE THE SAME SUN

GILLIGAN

IF WE CAN LIVE TOGETHER, SO CAN ANYONE

ALIEN

HIS WORDS ARE TRUE
AND BECAUSE OF YOU
YOUR PEOPLE WILL BE SPARED
YOUR PLANET, TOO
YOU'VE PROVED TO ME
YOUR ABILITY
TO LIVE IN PEACE
SO WE WILL LET YOU BE

(THE ALIEN starts to exit toward the ramp of the spaceship)

SKIPPER & GILLIGAN

WE WERE WORLDS APART ON THE SAME ISLAND

ALIEN

THOUGH WE ARE DIFFERENT, WE CAN BE FRIENDS

CASTAWAYS

WE SHARE THE SAME PLANET
WE SHARE THE SAME SUN

ALIEN

IF YOU CAN LIVE TOGETHER
SO CAN ANYONE

ALL

WORLDS APART ON THE SAME ISLAND
THOUGH WE ARE DIFFERENT
WE CAN BE FRIENDS
WE SHARE THE SAME PLANET
WE SHARE THE SAME SUN
IF WE CAN LIVE TOGETHER
SO CAN ANYONE

GILLIGAN

IF WE CAN LIVE TOGETHER
SO CAN ANYONE

(GILLIGAN goes to THE ALIEN before he blasts off)

GILLIGAN

Oh, Alien person, before you take off, could you help us? We're stranded here, and we want to get back to Honolulu.

ALIEN

That is no problem.

(hands GILLIGAN an oddly-shaped metal instrument)

ALIEN (CONT'D)

This is a transponder. You program the coordinates to Honolulu, and this will beam you there.

(he waves and exits as all ad lib their gratitude and goodbyes...GILLIGAN shows the others the transponder...as the spaceship roars away)

CASTAWAYS

WORLDS APART ON THE SAME ISLAND
THOUGH WE ARE DIFFERENT WE CAN BE FRIENDS
WE SHARE THE SAME PLANET
WE SHARE THE SAME SUN
IF WE CAN LIVE TOGETHER
SO CAN ANY -

(in his enthusiasm, GILLIGAN throws the transponder into the air...and drops it...when he shakes it, he realizes it's broken)

GILLIGAN

Oops.

(the others glare at him for a beat before--)

#24 THE BALLAD OF GILLIGAN'S ISLE" (REPRISE)

CASTAWAYS

NOW THIS IS THE TALE OF YOUR CASTAWAYS
WE'RE HERE FOR A LONG LONG TIME
WE'LL HAVE TO MAKE THE BEST OF THINGS
IT'S AN UPHILL CLIMB

GILLIGAN

THE FIRST MATE

SKIPPER

AND HIS SKIPPER, TOO

BOTH

WILL DO THEIR VERY BEST
TO MAKE THE OTHERS COMFORTABLE
IN OUR TROPIC ISLAND NEST

GINGER

NO PHONES

PROFESSOR

NO LIGHTS

HOWELLS

NO MOTOR CARS

MARY ANN

NOT A SINGLE LUXURY

SKIPPER

LIKE ROBINSON CRUSOE

CASTAWAYS

IT'S PRIMITIVE AS CAN BE
SOMEDAY WE'LL BE RESCUED

GILLIGAN

IT MAY TAKE A LITTLE WHILE

CASTAWAYS

BUT MEANWHILE WE'LL BE HAPPY
HERE ON GILLIGAN'S ISLE

END OF MUSICAL

#25 BOWS

GILLIGAN'S ISLAND

THE MUSICAL

MUSIC & LYRICS BY

Hope & Laurence Juber

BOOK BY

Sherwood Schwartz & Lloyd J. Schwartz

BASED ON THE TV SHOW "GILLIGAN'S ISLAND" CREATED BY SHERWOOD SCHWARTZ

SCORE SAMPLE

BROADWAY
— LICENSING —

08/13/19

Broadway Licensing Perusal

NOT FOR PRODUCTION

2 - The Ballad of Gilligan's Island

"Gilligan's Island: The Musical"

Music & Lyrics by
Sherwood Schwartz & George Wyle
arr. by Laurence Juber

Segue from #1

$\text{♩} = 120$

CASTAWAYS:

Piano

f

Dm C Dm C

Just sit right back and you'll hear a tale, a tale of a fate-ful trip that

A

4

GILLIGAN: SKIPPER:

Pno.

Dm C B \flat C Dm E \flat m D \flat

start-ed from this trop-ic port a - board this ti-ny ship. The mate was a might-y sail-in' man, the

7

CASTAWAYS:

Pno.

E \flat m D \flat E \flat m D \flat B D \flat E \flat m

skip-per brave and sure. Five pas-sen-gers set sail that day for a three ho-ur tour. A

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PC

B

10

three ho - ur tour. The weath - er start - ed get - ting rough, the

Pno.

B D \flat E \flat m Em

13

ti - ny ship was tossed. If not for the cour - age of the fear - less crew the Min - now would be lost. The

Pno.

Em D Em D C D Em

C

16

Min - now would be lost. The ship's a - ground on the shore of this un - charted - ed des - ert isle, with

Pno.

C D Em Fm E \flat Fm E \flat

PC

19

Gil-li-gan, the skip-per, too, the mil-lion-aire and his

clarinet cue

Pno.

Fm Eb Fm

22

wife, the mo-vie star, the pro-fes-sor and Ma-ry-Anne

3 3

Pno.

3 3

Eb Fm Eb Fm Eb

25

here on Gil-li-gan's Isle.

Pno.

Fm Eb Fm F

3 - Shipwrecked/Little Buddy

"Gilligan's Island: The Musical"

Words & Music by
Hope & Laurence Juber

GILLIGAN: "Way to go, Professor...oops."

SKIPPER:

cue Ship-wrecked! With-out a clue to our lo -

Piano

mf *F#m* *mf* *D*

PROFESSOR: **GILLIGAN:**

ca-tion. We don't know our lat-i-tude or lon-gi-tude or e-ven where we are!

Piano

E *C#* *C#7/E#* *D* *F#m* *D* *E*

ALL: **PROFESSOR:** **SKIPPER:**

Ship-wrecked! An - a - lyze all the in - for - ma - tion. Look a - round ex -

Piano

F#m *D* *E* *C#* *C#7/E#*

PC

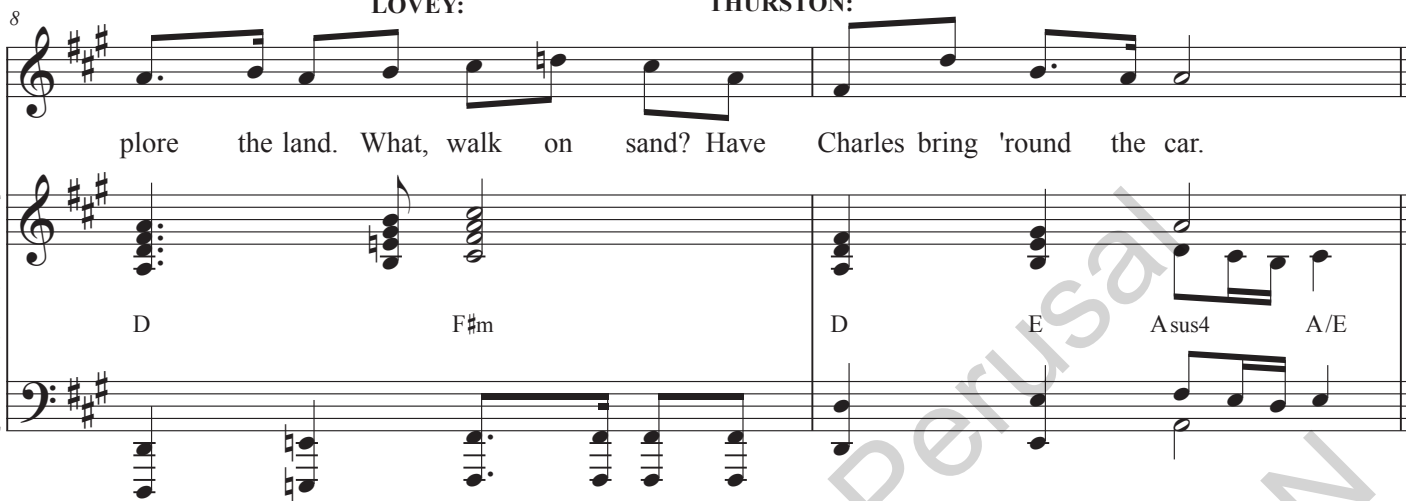
8

LOVEY: THURSTON:

plore the land. What, walk on sand? Have Charles bring 'round the car.

Piano

D F#m D E Asus4 A/E



10

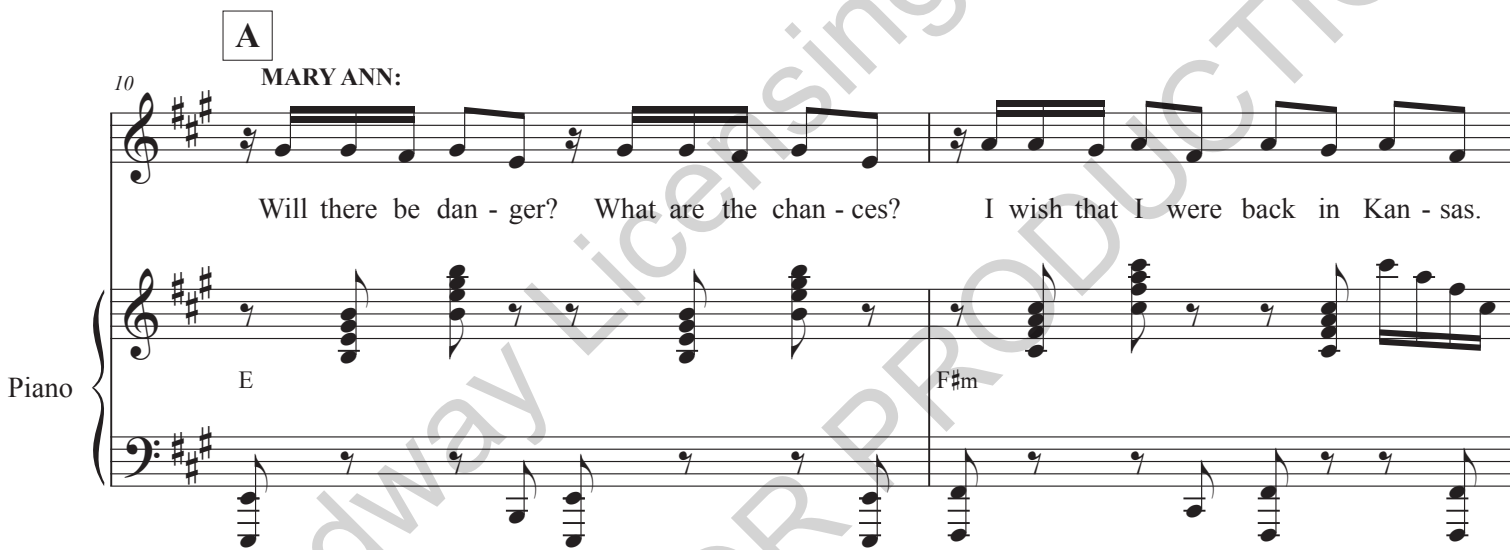
A

MARY ANN:

Will there be dan - ger? What are the chan - ces? I wish that I were back in Kan - sas.

Piano

E F#m



12

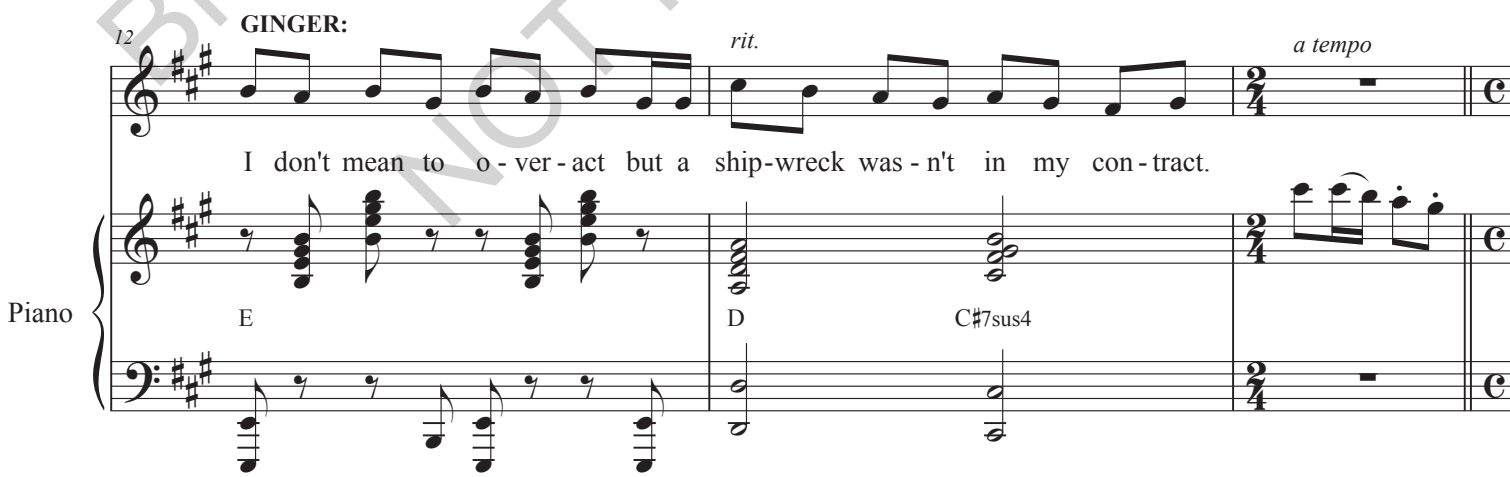
GINGER:

rit. *a tempo*

I don't mean to o - ver - act but a ship - wreck was - n't in my con - tract.

Piano

E D C#7sus4



PC

SKIPPER: "Who would have expected that we would be shipwrecked?"

GILLIGAN: "Don't blame yourself, Skipper."

SKIPPER: "I'm not. I'm blaming you. It was your fault the ship got wrecked."

15

Piano

F#m E F#m E F#m E

B

GILLIGAN:

18

Piano

I did just what you told me, Skipper. Fol-lowed your or-ders to a "T."

D E F#m *mf* F#m E F#m E

21

Piano

Bat-ten down the hatch-es, man the pumps and lash the wheel's what you said to me.

F#m E D E F#m

5 - Island Lullaby

"Gilligan's Island: The Musical"

Words & Music by
Hope & Laurence Juber

SKIPPER : "Is that what you were going to say, Little Buddy?"
GILLIGAN : "No, but I could have said you, Skipper."

Hawaiian swing ♩ = 128

+Uke, Dr.

+Bs.

Piano

mf Eb6 D6/C Eb6 D6/C Eb6 D6/C

4

GINGER:

As the sun sets o - ver the la - goon

Pno.

Bb9 Eb6 3 D6 Eb6 3

7

And we catch our first sight of the moon All the palm trees

Pno.

Fm Ab9 E dim 3 3

10

will be sway-ing soon to our Is-land Lull-a-by A-

Pno.

F7 Ab Bb7 Eb Bbsus4/C Gm7

13

lo-ha a-hi a-hi means good-night in Ha-

Pno.

Eb6 D6 Eb6 Ab9

16

wa-ii A-lo-ha a-hi a-hi our Is-land lull-a-

Pno.

Fm7 Bb9sus4 Bb7 A7 Ab9 Bb

MARY ANN:

20

by The scent of Jas - mine ri - ses through the air

Pno.

Eb6 Ab9/C Eb6 D7/Bb Eb6

23

Eve - ning sha - dows se - ttle ev - ery - where The world a - round us

Pno.

Fm Fm7 Ab9 Edim

GINGER & MARY ANN:

26

gent - ly seems to share our Is - land Lull - a - by A -

Pno.

Fm7 Eb7 Ab9 Bb7 Eb6 Ab9/Bb

PC

16 - Together

"Gilligan's Island: The Musical"

Words & Music by
Hope & Laurence Juber

CUE

SKIPPER: "Hold it right there. We are never going to get off this island unless we all work together."

LOVEY: "'All?' As in all?"

$\text{♩} = 120$

MARY ANN:

Let's stick to - ge - ther we've got a job to do and

ar - gu-ing like this we'll ne - ver see it through. In-stead of this de - bate, let's co -

GILLIGAN:

op - er - ate. Ma - ry Ann's got a point there

Piano

Pno.

Pno.

D A D A

D Em A A

D B7 E7 A/C# E/B

♩ = 100

SKIPPER:

10

too!
+Cl, Gtr, Bs, Dr.

Let's stick to - ge - ther We've got a

Pno.

13

job to do and if we all pitch in then we will see it through Let's stick to -

Pno.

16

ge - ther this time it's all for one and one for all's the on - ly way we'll

Pno.

19

get it done. To - ge - ther if we all do our bit

Pno.

22

we can make the pie - ces of the pu - zze fit to - ge - ther this won't

Pno. A D G

25

wait so let's co - o - per - ate.

Pno. D C7 B7 E7 A7 A D

Play-on starts:

28

Pno. D A D A C G

(dialogue continues)

31

rit. *Play-on Ends*

Pno. C G Bb F Bb Bb7#9

23 - Worlds Apart

PC

"Gilligan's Island: The Musical"

Words & Music by
Hope & Laurence Juber

CUE

MARY ANN: "You did it, Gilligan! You saved the whole world!"

GILLIGAN: "It was nothing."

Gospel Feel ♩ = 86

MARY ANN:

Tutti

Piano

When we first met

Ab Eb/G Bbsus4 Bb Eb Bb/D

4

We were worlds a-part We were stran-gers at the start

pno.

Cm Gsus4 G Ab9 Eb Bbsus4 Bb

7

GILLIGAN:

With prob-lems all a-round Soon we found We could stand to-geth-er here on

pno.

Eb Bb/D Cm Gsus4 G Ab9 Eb

10 **PROFESSOR:**

comm-on ground. The world is an is - land float-ing in space

pno. B \flat E \flat A \flat /E \flat E \flat A \flat /E \flat E \flat

13 **THURSTON & LOVEY:** **GINGER & MARY ANN:**

And we all are mem - bers of the hu-man race. We share the same pla - net we

pno. A \flat E \flat A \flat /B \flat B \flat A \flat /E \flat E \flat

16 **GILLIGAN:**

share the same sun If we can live to-ge - th - er so can an - y - one.

pno. A \flat G Cm E \flat 7 A \flat E \flat /G B \flat E \flat

ALIEN:

19

+Tn Sax

pno.

His words are true

Ab Eb/G Em A D A/C#

22

pno.

and be-cause of you your peo-ple will be spared your pla-net too

Bm F#sus4 F# G D A

25

pno.

You've proved to me Your a-bi - li-ty to live in peaceso we will

D A/C# Bm F#sus4 F# G D

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