

SIT THERE FOR THE PRESENT

BY DAN GORDON

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PART OF THE PAT & PLAIN SERIES

Pat & Plain

[Chapter Four]

Sit There For The Present

by Dan Gordon

*For the truly inspirational Philip Crawford and for every Teacher like him,
who treats each child like their own.*

Part of the **Pat & Plain** series commissioned by the **Ulster-Scots Agency** – a series of plays designed for **Key Stage Two** children to be directed by teachers, exploring social and economic heritage and Ulster-Scots language. The flexibility of the work allows the average class of **thirty children or more to be involved in each production**. Sound effects and accompanying music are available on a **companion CD**.

This is the story of a group of children at school in the early fifties when learning was often purely fact-based and by rote. Away from school they play traditional games and vie for ownership of the local glen. For those new to Ulster-Scots there is a simple blend of **colloquialisms and Ulster-Scots** words throughout, which can be taken at face value or **further enhanced by those who are more confident**. Included are detailed **guidelines** for the **Novice Director** and **suggestions for the more experienced**.

This series can be used as a valuable companion to the Revised Curriculum or simply an end-of-term entertainment.

Fair Faa Ye!

Dan Gordon

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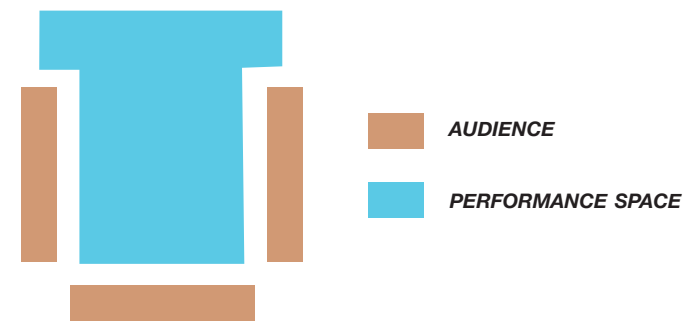
CHARACTERS *(in order of appearance)*

CHARACTER	APPEARING IN SCENES
David Anderson Paul Donaldson John Gibson Mark Hanna Stephen Hayes Michael Kelly William Kennedy James Martin Jonathan McMinn Robert Ramsey <p style="text-align: center;">The Boys</p>	1/3/4/5/6/8/9/10/11
Joanne Blair Karen Carson Catherine Fletcher Julie Gilkinson Sharon Hamilton Mary Irwin Claire Kelso Lisa McKitterick Michelle Montgomery Nicola Vance <p style="text-align: center;">The Girls</p>	2/3/4/5/6/8/9/10/11
Mr Grimly (Principal)	3/4/7/10/11/12
Miss Nosmilin (Vice-Principal)	3/4/7/10/11/12
Mrs Noslackin	3/4/5/6/10/11
Mrs Notalkin	3/4/5/6/10/11
Boy Groups 1- 10	3/10/11
Girl Groups 1- 10	3/10/11

This is a guide for main dialogue roles in the scenes only – the cast can be on much of the time – when there are choral pieces (for example Scene 9) the entire company can be involved in the performance area or behind the audience around the edges.

STAGING AND SETTING

*The set design does not have to be complicated – consider an **arena layout** of the performance space **on the floor of the venue** – this is a three-sided presentation style with spaced access aisles - and stage the production in the centre on the floor – this is known as **Arena** or **Thrust** staging.*



*The centre area could have a number of low platforms ‘**rostra**’ either **grouped together** to form a **raised area** or spaced out to give a series of **raised islands** perhaps one in each corner of the performance space – 1ft is a good step-uppable height. Also you can still have a ‘back wall’ against your existing stage at hall floor level.*

NB – Sightlines will be limited if performers are required to kneel or lie on the floor (hence the raise areas).

*This is an **original and unconventional** way of presenting a performance and requires a little more thought but is very impressive. Also consider the use of a painted ‘**floor cloth**’ which would define all or part of the acting area and disguise the school hall or gym floor. A floor cloth is heavy canvas type material and not readily available but it may be possible to access one through some of the professional companies.*

- Performers will learn the skill of sharing with an audience on all sides.
- Be aware that ‘contemporary issue’ modular school portable platforms are problematic for performers to move about on and really only of use for static choirs – it often acts like a drum as performers move on it and drowns out the dialogue. If you have to use such units consider reversing recycled thin carpet cut to size and securely ‘Gaffer taped’ down.

If due to audience demands or demands of space it is not possible to present in **arena** at its most basic an average empty school stage will suffice – end on or Proscenium Arch is the norm (where the raised stage has a frame with curtains although it's worth noting – modern theatrical presentations tend not to use curtains).

The actors in costume create the environment.

Lighting these spaces can be more problematic - but not insurmountable – just ensure normal Health and Safety guidelines are followed.

COSTUME

Costumes are generic fifties/post war. Think a time of innocence – financial constraints and even recession – sound familiar? – Enid Blyton – ‘Famous Five’ or Richmal Crompton – ‘Just William’.

Combed and occasionally slicked hair on the boys and the occasional untidy one – the girls with plaits – ribbons and hair bands in their hair. Tank-tops – short and long trousers – jumpers – home-made clothing – some school ties and shirts under jumpers but no real uniform as such.

PRE-SHOW MUSIC

Audiences feel much more comfortable in a space when background music is playing particularly if it gives a sense of what is to come – music from the early fifties – Perry Como, Doris Day, Nat King Cole, and Rosemary Clooney were the order of the day. Choices are easily researched and depending on copyright arrangements some are available to use.

FURNITURE

There is no real demand for furniture as it can be difficult to set – having said that wooden Secondary School laboratory stools would be useful in **Scene 4 Standard Six Sit Down** – A lectern for Mr Grimly might be useful in **Scene 3 Start of School**.

NOTE - ARENA STAGING

When a lot of performers are in the space (for example Scene 3 Start of School) – if your seating isn't raised or raked – have the performers who are ‘frozen’ or not directly involved in the action crouch down out of the action to allow the audience to see what is going on – **WATCH YOUR SIGHTLINES!**

SCENE BREAKDOWN

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SCENE 1: HIDE AND SEEK

Pre-show music out – we dip to a blackout and come up to a general lighting state

Bird song – distant traffic – gentle wind – distant sheep and cattle – country ambience – these can be quietly made by children in a percussion/sound effects group (but must be very low key) – or **Track 1 on CD**

Robert Ramsey appears to us - he runs into the middle of the space – looks around then runs through the space and up to a convenient wall – he covers his eyes against his arm as if to cry – but no he starts counting loudly –

ROBERT RAMSEY: Yin – twa – thrie – fower – five * – sax – seven – echt – nine – ten – leven – twal – thirteen – fourteen – fifteen – saxteen – seventeen – echteen – nineteen – twuntie – thurtie – foartie – faffie – saxtie – seventie – echtie – ninetie – a hunner – here I come ready or no'!

**When he gets to five – the other nine boys from Standard Six – David Anderson – Paul Donaldson – John Gibson – Mark Hanna – Stephen Hayes – Michael Kelly – William Kennedy – James Martin and Jonathan McMinn – all rush in from various directions to the centre of the space - they giggle conspiratorially, mischievously sharing the joke and split apart to hide around the space –*

They hide in very visible places to the audience – we see them but they don't see us – in their world they are behind trees – up trees – behind bushes – crouched in deep grass – in a hedge – behind some rocks – under a tarpaulin – in a hut – on a barn roof – one even has a bucket on his head – they will be perfectly visible to the audience but not Robert when he hunts them – for in his world he can't see them or us – Robert finishes the count –

ROBERT RAMSEY: Come out, come out wherever **yis** are! Is **thon** a spikey pointy **heid** I see? Is that a leg stickin' **oot** of **yon** tree? Is that a **fut** in a boot belonging to a big **galoot**?

*He is delighted with his make-up rhyme. One of the boys behind him makes an improbable jungle monkey/bird noise and he spins around – when he does so – many of the other boys silently change places behind his back without him seeing - this can be done a number of times before the following dialogue – make it stylised and avoid the boys running – almost slow motion – keep audience and actors safe. You could use **Track 2 on CD***

ROBERT RAMSEY: Fie fi fo fum, I smell a right **quare stinky wan** – be he alive or be he dead I'll grind his bones **tae** make **soda breed**.

The boys all make silly noises – one noise gets Robert's attention – again the boys change places – Robert does a running commentary –

ROBERT RAMSEY: Sherriff Robert Ramsey – got **aff** his horse Trigger – because he knew something **wasnae** right – steady there boy – things were quiet – too quiet – he drew his pair of trusty forty fives –

The boys all make silly noises – one noise gets Robert's attention – again the boys change places – several times until –

ROBERT RAMSEY: Ach boys this is **wick** – where are **yis**?

STEPHEN HAYES: That's for us **tae** know and you 'til find **oot**.

ROBERT RAMSEY: **Ach** no - **boysadear** boys – here, I don't want to be 'on' anymore.

Johnny stands up and lets Robert see him - Robert moves towards him

JONATHAN McMINN: **Ye** have **tae** find us first.

While speaking Robert moves towards Johnny, pretending and acting not interested but with the intention of catching him – but Johnny ducks out of sight –

ROBERT RAMSEY: Johnny – go – no – I've had enough let's play cowboys.

When Robert is out of position half the hidden boys run into the middle saying in turn –

Boy/s: Yin, twa, three, I'm in free!

Robert is caught out of position and unable to get to them

William stands up and takes Robert in the opposite direction allowing the remainder of the boys to get in - when he's again out of position – they watch in amusement at Robert's frustration

WILLIAM KENNEDY: Not 'til we get in free or you catch us.

ROBERT RAMSEY: Nah Willie I'm **no'** playing – this is **cat** – what about playing splendid death?

Boy/s: Yin, twa, three, I'm in free!

WILLIAM KENNEDY: Alright Robert, how do you want to die?

ROBERT RAMSEY: Bow an **arraw**.

WILLIAM KENNEDY: Bow an **arraw** - are ye sure?

ROBERT RAMSEY: **Aye** - that's the way Custer got it at the Battle of the Little Big Horn – go.

To the other boys

WILLIAM KENNEDY: You heard him Apaches - let him have it!

The other boys who have all made it home 'free' in the middle of the space ostentatiously whoop and dance – draw arrows from quivers on their backs load up their long bows and do their own sound effects as they shoot Robert –

*Robert does a Hollywood style over-played death hit by the arrows one after the other – letting off a few rounds from his trusty forty-five as he bites the dust – **Track 3 on CD**. As Robert completes his death – William Kennedy unseen steps into the centre and declares*

WILLIAM KENNEDY: Yin, twa, three, I'm in free!
Last one down the Glen is a big **jessie**.

The boys disappear out of the space leaving Robert to pick himself up and try to catch up

ROBERT RAMSEY: Some of **yis** – **wan** of **yis** – wait on **uz** – will **ye**?

He runs after them



SCENE 2: ALL IN TOGETHER AND GIRLS

As the boys clear, a girl – Joanne Blair - stealthily appears and watches them go – she puts two fingers in her mouth and gives a loud whistle –

JOANNE BLAIR: The coast is clear – come on on on on in.

*The girls enter whooping into the space – they form a circle, stop making noise for a second – look at each other and start with a stage whisper building the volume. They link arms and march around the space triumphantly dancing to their songs – they improvise a **movement sequence that isn't skipping** – but dancing – stepping – circling – linking arms and hands – interweaving – a joyous freedom filling the space whooping and clapping in time and delighting in the rhymes – it is like the Mundy sisters in Dancing at Lughnasa – and it starts off whispered –*

- 1 Joanne Blair
- 2 Karen Carson
- 3 Catherine Fletcher
- 4 Julie Gilkinson
- 5 Sharon Hamilton
- 6 Mary Irwin
- 7 Claire Kelso
- 8 Lisa McKitterick
- 9 Michelle Montgomery
- 10 Nicola Vance

ALL GIRLS: All in together and girls,
Never mind the weather girls,
When I say your birthday please jump out.

1: January
February
March

1/2: April

1/2/3: May

1/2/3/4: June

1/2/3/4/5: July

1/2/3/4/5/6: August

1/2/3/4/5/6/7: September

1/2/3/4/5/6/7/8: October

1/2/3/4/5/6/7/8/9: November

1/2/3/4/5/6/7/8/9/10: December

Next sequence they invite one and other to join in

KAREN: Joanne?

JOANNE BLAIR: I'm a little Dutch girl dressed in blue – Karen?

KAREN CARSON: Here are the things I like to do – Catherine?

CATHERINE FLETCHER: Salute to the captain, bow to the queen – Julie?

JULIE GILKINSON: Turn my back on the submarine – Sharon?

SHARON HAMILTON: I can do the tap dance, I can do the splits – Mary?

MARY IRWIN: I can do the hokey kokey, just like this – Claire?

CLAIRE KELSO: Spanish dancer do the splits, splits, splits – Lisa?

LISA MCKITTERICK: Spanish dancer do the kicks, kicks, kicks – Michelle?

MICHELLE MONTGOMERY: Spanish dancer turn around, 'round, 'round – Nicola?

NICOLA VANCE: Spanish dancer jump up and down, down, down – everyone?

ALL GIRLS: Spanish dancer get out of town.

**JOANNE BLAIR/
KAREN CARSON:** Salomé was a dancer
She danced before the king

**CATHERINE FLETCHER/
JULIE GILKINSON:** Every time she danced
She wiggled everything. (*wiggle*)

**SHARON HAMILTON/
MARY IRWIN:** “Stop”, said the king (*hold out hands in front*)
“You can’t do that in here.”
(*Nod head and shake finger*)

CLAIRE KELSO/ Salomé said “Baloney”
And kicked the chandelier.

**MICHELLE MONTGOMERY/
NICOLA VANCE:** Johnny gave me apples,
Johnny gave me pears,

**JOANNE BLAIR/
KAREN CARSON:** Johnny gave me fifty cents
And kissed me on the stairs.

**CATHERINE FLETCHER/
JULIE GILKINSON:** I’d rather wash the dishes,
I’d rather scrub the floor.

**SHARON HAMILTON/
MARY IRWIN:** I’d rather kiss **oul** Mr Grimly
Behind the kitchen door.

The others punctuate with an urrrgh in pretend disgust

CLAIRE KELSO/ Johnny gave me apples,
Johnny gave me pears,

**MICHELLE MONTGOMERY/
NICOLA VANCE:** Johnny gave me fifty cents
To kiss him on the stairs.

**JOANNE BLAIR/
KAREN CARSON/** I gave him back his apples,
I gave him back his pears,

**CATHERINE FLETCHER/
JULIE GILKINSON/
SHARON HAMILTON:**

MARY IRWIN/ I gave him back his fifty cents
CLAIRE KELSO/ And kicked him down the stairs.

**LISA MCKITTERICK/
MICHELLE MONTGOMERY/
NICOLA VANCE:**

They fall in a heap – and if the sightlines dictate – they get up straight away – then one of them sweetly la la’s the tune to the following and sings – using just a pre-recorded rhythm track of bones which kicks in and the other girls join the song a cappella as directed – interweaving vocally and physically dancing

Track 4 on CD

Near Banbridge town, in the County Down
One morning in July,
Down a breen green came a sweet colleen
And she smiled as she passed me by.
She looked so sweet from her two white feet
To the sheen of her nut-brown hair;
Such a coaxing elf, I’d to shake myself
To make sure I was standing there

From Bantry Bay up to Derry Quay and
From Galway to Dublin Town,
No maid I’ve seen like the brown colleen
That I met in the County Down.

As she onward sped I shook my head
And I gazed with a feeling rare,
And I said, says I, to a passerby
“Who’s the maid with the nut-brown hair?”
He smiled at me, and with pride says he,
“That’s the gem of Ireland’s crown.
She’s young Rosie McCann
From the banks of the Bann
She’s the star of the County Down.”

The underscore track continues Robert Ramsey reappears – right in the middle of their group being shot by arrows – he hasn’t seen them - he does a splendid death – when he finishes they all point at him and laugh – he gets up embarrassed

JOANNE BLAIR: Robert Ramsey, what are ye **flaffing** at you big **neep**?

ROBERT RAMSEY: I was fightin' **injuns** – we're playing hunt.

KAREN CARSON: **Squavering yer** arms at them isn't going for **tae** scare them – who's playing hunt?

ROBERT RAMSEY: **Us'uns.**

CATHERINE FLETCHER: **Whos'uns?**

ROBERT RAMSEY: **Us'uns.**

JULIE GILKINSON: **Yousuns?**

ROBERT RAMSEY: **Aye** and **yousuns shudn't** be here - **youse** aren't allowed.

Grabbing him by his jumper where his lapels should be

JOANNE BLAIR: Who says we **shudn't** be here?

ROBERT RAMSEY: This is our Glen - we play here. It's not **fer wee dolls**.

SHARON HAMILTON: Who are you calling a **wee doll**?

KAREN CARSON: I think we should show Robert Ramsey what **wee dolls** do!

*They hold him and dress him as a girl using bits and pieces – they may roll up his long trousers or he may be in shorts – perhaps using scarves for a headscarf and one for a skirt, another for a top and perhaps a lipstick to finish and they dance with him around, making him the Star of the County Down – while they complete the song - **Track 5 on Effects CD***

From Bantry Bay up to Derry Quay
And from Galway to Dublin town,
No maid I've seen like the sweet colleen
That I met in the County Down.

At the crossroads fair I'll be surely there
And I'll dress in my Sunday clothes,
And I'll try sheep's eyes, and **deludhering** lies
On the heart of the nut-brown rose.
No pipe I'll smoke, no horse I'll yoke,
Though with rust my **plow** turns brown
Till a smiling bride by my **ain** fireside
Sits the star of the County Down.

From Bantry Bay up to Derry Quay
And from Galway to Dublin town,
No maid I've seen like the sweet colleen
That I met in the County Down.

After several failed attempts and confused changes of direction – because the girls half-heartedly block his escape – Robert Ramsey runs away – the girls laugh and the FX track fades - freeze as the lights dim and next scene starts – they can remain on the edges of the space until required



SCENE 3: START OF SCHOOL

In the distance – whistle number 1 blows then closer, whistle number 2 blows then closer, whistle number 3 blows then closer, whistle number 4 blows then close, just outside the performance space doors – whistle number 5 blows then

The main doors are opened by two children – the Vice Principal Miss Nosmilin (played by a boy in a skirt, jacket, blouse, reading glasses on her nose, earrings and pearls) stands in the doorway – behind her is Mrs Noslackin and Mrs Notalkin (who never speaks). They can be played by boys or girls. There can be a series of other Teachers if necessary. Miss Nosmilin enters carrying two roll books and a school hand bell. The other two/or more follow slightly behind carrying two small plinths/rostra steps and the three grandly parade through the space to a place of prominence (this could be the school stage overlooking the acting area or just a low rostra at one end of the acting area) – Miss Nosmilin sets the bell and books to one side and takes each of the two plinths/rostra in turn to place them

She carefully places one plinth in the centre and the other to the left or right and checks they are level – she stands on the central plinth and disdainfully inspects the view and the audience. On her signal Mrs Noslackin and Mrs Notalkin take up positions behind her. She steps down, picks up the bell, gets back on the plinth – re-inspects the audience – Miss Nosmilin then rings the bell enthusiastically – almost manically

*Around the space the doors burst open – use all available entrances to fill the space quickly – if practical use screens/blacks/masking to mask secondary entrances with a temporary porch so performers can gain access quickly – but be aware of not interfering with fire exits – and **don't mask the main entrance (you could black-out door glass with black paper) – if unsure take advice***

Children flood the space and simultaneously begin playground games – Hop Scotch – Piggy-in-the-Middle – Two ball juggling – Ring a Rosey – Dusty Blue Bells – German Jumps – Hand clapping games – Duck Duck

*Goose – Bat and Ball – Farmer wants a Wife – One Potato-two potato – ball in a stocking – hand slapping each other – conkers – linking arms and walking in time – and any the children suggest – except – **no football and no skipping** (that'll come later)*

Note – *They do not use conventional songs or hand clapping or dancing rhymes, shouts or conversation to accompany their play that are normally associated with the games – instead they use the names from their boy/girl group roll call dialogue in a sung – singsong – rhythmic – inventive way to augment the game or activity*

Note – *no balls – ropes – elastic bands or conkers required – everything is mimed and carefully choreographed – movements must be carefully controlled and the performers must not play the games competitively – they are recreating them – almost dance like – safety is paramount*

Once the performers are in position and their games are firmly established Miss Nosmilin blows a whistle – the games stop and the children freeze and almost in fear take a collective intake of breath –

One girl (from Girl Group 2) hasn't heard and continues to skip on her own blissfully unaware the others have stopped – everyone looks at her

CATHERINE: Marcia Margaret Maria Marie
Marilyn Martha Mary Maureen

Marcia Margaret Maria Marie
Marilyn Martha Mary Maureen

– she slowly realises and gradually as she gets to the end of the next verse her skipping stops – she makes eye contact with Miss Nosmilin and gives the last line to her almost as an apologetic slightly squeaky question

Marcia Margaret Maria Marie
Marilyn Martha Mary Maureen

MISS NOSMILIN: Catherine Fletcher, what do you think are you doing?

CATHERINE: Skipping Miss.

All the children giggle at her obvious answer

MISS NOSMILIN: What did you say Catherine Fletcher?
(bellowing)

CATHERINE: Sorry Miss - I didn't hear the whistle.

MISS NOSMILIN: Maybe we need to speak to the school nurse and see if you need your **lugs** syringed?

All the children giggle – Miss Nosmilin shoots them a look - they go quiet

MISS NOSMILIN: Mr Grimly, we're ready for you.

The children take a second collective intake of breath – Miss Nosmilin looks longingly – there is a frisson between her and Mr Grimly at any opportunity

Track 6 on CD

Everyone looks to the doors - two children open them again, the Headmaster enters (played by a girl in a suit, shirt tie, tortoiseshell glasses and wee drawn on moustache) – Miss Nosmilin is in love with him and makes sheep's eyes. He too walks grandly in (carrying two large roll books) and joins Miss Nosmilin at the front – he goes to the off centre plinth – looks at it – then goes over to the central plinth where Miss Nosmilin stands – she has to get off the plinth to let him stand on a slightly higher level to give impression of higher status – she is slightly reluctant to give it up but love conquers all – he has to clear his throat perhaps – he grandly hands one of the roll books to Miss Nosmilin – she reluctantly goes to the other slightly less important plinth – he looks around

HEADMASTER: Good morning, **weans**.

Singsong

CHILDREN: Good Morning, Master Grimly.

VICE PRINCIPAL: Good morning, **weans**.

Singsong

CHILDREN: Good Morning, Miss Nosmilin.

HEADMASTER: Shall we take the roll, Miss Nosmilin?

Opening roll book

MISS NOSMILIN: Certainly, Mr Grimly

Miss Nosmilin opens her roll book – the cue names can be written in the roll books and read by the two actors

– all the groups are frozen Mr Grimly(Boys)/Miss Nosmilin(Girls) cues each group to unfreeze, deliver their lines and then refreeze almost like the conductors of an orchestra

MR GRIMLY: Aaron?

Boy Group 1 resumes their activity and while doing so performs their names as a chorus – coordinated with their movements –

BOY GROUP 1: Aaron Adam Alan Albert

Experiment with the spacing of the groups – and the balletic/dance nature/speed/style of their game and the delivery of their names and as well establishing an overall style for the whole 'school'- each group could also devise their own individual style within the 'school'

Girl Group 2 picks up as the boys finish and freeze – and begins their sequence

MISS NOSMILIN: Alice?

GIRL GROUP 1: Alice Amanda Amy Andrea

MR GRIMLY: Barry?

BOY GROUP 2: Barry Bernard Bill Billy

MISS NOSMILIN: Barbara?

GIRL GROUP 2: Barbara Becky Belinda Betty

MR GRIMLY: Charles?

BOY GROUP 3: Charles Chris Christopher

MISS NOSMILIN: Charlene?

GIRL GROUP 3: Charlene Charlotte Christina

MR GRIMLY: Dan?

BOY GROUP 4: Dan Daniel Danny Darin

MISS NOSMILIN: Darlene?

No reaction

MISS NOSMILIN: Darlene?

Springing to life

GIRL GROUP 4: Darlene Dawn Deborah Denise

MR GRIMLY: David?

BOY GROUP 5: David Dean Dennis Derek

MISS NOSMILIN: Elaine?

GIRL GROUP 5: Elaine Elizabeth Ellen Evelyn

MR GRIMLY: Eddie?

BOY GROUP 6: Eddie Edward Edwin Francis

MISS NOSMILIN: Frances?

GIRL CALLED FRANCES: Frances

MR GRIMLY: Frank?

BOY GROUP 7: Frank Franklin

MISS NOSMILIN: Gail?

GIRL GROUP 6: Gail Gina Glenda Gloria Gwendolyn

MR GRIMLY: George?

BOY GROUP 8: George Gerald Gilbert Glen

MISS NOSMILIN: Heather?

GIRL GROUP 7: Heather Heidi Helen Holly

MR GRIMLY: Harold?

BOY GROUP 9: Harold Harry Henry Jack

MISS NOSMILIN: Jackie?

GIRL GROUP 8: Jackie Jacqueline Jamie Jane

MR GRIMLY: James?

BOY CALLED JAMES: James

MISS NOSMILIN: Joanne?

GIRL GROUP 9: Joanne Jody Joy Joyce

MR GRIMLY: Jason?

BOY GROUP 10: Jason Jeff Jeffrey
Jerry Jim Jimmy

MISS NOSMILIN: Karen?

GIRL GROUP 10: Karen Kathleen Kathryn

MR GRIMLY: Keith?

The sequence continues - however each group should (after once through at full volume) – continue to repeat their lines in a whisper that underscores the new dialogue as it is introduced, building layers of sound – the two teachers can become more animated in their conducting of the names and for the more adventurous use the groups as an actual ‘dancing orchestra’ of voices – bringing them in and taking them out lowering and raising volume and speeds – finishing in a crescendo at the end to an agreed signal

Remember the groups should also continue their physical ‘playground game’ movements and can emphasise/slow/speed them according to the conductor’s demands

BOY GROUP 1: Keith Kenneth Ken

MISS NOSMILIN: Laura?

GIRL GROUP 1: Laura Laurie Leslie

MR GRIMLY: Lee?

BOY GROUP 2: Lee Leonard Leslie

MISS NOSMILIN: Marcia?

GIRL GROUP 2: Marcia Margaret Maria Marie
Marilyn Martha Mary Maureen

MR GRIMLY: Matthew?

BOY GROUP 3: Matthew Maurice Michael

MISS NOSMILIN: Natalie?

GIRL GROUP 3: Natalie Nicole Norma

MR GRIMLY: Paul?

BOY GROUP 4: Patrick Paul Peter Philip

MISS NOSMILIN: Pam?

GIRL GROUP 4: Pam Pamela Patricia Paula

MR GRIMLY: Ralph?

BOY GROUP 5: Ralph Ray Raymond
Richard Rick Ricky

MISS NOSMILIN: Rebecca?

GIRL GROUP 5: Rebecca Regina Renee

MR GRIMLY: Samuel?

BOY GROUP 6: Samuel Scott Sean

MISS NOSMILIN: Sandra?

GIRL GROUP 6: Sandra Sandy Sara Sarah

MR GRIMLY: Stuart?

BOY NAMED STUART: Stuart

MISS NOSMILIN: Sherry?

GIRL GROUP 7: Sherry Sheryl Shirley

MR GRIMLY: Terry?

BOY GROUP 7: Thomas

MISS NOSMILIN: Tammy?

GIRL GROUP 8: Tammy Tanya Theresa Tina

MR GRIMLY: Tim?

BOY GROUP 8: Tim Timothy Tom

SCENE 4: STANDARD SIX SIT DOWN

- MISS NOSMILIN:** Valerie?
- GIRL GROUP 9:** Valerie Vanessa Veronica Vicki
- MR GRIMLY:** Walter?
- BOY GROUP 9:** Walter Warren Wayne
- ALL GIRLS:** Yvette Yvonne Zoe

Once the final line is complete for the first time - the 'dancing orchestra' goes through a series of rises and falls – allegros / largos / diminuendos / crescendos conducted by both the Teachers independently and together. This then builds steadily with the Teachers becoming ever more frenetic and the finale should see the entire 'school' slump breathless and exhausted

The hand bell sounds and they disappear from the space leaving – Standard Six behind, along with Mr Grimly, Miss Nosmilin, Mrs Noslackin and Mrs Notalkin



Track 7 on CD

The children will space themselves uniformly around the performance area facing towards the Teachers (the children will be sitting on stools) – it is their class – stools can be used if sightlines are not compromised – the wooden stools from a secondary school laboratory would be best because they are higher – they will need to be easily accessed and should be stored around the edges of the performance space

Turning the stools upside down will make them part of the Set and should prevent audience members using them – but do a final check before the performance begins just in case. Each actor is responsible for their own stool

During this section there is mild bedlam – the Teachers have to shout over the children dragging stools – arguing over seats – and getting into position. The Teachers should struggle to regain control of this unruly class – they may grab the individuals named by the ear or finger wag at them or stand with hands on hips – the Teachers can move among the class while they get into position

MR GRIMLY: Come on Standard Six, find your place and sit down.
Stephen Hayes there **hey boy!** **stap** you **liggin' aroun'.**
Move along you big **gulpin** and get **aff yer** feet
Or I'll **tak my hand aff yer lugs** and the back of yer **seat.**

MISS NOSMILIN: Catherine Fletcher will you please also be seated
Or exactly the same you too will be treated.
Mary Irwin be warned I am **talkin'** to you
For this here is a classroom and **no'** Belfast Zoo.

MR GRIMLY: Robert Ramsey what's all this fuss?
And when did that hair last see a hair brush?
Your shoes are all **clabber** and your hands they are **piggin',**
You look like you've been outside **hokin'** and **diggin'**

MISS NOSMILIN: Sharon Hamilton – not a word
You **flit** ‘round here like a wee **snaburd**.
If you kept **yer heid** down there’d be no need
If to **yer** lessons you’d pay more heed.

MR GRIMLY: **Wee** Johnny Gibson – James Martin and Co,
For the last time sit down or I’ll make it so!
You’ll have six of the best and your **lugs**’ll be
ringing,
Your **tails**’ll be sore and your hands’ll be **stingin’**.

MISS NOSMILIN: We’ll count **yis** down from five to **yin**,
Yis have seconds left to stop this **din**.
Get on yer stools and **houl yer wheest**
Or yer name is goin’ down on my list.

MR GRIMLY/
MISS NOSMILIN: Five, Fower, Three, Twa, YIN!

Silence

MR GRIMLY: Standard Six I’ve been talkin’ to Mrs Noslackin-
She tells me your **ecker** has been sadly lacking.
So I’m giving **yis** notice and I’m giving fair warnin’
An inspector is coming here next Monday mornin’.

If **yis cannae** answer straight and **yis cannae**
answer true

The exam he will give **yis**, then here’s what I’ll do:
The strap and the cane will come down **aff** the wall
And I’ll be caning and strapping **yis** each one
and all.

So it’s over to you now Mrs Noslackin,
They have nearly a week and you have my
backin’.
Teach them their words and show what should
matter
Or come Monday mornin’ I’ll give them a **blatter**.

Mr Grimly and Miss Nosmilin leave – Mrs Noslackin & Mrs Notalkin remain

SCENE 5: ROLL CALL

She opens a roll book

MRS NOSLACKIN: Right Standard Six – sit there for the present.

Standing to be seen

STEPHEN HAYES: Mrs Noslackin?

MRS NOSLACKIN: Yes, what is it?

STEPHEN HAYES: When will we get **thon**?

MRS NOSLACKIN: When will you get what?

STEPHEN HAYES: The present - you said we should sit here for the
present.

The class all laugh

MRS NOSLACKIN: Sit down this minute Stephen Hayes or you’ll
find the present you’ll be getting is a rap on the
knuckles, the dunces cap and stood in the
corner – now how would you like that present?

STEPHEN HAYES: Not very much Mrs Noslackin.

Each child stands and then sits again when answering their name

MRS NOSLACKIN: Now, answer your names. David Anderson?

DAVID ANDERSON: Present Mrs Noslackin.

MRS NOSLACKIN: Joanne Blair?

JOANNE BLAIR: Present Mrs Noslackin.

MRS NOSLACKIN: Karen Carson?

KAREN CARSON: Present Mrs Noslackin.

MRS NOSLACKIN: Paul Donaldson?
PAUL DONALDSON: Present Mrs Noslackin.
MRS NOSLACKIN: Catherine Fletcher?
CATHERINE FLETCHER: Present Mrs Noslackin.
MRS NOSLACKIN: John Gibson?
JOHN GIBSON: Present Mrs Noslackin.
MRS NOSLACKIN: Julie Gilkinson?
JULIE GILKINSON: Present Mrs Noslackin.
MRS NOSLACKIN: Mark Hanna?
MARK HANNA: Present Mrs Noslackin.
MRS NOSLACKIN: Sharon Hamilton?
SHARON HAMILTON: Present Mrs Noslackin.
MRS NOSLACKIN: Stephen Hayes?
STEPHEN HAYES: Present Mrs Noslackin.
MRS NOSLACKIN: Mary Irwin?
MARY IRWIN: Present Mrs Noslackin.
MRS NOSLACKIN: Michael Kelly?
MICHAEL KELLY: Present Mrs Noslackin.
MRS NOSLACKIN: Claire Kelso?
CLAIRE KELSO: Present Mrs Noslackin.
MRS NOSLACKIN: William Kennedy?

WILLIAM KENNEDY: Present Mrs Noslackin.
MRS NOSLACKIN: James Martin?
JAMES MARTIN: Present Mrs Noslackin.
MRS NOSLACKIN: Lisa McKitterick?
LISA MCKITTERICK: Present Mrs Noslackin.
MRS NOSLACKIN: Jonathan McMinn?
JONATHAN MCMINN: Present Mrs Noslackin.
MRS NOSLACKIN: Michelle Montgomery?
MICHELLE MONTGOMERY: Present Mrs Noslackin.
MRS NOSLACKIN: Robert Ramsey?
ROBERT RAMSEY: Present Mrs Noslackin.
MRS NOSLACKIN: Nicola Vance?
NICOLA VANCE: Present Mrs Noslackin.



SCENE 6: KNOW YOUR FACTS

Track 8 on CD

Again anytime a child speaks he/she stands – within this scene of old-fashioned facts and the mnemonics used to remember them, sequences should be devised to physicalise the facts that are being demonstrated – act them out - in a literal or symbolic way – lines can be divided up between actors as well as performed chorally – props can be incorporated – but you decide what you want to use – otherwise the scene will be too static

MRS NOSLACKIN: Right Standard Six – the parts of speech?

ALL: Every name is called a NOUN,
As *field* and *fountain*, *street* and *town*;
In place of noun the PRONOUN stands
As *he* and *she* can clap their hands;
The ADJECTIVE describes a thing,
As *magic* wand and *bridal* ring;
The VERB means action, something done -
To *read*, to *write*, to *jump*, to *run*;
How things are done, the ADVERBS tell,
As *quickly*, *slowly*, *badly*, *well*;
The PREPOSITION shows relation,
As *in* the street, or *at* the station;
CONJUNCTIONS join, in many ways,
Sentences, words, or phrase *and* phrase;
The INTERJECTION cries out, 'Hark!
I need an exclamation mark!'
Through Poetry, we learn how each
Of these make up THE PARTS OF SPEECH.

MRS NOSLACKIN: Robert Ramsey, what's the vowels?

ROBERT RAMSEY: Please Miss, is it **yer belly** and **yer guts**?

The class laugh

SHARON HAMILTON: Robert **your eyes are bigger than yer belly**.

The class laugh

MRS NOSLACKIN: No, they certainly aren't! Tell him Sharon Hamilton.

SHARON HAMILTON: Please Miss – it's Ann's Egg Is On Us – AEIO and U

MRS NOSLACKIN: Correct. Robert?

ROBERT RAMSEY: Ann's Egg Is On Us – AEIO and U

MRS NOSLACKIN: Now, months of the year – boys?

BOYS: Thirty days hath September,
April, June, and November,
All the rest have 31,
Excepting February alone,
And that has 28 days clear
With 29 in each leap year.

MRS NOSLACKIN: Points of the compass clockwise please – girls?

Girls demonstrate

GIRLS: Never Eat Shredded Wheat.
North East South and West.

MRS NOSLACKIN: Counties of Northern Ireland – boys?

BOYS: FAT LAD – Fermanagh, Armagh, Tyrone,
Londonderry, Antrim and Down.

MRS NOSLACKIN: Seven continents – girls?

GIRLS: Eat An Apple As A Nice Snack –

JOANNE BLAIR: E is for Europe.

KAREN CARSON: A is for Asia.

CATHERINE FLETCHER: A is for Africa.

JULIE GILKINSON: A for Australia.

MARY IRWIN: N for North America.

CLAIRE KELSO: S for South America.

GIRLS: Eat An Apple As A Nice Snack.

MRS NOSLACKIN: Planets – boys?

BOYS: My Very Energetic Mother
Just Served Us Nine Pies!

DAVID ANDERSON: M for Mercury.

PAUL DONALDSON: V for Venus.

JOHN GIBSON: E for Earth.

MARK HANNA: M for Mars.

STEPHEN HAYES: J for Jupiter.

MICHAEL KELLY: S for Saturn.

WILLIAM KENNEDY: U for Uranus.

JAMES MARTIN: N for Neptune.

JONATHAN McMINN: P for Pluto¹.

BOYS: My Very Energetic Mother
Just Served Us Nine Pies!

MRS NOSLACKIN: Six wives of Henry the Eighth – girls?

GIRLS: Kate and Anne and Jane
And Anne and Kate again and again.
Divorced, Beheaded, Died –
Divorced, Beheaded, Survived.

MRS NOSLACKIN: Columbus sails to America– Boys?

BOYS: In fourteen hundred and ninety-two
Columbus sailed the ocean blue.
He had three ships and left from Spain;
He sailed through sunshine, wind and rain.
He sailed by night; he sailed by day;
He used the stars to find his way.

MRS NOSLACKIN: Lines on the treble clef – girls?

GIRLS: EGBDF
Every Good Boy Deserves Favour
EGBDF

MRS NOSLACKIN: 12 Apostles – boys?

BOYS: This is the way the disciples run
Peter, Andrew, James and John;
Philip and Bartholomew,
Thomas next and Matthew too.
James the less and Judas the greater,
Simon the zealot and Judas the traitor.

MRS NOSLACKIN: The Oceans – Girls?

GIRLS: I Am A Person So.

LISA MCKITTERICK: I for Indian.

MICHELLE MONTGOMERY: A for Atlantic.

NICOLA VANCE: A for Arctic.

¹ Note that Pluto was downgraded in 2006 from a *planet* to a *dwarf planet*.

KAREN CARSON: P for Pacific.

CATHERINE FLETCHER: S for Southern or Antarctic.

GIRLS: I Am A Person So.

MRS NOSLACKIN: Highest mountains, boys?

BOYS: Ben, Caron and four Sisters:
Ben Nevis in Scotland,
Carrauntoohil in Kerry,
Snowdon in Wales,
Scafell Pike in England,
Slieve Donard in Down,
Snaefell in the Isle of Man.
Ben, Caron and four Sisters.

MRS NOSLACKIN: Roman Numerals – girls

GIRLS: IVX-LC-DM:
I Value Xylophones Like Cats Drink Milk.
IVX-LC-DM.

MRS NOSLACKIN: Joanne Blair, sixteen hundred and sixty six?

JOANNE BLAIR: Please Miss - written in Roman Numerals,
sixteen hundred and sixty six has all the letters
in descending order – one thousand six hundred
and sixty six: M D C L X V I

MRS NOSLACKIN: Roman Numerals – boys?

BOYS: X shall stand for playmates ten,
V for five stout stalwart men,
I for one, as I'm alive,
C for a hundred and D for five, (*hundred*)
M for a thousand soldiers true, and
L for fifty, I'll tell you.

MRS NOSLACKIN: Kings and Queens – everyone!

*Can be sung to the tune of Good King Wenceslas
(See Glossary for full list)*

GIRLS AND BOYS: Willie, Willie, Harry, Stee,
Harry, Dick, John, Harry Three,
One, Two, Three Neds, Richard Two,
Harrys Four Five Six ... then who?

Edwards Four Five, Dick the Bad,
Harrys twain, Ned Six - the lad.
Mary, Bessie, James you ken,
Then Charlie, Charlie, James again...

Will and Mary, Anna Gloria,
Georges Four! Will Four, Victoria.
Edward Seven, next and then
Came George the Fifth in 1910,

Ned the Eight soon abdicated,
So George Sixth was coronated,
And now I find I'm out of breath
For number two Elizabeth.

*School Hand bell is rung – Blackout and working light to allow performers
off*



SCENE 7: MR GRIMLY AND MISS NOSMILIN

Lights come up on Mr Grimly – he is clutching a Jam Sandwich like it's the World Cup – he is alone in his office

MR GRIMLY: Mr Mayor – (*ingratiatingly*) Your Worship – Lady Mayoress – Councillors – Fellow **Maisters** – Teachers – Parents – Ladies and Gentlemen – and, of course, all the **weans**...

Unaccustomed as I am to public speaking – I am delighted to be given this opportunity to address you here today. I should tell **yis** first and foremost that I am easily the smartest person that I know and that you will ever be lucky enough to meet. I am more handsome than many **filum** stars and really should have been one – and you don't pay me near enough to do my job. Your **wee weans** are lucky to have me and really I should be given a chauffeur-driven car to bring me to and from work and to the shops and on holidays if I want to.

I can only guess that because you know how great I am you have given me this **Maister** of the Century award. I gratefully receive it on my **ain** behalf because I know I deserve it and I just want to say – thank me – thank me – thank me...

He starts his own round of applause – if he can get the audience to join in so much the better

Miss Nosmilin has appeared and begins cheering behind him – she is caught up in the moment – he is temporarily out of sorts – she adores him – he likes her liking him – she laughs hysterically at his every joke – she's almost Mrs Doyle – what follows is a cross between Brief Encounter and Father Ted

Miss NOSMILIN: Oh **huroo huroo huroo**, Mr Grimly! Well done, well done – **huroo huroo huroo** – you so deserve it.

Gathering himself

MR GRIMLY: Ah, Miss Nosmilin – Margaret – I didn't see you there.

Miss NOSMILIN: I'll always be here when you need me – Donald.

MR GRIMLY: Indeed. How may I ask is your mother's health – keeping well I trust?

Miss NOSMILIN: Oh yes indeed, Mr Grimly – Donald – she's in the pink and she asks when we might have you back over for Sunday Tea?

MR GRIMLY: Oh, oh – delightful – Margaret – I'll check my engagements.

Miss NOSMILIN: Engagements?????

Track 9 on CD

MR GRIMLY: I mean – my diary engagements – Margaret.

Miss NOSMILIN: Of course, Donald.

MR GRIMLY: But I have a feeling I could well be available.

Miss NOSMILIN: How wonderful Donald – I could make us an egg bate up in a cup with toasted soda – just how you like it.

MR GRIMLY: Oh Margaret!

Miss NOSMILIN: Oh Donald!

The rush towards each other take one and other's hands –

MR GRIMLY: Oh Margaret!

Miss NOSMILIN: Oh Donald!

They look deeply into the other's eyes –

MR GRIMLY: Oooooh Margaret!

MISS NOSMILIN: Oooooh Donald!

Will they kiss?????

MR GRIMLY: Oooooh Margaret!

MISS NOSMILIN: Oooooh Donald what is it?

MR GRIMLY: Oooooh Margaret – you're standing on my foot!

She doesn't hear what he's saying and thinks he's being passionate

MISS NOSMILIN: Oooooh Donald

MRS NOSLACKIN: Oooooh Mr Grimly! – Miss Nosmilin!

MR GRIMLY/
MISS NOSMILIN: Mrs Noslackin!

They jump apart guiltily

MR GRIMLY: Ah, yes, Mrs Noslackin - what can I do for you?
Miss Nosmilin had something in her eye and I was helping her get it out and she accidentally stood on my foot.

The pair do something in the eye/sore foot acting – badly – Miss Nosmilin laughs hysterically

MISS NOSMILIN: Yes, I must just go and run it under the tap.

Miss Nosmilin leaves – Grimly looks guilty

MR GRIMLY: How may I help you, Mrs Noslackin?

Enjoys her moment of power

MRS NOSLACKIN: Well, Mr Grimly, if you're quite sure Miss Nosmilin's eye no longer needs attending to...

Almost snapping at her

MR GRIMLY: Yes, I'm sure she's fine – how may I help you?

MRS NOSLACKIN: Well, Mr Grimly – something is going on in the playground with Standard Six. I think you'd better come and look.

MR GRIMLY: Very well, Mrs Noslackin – lead the way.



SCENE 8: WHO AINS THE GLEN

The scene starts as soon as Standard Six can occupy the space - either bring them on and put lights up or start as they walk on

- DAVID:** Here Joanne, what's this about **youse** girls playing down our Glen?
- JOANNE:** What are **yis** talkin about David – your Glen?
- DAVID:** Robert Ramsey saw **youse** playing down the Glen – you're not allowed.
- KAREN:** Robert didn't see **nathin'** - he was too busy falling over his **ain** feet and getting **kilt** by **Injuns**.
- ROBERT:** I wasn't **kilt**, Karen - I was only letting on. I was just wounded.
- KAREN:** You looked pretty dead to me – the **Injuns** got **ye**.
- ROBERT:** No they **didnae**. I got away tell her David.
- JOANNE:** What tribe of Injuns was it, Robert Ramsey – was it the Apaches, the Comanches, the Cherokees or the **Wee Dolls**?
- DAVID:** Never mind the **Injuns** - you're not allowed down our Glen!
- CATHERINE:** Oh yeah - says who?
- PAUL:** Says us.
- JOANNE:** For why?
- DAVID:** For why what?
- JOANNE:** For why are we not allowed down the Glen?

ROBERT: Because we play there.

KAREN: So?

JOANNE: So do **youse** own it?

PAUL: Maybe.

CATHERINE: Paul stop trying to be billy big boots – no **youse** don't.

PAUL: Well Catherine, stop you trying to be – Nellie - big - stick - in - your - nose - in

The others look at him – he is embarrassed for his rubbish comeback

KAREN: It's a free country we can play where we like.

ROBERT: Oh yeah?

CATHERINE: Oh yeah!

JOANNE: And what are you going to do about it?

DAVID: We'll stop ye.

KAREN: Oh aye - you and whose army?

ROBERT: We'll tell.

KAREN: Who'll ye tell - yer mammy?

ROBERT: No Johnny's Da - he's a **Peeler**.

SHARON: No he's not - he's our milkman.

MARY: He's our milkman too.

CLAIRE: And ours.

DAVID: Well his uncle's a **Peeler**.

JOANNE: We don't believe ye and even if he was, **Peelers** can't stop anybody playing down the Glen.

CATHERINE: We're not doing **nathin'** wrong.

PAUL: We got it first.

KAREN: Aye, well we got it second.

PAUL: Well we got it third.

The others look at him – he is embarrassed for another rubbish comeback

JOANNE: We'll play you for it!

DAVID: What?

JOANNE: We'll play you for it.

ROBERT: How do you mean?

JOANNE: Well, we pick a game and you pick a game and whoever wins gets to keep the Glen, and the others have to leave them alone – fair enough?

DAVID: Fair enough.

DAVID/PAUL/ROBERT: We pick football.

ROBERT: Aye, football.

JOANNE: Right then, we'll meet you down the Glen after school.

The other boys are delighted and all agree – the girls look worried apart from Joanne

Suspiciously

DAVID: An what game do yousuns pick?

JOANNE: Skipping.

DAVID/PAUL/ROBERT: Skipping?

The boys pause for a minute and then laugh uncontrollably – slapping each other – rolling on the floor – wiping their eyes crying with laughter – every so often they look like they'll stop, and then they start again – the girls stand watching nonplussed



SCENE 9: GIRLS V BOYS

The laughing fades and (if possible) the lights do too.

Drum rhythms begin – they aren't militaristic much more tribal – avoid snare drums except for something like the 14" wide 5" deep double skinned snare brass drum which is much older and more resonant

The girls and the boys face each other down – very much in the style of West Side Story Sharks and Jets. Individuals come forward and fall back – pairs and threes – fours and fives – like hens squaring up to each other – they size each other up - two long ropes are produced and a boy and a girl goes to either end of each and start to spin them – it is the skipping first

Depending on group and performance space sizes there can be 1, 2 or 4 ropes – this is the showdown and if there is more than one rope, there needs to be exactly the same thing happening in each at the same time I am not saying 'don't use real ropes for this scene' but – I would encourage you to consider using real ropes only for the early rehearsals and then taking them away and then miming the ropes in production. Work really hard on the 'acting' required to make it look convincing. Experience shows that no matter how good the children think they are at skipping with real ropes, in the heat of performance inevitably mistakes happen and things do not always go according to plan. If the ropes are being mimed there is a greatly reduced risk of any problems arising. There is no right way to do it – ultimately it is your decision. If there is a very big cast a number can stand outside the performance area behind the audience and chant the rhymes and clap or play percussion

The girls compete against the boys using the following rhymes – and although the girls start the rhymes off the boys can join in almost immediately for volume - it is close initially, but the boys can't skip as well as the girls and begin to tire and lose

Warm-up during which the boys show off can be repeated several times – use the count to get all ropes going together –

GIRLS & THEN BOYS: 1,2,3,4 - 1,2,3,4 - 1,2,3,4 –
Here comes the teacher with a big fat stick.
You better get ready for arithmetic.
One and one are two.
Two and two are four.
Four and four are eight.
Better get ready for spelling.

D-O-G spells dog.
C-A-T spells cat.
O-U-T spells out.

I went upstairs to make my bed,
I made a mistake and bumped my head.
I went downstairs to milk my cow,
I made a mistake and milked the sow.
I went to the kitchen to bake a pie,
I made a mistake and baked a fly.

The boys are tiring and the girls move it up a gear into the proper competition - each verse is repeated for a number of competitors -
Track 10 on CD

Cinderella dressed in **yella**
Went downstairs to kiss her **fella**;
How many kisses did she give?

Fast skipping counting aloud until competitor is out

Track 10 on CD

Cinderella dressed in lace
Went upstairs to powder her face;
How many puffs did she use?

Fast skipping counting aloud until competitor is out

Track 10 on CD

Cinderella dressed in red
Went downstairs to bake some bread;
How many loaves did she bake?

Fast skipping counting aloud until competitor is out

Track 10 on CD

Cinderella dressed in green
Went upstairs to eat ice cream;
How many spoonfuls did she eat?

Fast skipping counting aloud until competitor is out

Track 10 on CD

Cinderella dressed in blue
Went outside to tie her shoe;
How many seconds did it take?

Fast skipping counting aloud until competitor is out

Track 11 on CD

Cinderella dressed in **yella**
Went downstairs to kiss a **fella**;
Made a mistake and kissed a snake,
How many doctors did it take?

Fast skipping counting aloud until competitor is out

During next sequence the girls use their own names and the boys names – the boys are embarrassed and put off by this and are by now losing heavily

Track 12 on CD

Down in the valley where the green grass grows,
There sat (*girl's name*) sweet as a rose.
She sang, she sang, she sang so sweet,

Along came (*boy's name*) and kissed her on the cheek.
How many kisses did he give her?

Fast skipping counting aloud until competitor is out

Track 12 on CD

Mother, Mother I am sick:
Call for the doctor quick, quick, quick.
Doctor, doctor will I die?
Yes, my dear and so will I.
How many years will I live to be?

Fast skipping counting aloud until competitor is out – boys are exhausted

JOANNE: Right, well that's first game to us – isn't that right boys?

No reply - just panting, bent-over, exhausted boys

JOANNE: Right then, football time?

DAVID: Wait a minute that's not fair we're not ready.

KAREN: What's not fair?

ROBERT: We need to get our breaths – we've been skipping...

KAREN: So have we – sure what's **yer** problem **wee lad** - are **yis** tired from playing **wee dolls'** games?

ROBERT: No, we're not!

JOANNE: Glad to hear it.

PAUL: Right boys, come on – let's go!

CATHERINE: Come on the girls! Here's the ball - first team to score three's the winner.

SCENE 10: FITBA' CRAZY

Track 15 on CD

Catherine shows us an invisible ball, sets it in the middle and passes off – that way everyone knows where it is and where it is starting from

A boy is goal keeper at one end a girl at the other - their stance and movement will tell us they are in nets

The girls run rings around the boys – they pass cleverly and run into space- the boys chase the ball and don't play as a team – the girls score three goals in quick succession

When the girls score it is a slow motion sequence starting from the moment when the shot is made at the net – the backing track reflects the slow motion sequence – facial expressions – body movement and even slow motion speaking and cheering are important. When the slow motion stops and normal speed resumes is dictated by the backing track and after the celebration of each goal finishes

On the last goal there is a lot of hugging from the girls as they realise they've won



SCENE 11: INSPECTED

Whistle blows and hand bell rings – Mr Grimly and his Teachers enter looking stern. With them is a very smartly dressed bowler-hatted city gent type Inspector/s carrying a briefcase

MR GRIMLY: Right - eyes open, mouths closed, all listening to me.
This here's the Inspector/s who's come for to see Who's doing their studies or bluffing their way.
He's here for to find out - and to find out the day.

To Inspector

Dear Maister Inspector, this here's Standard Six:
There's quare ones and rare ones, a right Royal mix.
A B C's they've **bin** learnin' and I'm testing them now
And if they don't know it all they'll be sorry and how.

Mrs Notalkin it's over to you.
I want Alphabet Soup, not some **oul** tasteless stew
The letters must come in the order they're due,
For if they don't get it right, I'll be talkin' to you!

Mrs Notalkin gives a signal: clap – whistle – stamp – you decide – and the Alphabet starts with Standard Six – the other performers can join in at the director's discretion and Mrs Notalkin's indication. **Track 16 on CD**

A is for **Allofus** – **Aroun'** here the day
And yer **Airms** and yer **Anklers** that you wave when you sway.
B is for **Barge** and for **Birl** and for **Bake**
And for **Brochan** and **Banty** and **Blether** and **Brek**.

C is for **Champ** and **Chancer** and **Chaw**
And **Chitter** and **Catter** and **Clabber** and **Cla'**.
D is for **Dacent** and **Draky** and **Drooth**
And for **Dribs** and for **Dregs** through a hole in
the roof.

E is for **Eariwig** and **Egg-ery-vate**
And for **Ecker** and **Elder** in a pot on the grate.
F is for **Fissle**, **Fornenst** and **Forefit**
For **Fadge** and for **Foazy** – a wile spongy bit.

G is for **Ganzy** and **Gurnin** like mad
And **Gulder** and **Glashan** and soury **Goosegab**.
H is for **Houl Hard** and **Half-leaf** back door
And **Heelin** an **Hunkering doon** on the floor.

I is for **Inty** - that's **Inty yerself**
And **Ill-aff** and **Ill-tongued** and in poor **Ill-health**.
J is **Jaimerty** for its no **quare geag**
To be **Jooking** and **Jumpin'** when you sit on
a **Jeg**.

K is for **Kailye**: a visit or dance
And **Kepin'** the **baste** if he seizes a chance.
L is a **Liltie** up the **Line** for to run
And **Lum** is the chimney for Santa to come.

M is the **Morra** and **Moily** and **Mow**
And **Mumfle** and **Mowter** – that's **Morr**
you know.
N is for **Narra** and **Neety** and **Neeps**
And **Nicher** and **Niddle** and **Niggle** me heaps.

O is for **Oany** and **Odds**, **Oor** and **Oul**
For **Ostler** and **Owther** and **Oxters** are foul.
P is for **Pachle** and **Pandie** and **Pang**
And **Panter** and **Ploocher** and **Prugh** wi' a bang.

Q is in **Quakin** or in **Quare** an' willin'
And a **Qual** is a dozen like an old silver shillin'.
R is in **Race** that leaves a mill pond
And in **Rickle** and **Ruckle** and **Rumgumption**
beyond.

S is for **Santer** for **Scoot** and for **Scrab**
For **Skelf** and for **Skelly** for **Skimping** and **Slab**.
T is for **Tanner** and **Tether** the goat
And **Thrapple's** the name of the back of
yer **Thoat**.

U's for **Umbelle**, **Unkit** and **Unless**
And **Unsiht** and **Unseen**, which is a right mess.
V is in **Vaig** and in **Vagabone**
In **Vantie** and **Vinty** and **Veshels** alone.

Everything freezes – lights out except for a light on Mr Grimly and Miss Nosmilin



Mr Grimly down on one knee takes Miss Nosmilin's hand.

Track 18 on CD

MR GRIMLY: Miss Nosmilin – Margaret – I can't wait any longer!
Will you...? Would you...?

Shocked

MISS NOSMILIN: Oh Donaldyes I will!

They go to embrace – get embarrassed and shake hands

The school comes back to life

W's in **Wabble** and **Wachle** an **Whather**
And **Weegle** and **Wheepie** and **Whumper** together
X doesn't feature it's **no'** really a letter
But **Yaffle** and **Yammer** makes the **Ys** even better
Z is the last **yin tae** follow the trail
You can **ZeeZag** to the **aZoo** and you've finished our tale.

THE END



- William I, the Conqueror (1066-87)
- William II, Rufus (1087-1100)
- Henry I, Beauclerc (1100-35)
- Stephen (1135-54, deposed and restored 1141)
- Henry II, Curtmantle/Fitempress (1154-89)
- Richard I, Lionheart (1189-99)
- John, Lackland (1199-1216)
- Henry III (1216-72)
- Edward I, Longshanks (1272-1307)
- Edward II (1307-27, abdicated)
- Edward III (1327-77)
- Richard II (1377-99, abdicated)
- Henry IV, Bolingbroke (1399-1413)
- Henry V (1413-22)
- Henry VI (1422-61, deposed, 1470-1, deposed)
- Edward IV (1461-70, deposed, 1471-83)
- Edward V (1483, deposed, uncrowned)
- Richard III, Crookback (1483-5)
- Henry VII Tudor (1485-1509)
- Henry VIII (1509-47)
- Edward VI (1547-53)
- Mary I, Bloody Mary (1553-58)
- Elizabeth I (1558-1603)
- James I (1603-25)
- Charles I (1625-49, executed by Parliament)
- Charles II (1660-85)
- James II (1685-88, deposed)
- William III (1689-1702) and Mary II (1689-1694)
- Anne (1702-14)
- George I (1714-27)
- George II (1727-60)
- George III, Farmer George (1760-1820)
- George IV (1820-30)
- William IV, The Sailor King (1830-37)
- Victoria (1837-1901)
- Edward VII (1901-10)
- George V (1910-36)
- Edward VIII (1936, uncrowned)
- George VI (1936-52)
- Elizabeth II (1952- present)

GLOSSARY

ach	oh dear
aff	off
ain	own
airms	arms
allofus	all here
anklers	ankles
aroun'	around
arraw	arrow
aye	yes
azoo	zoo
bake	beak/mouth
banty	small hen/posing peson
barge	scold loudly
baste	beast/cow
belly	stomach
bin	been
birl	whirl/spin
blatter	smack heavily
blether	nonsense talk
boysadear	exasperation
brek	break
brochan	porridge
cat	unenjoyable
catter	money
champ	mashed potato with scallions
chancer	one who will cheat
chaw	raw youth
chitter	relentless talking
cla'	claw
clabber	soft mud
dacent	decent
deludhering	deluding
didnae	did not
diggin'	digging
din	noise
doon	down
draky	showery rain
dregs	drags/pulls – last of liquid

dribs	small amount of liquid
drooth	dry/thirst
eariwig	earwig (insect)
ecker	schoolwork/homework
elder	elder/older person
egg-ery-vate	aggravate
fadge	potato bread
fella	fellow
fer	for
fissle	rustle
flaffing	flapping
flit	move
foazy	frothy
forefit	front foot (animal)
fornenst	next to/beside
filum	film
fut	foot
galoot	fool
ganzy	cardigan
geag	funny
glashan	coalfish
goosegab	gooseberry
gulder	shout
gulpin	raw youth
gurnin'	crying or complaining
guts	intestines
half-leaf	half door
hard	heard/fast
heelin	highland
heid	head
hey boy	hey there
hokin'	poking around
houl	hold
houl yer wheest	be quiet
hunkering	squatting down
huroo	hurrah
ill-aff	poorly off
ill-health	unwell

GLOSSARY

ill-tongued	rude
injuns	native american indians
inty	into
jaimerty	exclamation of surprise
jeg	jag
jessie	softie
jooking	ducking
jumpin'	jumping
kailye	ceilidh – party or house visit
kepin'	head off
kilt	killed
liggin' aroun'	carrying on
liltie	sprightly (young girl)
line	road
lugs	ears
lum	chimney
maisters	masters/teachers
moily	breed of cow
morr	mother
morra	tomorrow
mow	talk/mutter
mowter	mother
mumfle	mumble
narra	narrow
nathin'	nothing
neep	turnip
neety	parsimonious/niggardly
nicher	whinny
niddle	work quickly with fingers
niggle	small point of dispute
no'	not
oany	any
odds	loose change
oor	our

oot	out
ostler	horse attendant
oul	old
owther	fluff
oxters	underarms
pachle	blunderer
pandie	smack on the hand
pang	pack or cram tightly
panter	wander
Peeler	policemen
piggin'	very dirty
ploochee	cough
plow	plough
prugh	(pruck) money/wealth
quakin	quaking
qual	twelve/dozen
quare	very
quare stinky wan	a particularly smelly person
race	mill-stream
rickle	small peat stack
ruckle	wrinkle
rumgumption	common sense
santer	walk
scoot	dart/nip
scrab	scratch
seat	bottom
shudn't	should not
skelf	wood splinter
skelly	squint
skimping	cutting/holding back
slab	sloblands/muddy ground
snaburd	starling
soda breed	soda bread
squavering	fling/wave arms ineffectively

GLOSSARY

stap	stop
stingin'	stinging
tae	to
tails'll	bottoms
tak my hand aff	hit
talkin'	talking
tanner	sixpence coin
tether	tied to
thoat	throat
thon	that
thrapple	gullet/throat
umberelle	umbrella
unkit	shy retiring
unless	except for
'til	until
unseen	purchased without exam
unsight	purchased without exam
us'uns	you (plural)
uz	us
vagabone	rascal/scoundrel
vaig	wanderer
vantie	vain/proud/jaunty
veshels	vessels
vinty	(see vantie)
wabble	wobble
wachle	shuffle wearily/weakly
wan	one
wasnae	was not
weans	children
wee	small
wee doll	young girl
wee dolls	young girls
wee lad	young boy
weegle	wiggle

whather	whether
wheepie	whistle
whos'uns?	which of you
whumper	a whimper, hint or rumour
wick	not very good or enjoyable
yaffle	eat quickly/noisily
yammer	whinge
ye	you
yella	yellow
yer	your
yerself	yourself
yin	one
yis	you (plural)
yis cannae	you cannot
yon	over there
your eyes are bigger than yer belly	your idea of what you can do/eat is greater than your ability/stomach
youse	you (plural)
yousuns	you (plural)
zeezag	zigzag

SIT THERE FOR THE PRESENT: SOUNDTRACK

Please experiment with the tracks and use as many or as few as you like. The notes are merely suggestions. Any of the tracks can be used in any of the scenes! Rip the CD to your hard disc and then burn another CD with the tracks in the order you need for your production.

TRACK	ITEM	SCENE	TIME	NOTES
1	Countryside ambience	1	0'59"	Beginning of Act 1.
2	Changing Places	1	0'24"	Music to highlight the moments when the boys change hiding places to confound Robert.
3	Splendid Death	1	0'24"	To underscore Robert's attack by the Injuns!
4	The Star of the County Down	2	1'38	A rhythm track - words fit in over the sections with the bones playing. There is a short drum-only introduction to each verse.
5	Dressing-up Robert Ramsey	2	1'27"	Short intro, then words fit over music, without breaks. Try chanting the words, rather than singing to make it more menacing – and to avoid key problems!
6	Mr Grimly's entrance	3	0'42"	Raises the Headmaster's status as he comes in.

TRACK	ITEM	SCENE	TIME	NOTES
7	Class Enters and Settles	4	2'18"	Fade out when scenes start. Rhythm track could be used to break up dialogue in the scene, with moments of action.
8	Know Your Facts	6	8'45	Many possibilities here – start of scene music, use to break up the scene, cover music between other scenes.
9	Tender Tales	7	1'33"	Cue in on Miss Nosmilin's line "Engagements" and out when Mrs Noslackin enters.
10	Skipping Music #1	9	1'09"	Can be used for rhymes with 3 lines.
11	Skipping Music #2	9	1'10"	Can be used for rhymes with 4 lines.
12	Skipping Music #3	9	1'17"	Can be used for rhymes with 5 lines.
13	Skipping Music Demo	9	1'09"	Vocal demo of how music is used – the example is with a 3 line rhyme.

SIT THERE FOR THE PRESENT: SOUNDTRACK

TRACK	ITEM	SCENE	TIME	NOTES
14	Skipping Music #4	9	1'17"	An alternative general rhythm track, at a consistent pace, which can be used under all skipping or any of the rhymes.
15	The Football Match	10	2'31"	There are 3 places where a crowd cheers and the music slows, corresponding to the places where the girls score their 3 goals.
16	The Alphabet	11	3'04"	A rhythm track to underscore the recitation of the alphabet.
17	Alphabet Rhyme Demo	11	2'25"	A guide to the pronunciation of the rhyme.
18	Tender Tales (reprise)	12	1'26"	A short version of the song to underscore Mr Grimly's proposal.

There are a number of easy-to-use, free, downloadable programmes eg *Audacity* which will allow you to edit and use the music provided in an even more versatile way.

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A version of this script for actors (with fewer notes and stage directions) is available to download from www.ulsterscotsagency.com/

Other plays in the *Pat & Plain* series are also available.



The schools involved in the first series of productions of
Sit There For The Present
in 2011 were:

- Belvoir Primary School, Belfast
- Edenderry Primary School, Banbridge
- Lisnadill Primary School, Armagh
- Movilla High School, Newtownards
- St. Nicholas' Primary School, Carrickfergus

PROJECT DIRECTOR: **Philip Crawford**

