

## **ALIVE AND KICKING – SOME BACKGROUND INFORMATION**

The idea for this show was first mooted before Christmas 1986. The Harrogate Theatre was having financial troubles and was looking to raise funds. Jim Bell, both a Knaresborough Mummer and keen theatre supporter, suggested the idea of some sort of fund raising production at a meeting of the Mummers at their usual haunt of World's End public house. Chas Marshall developed some ideas for such a show and presented these to the Mummers at their following meeting. The idea was to show the persistence of our folk heritage and that it was still "alive and kicking" despite the passage of time, the inevitable cycle of decline and revival and sometimes downright persecution! The story would be told over two intertwining time scales; one through seasons of the year; and one beginning in the 1600s rolling right through to contemporary times.

It must be admitted that the ideas drew heavily on the mixture of music, dance, song and readings which feature on Ashley's Hutchings' recordings such as "The Compleat Dancing Master" and "Rattlebone and Ploughjack". It was also the intention to include as many local folk performance groups as possible and the umbrella organisation of these was dubbed the Harrogate Folk Packet. Those involved included Knaresborough Mummers, Claro Sword and Morris Men, Blind Jack's Folk Club, Betty Lupton's Ladle Laikers, Ripon City Morris Dancers and Fred Pigeon's Polka Band.

The basis of the script and many ideas were Chas's, though other ideas and suggestions were also forthcoming from Stuart Rankin, Vince Doemling, Mike Benson, John Burrell, John Hutt and David Dearlove. Jim Coulson did some important polishing and reworking of the final narrative.

The show was staged at Harrogate Theatre to a near capacity audience on Saturday 16 May 1987, raising £1000 for theatre.

The following script was scanned from a copy of the original then put through optical character recognition (OCR). I have had to do a little formatting and correcting of OCR errors, but the script is essentially as written as I have tried to avoid making any improvements or other corrections. The original script, typed by Lynne Downes, was done without the aid of a word processor which inevitably involved several retypes and a number of bottles of correcting fluid!

## ALIVE AND KICKING

<u>BEHIND CURTAIN:-</u>	SCENE SET AS INSIDE BAR WITH TABLE, BAR, STOOLS, BENCH AND APPROXIMATELY 10 PEOPLE IN CROWD STOOD STAGE LEFT.
<u>IN FRONT OF CURTAIN:-</u>	RIGHT: GRANDAD'S PARLOUR (CHAIR, TABLE, RADIO, T.V., FIRE ETC.)
	LEFT: A FEW SEATS AS EXTENSION OF BAR AREA.
<u>CURTAIN DOWN:-</u>	RCMD FORM SET CENTRE STAGE FACING AUDIENCE. MUSICIANS STAGE RIGHT. STAGE IN DARKNESS.

BAND STRIKES UP VERY LOUDLY - BONNIE DUNDEE. DURING O2YS CURTAIN RISES - DANCE STARTS. NOISY CAST AUDIENCE. RCMD DANCE FOUR FIGURES FROM CHORLEY DISPLAY DANCE ON LAST STEP OF DANCE STAGE PLUNGED INTO DARKNESS. AT THE SAME TIME SPOTLIGHT ON BOX LEFT (STUART) - CLERICAL COSTUME. READING FROM A5 PAMPHLET.

SLIGHT BUILD UP OF STAGE LIGHTING - DANCERS AND BAND COWER OFF STAGE RIGHT. DURING FOLLOWING NARRATION PART OF "CAST AUDIENCE" WHO ARE STILL ON STAGE STARE UP AT BOX LEFT.

"Dancing is for the most part attended with many amorous smiles, wanton compliments, unchaste kisses, scurrilous songs and sonnets, effeminate music, lust provoking attire, ridiculous love pranks, all which savour only of sensuality, of raging fleshly lusts. Therefore it is wholly to be abandoned of all good Christians.

Dancing serves no necessary use, no profitable, laudable, or pious end at all. It is used only from the inbred pravity, vanity, wantonness, incontinency, pride, profaness or madness of men's depraved natures. Therefore it must needs be unlawful unto Christians.

The way to Heaven is too steep, too narrow for men to dance in and keep revelrout. No way is large or smooth enough for capering roisters, for jumping, skipping dancing dames but that broad beaten pleasant road that leads to Hell.

The gate of Heaven is too narrow for whole-rounds, whole troupes of dancers, to march in together."

SPOTLIGHT ON BOX RIGHT – (HENRY) IN JUDGES COSTUME READING FROM SCROLL. DURING FOLLOWING NARRATION 'CAST AUDIENCE' SHUFFLE OFF STAGE LEFT. LIGHTS OUT. AT THE SAME TIME GRANDAD SLIDES IN STAGE RIGHT MUFFLED IN HAT, SCARF AND WINTER

## CLOTHING.

"August the ninth, 1652

To the worshipful the bailiff and justices of the town and liberties of Much Wenlock, certifying that all we whose names are subscribed, inhabitants of the parish of Astley Abbots, do certify that upon Monday in Whit Sunday week, being the seventh of June last passed, there came a Morris Dance forth of the parish of Broseley with six sword bearers and rude company of followers through ye whole body of this our said parish. Being uninvited or desired by anyone in the said parish that we do know of.

And coming to Nordley unto the house of Richard Pencham a licensed ale seller, calling for what drink they pleased, left most part thereof unpaid and not only insulted the people of the house but also all the rest of the neighbours and people there present.

The leader of them, or Lord of Misrule, was William Holmes, junior. The Vice, called the Lord's son, was John Johnson, junior. The most abusive were Thomas Lee, sword bearer, who formerly and also in ye last service at Worcester bore arms against Ye Parliament and John Evans, badger of Flannen, a revolted Parliament soldier as he confesseth and says he will now continue a Cavalier as long as he lives."

## FADE UP SPOT ON GRANDAD

Grandad: "Of course that wasn't the end of morris dancing. In the early days they got into bother with the church and the law, but they've always come back. You'll see 'em again from time to time, maybe not the same people, not even the same dances, but the morris doesn't disappear it just changes and comes back in other ways. The spirit of the morris is a bit like a growing plant, like the corn that we sow and harvest every year..."

PETER OGLEY ENTERS STAGE LEFT (SPOTLIT) TAKES UP POSITION  
CENTRE FRONT STAGE.

SINGS: JOHN BARLEYCORN (TUNE; WE PLOUGH THE FIELDS AND  
SCATTER)

EXIT STAGE LEFT.

## SPOTLIGHT ON GRANDAD

Grandad: "So you see the dances never died as such. But they've needed a little help from time to time. Just like John Barleycorn these old customs are harvested from one generation and planted again in another. In fact one of the greatest harvesters of folk songs and dance was a man called Cecil Sharp who gathered in much of what was going on at the turn of the 19th century."

SPOTLIGHT ON BOX LEFT (STUART)

AT THE POINT INDICATED \*\* IN THE FOLLOWING READING CLARO ENTER STAGE LEFT.

"Cecil Sharp and his family spent Christmas 1899 at Sandfield Cottage, Headington, about a mile east of Oxford. On Boxing Day as he was looking out of the window, upon the snow covered drive, a strange procession appeared; eight men dressed in white shirts decorated with ribbons with pads of small latten bells strapped to their shins, carrying coloured sticks and white handkerchiefs; accompanying them was a musician and a man dressed as a fool. \*\* Six of the men formed up in front of the house in two lines of three; the musician struck up an invigorating tune, the like of which Cecil Sharp had never heard before; the men jumped high into the air, then danced with springs and capers, waving and swinging the handkerchiefs which they held, one in each hand, while the bells marked the rhythm of the step. The dance was the now well-known morris dance, "Laudnum Bunches", a title which decidedly belies its character.

Cecil Sharp watched and listened spellbound, he plied the men eagerly with questions. The musician was Mr. William Kimber, junior, a young man of twenty seven, whose fame as a dancer has since spread far and wide. Cecil Sharp noted five tunes from him the next day, and later on many others."

CLARO DANCE "LAUDNUM BUNCHES" AND WALK OFF STAGE LEFT.

SPOTLIGHT BOX RIGHT (JIM GOULSON).

DURING THE FOLLOWING READING AT THE APPROPRIATE POINT CAROL SINGERS AND THE FIRST MUMMER ENTER STAGE LEFT AND WALK ACROSS BACK OF STAGE. THE MUMMER REMAINING ON STAGE TO COMMENCE THEIR PLAY.

"The Headington Morris dancers apologised to Cecil Sharp for being out at that time of the year for they knew that Whitsun was the proper time. But that year about three weeks before Christmas the weather turned bitter. Snow set in and it froze; it froze the side out of work, for they were mainly in the building-trade. In those days, of course, there was no 'dole' when you were stood off, and the side were frankly hard up. Kimber said "We've never done morris dancing at Christmas, as ever I can recall", but he relented when the men persisted saying "The carol singers are out, the hand bell ringers be a-going out, the two village bands are going out, even the Mummings be a-going out....."

MUMMERS PLAY - THE WHITE BOYS - EXIT STAGE LEFT.

Grandad: "Winter time.... it were a hard time of year. It weren't only t'Mummings 'at were out. Particularly here in Yorkshire there were also groups of Plough lads who went round dancing a sword dance."

OFF STAGE - KNOCK, KNOCK. "PENNY FOR THE PLOUGH BOYS, ONLY ONCE A YEAR." (SPOKEN BY A CLARO DANCER)

SPOTLIGHT ON BOX RIGHT (JIM GOULSON)  
DURING THE FOLLOWING READING GRANDAD EXITS STAGE RIGHT  
AT THE POINT INDICATED \*\* CLARO BRING ON THE PLOUGH FROM  
STAGE LEFT LEAVING IT CENTRE BACK.

"But the great event of the day was when they came before some house which bore signs that the owner was well to-do in the world and nothing was given them. Bessie rattled his box and the ploughmen danced while the country lads blew their bullocks horns or shouted with all their might. But if there was still no sign, no coming forth of either bread and cheese or ale, then the word was given, the ploughshare driven into the ground before the door or window. \*\* The whole twenty men yoked, pulling like one and in a minute or two the ground before the house was as brown, barren and ridgy as a newly ploughed field.

We are not aware that the ploughmen were ever summoned to answer for such a breach of the law. For they believed, to use their own expressive language - "They can stand by it and no law in the world can touch them because it's an old charter."

CLARO SING FULL 'GALLING ON' SONG AND PERFORM THE KIRBY  
MALZEARD/SKELTON SWORD DANCE.  
WALK OFF STAGE RIGHT FOLLOWING SQUIRE WITH LOCK.

SPOTLIGHT ON BOX LEFT (STUART)

"Cecil Sharp collected the sword dance from Kirby Malzeard and also undertook much more research on the folk songs and dances of the different regions of England. One of his methods was to solicit replies by postcard from a survey of local parsons. He was not always successful in finding out what he wanted to know;

READS FROM POSTCARD

'Dear Sir,

I am unable to obtain any information as to sword dance in this parish. I am,  
Yours faithfully, J.P. Jones.'

But in some instances he discovered other interesting details about the folk customs of the time. For instance from Marton cum Grafton came the following reply.

## READS FROM POSTCARD

'It is a fact that the sword dancers have not been seen in this parish for many a year, however, it maybe of relevance to your survey to learn of the following custom which has continued hereabouts. Each year after Christmas a group of lads with blackened faces who call themselves the Blue Stots come round and give a performance of a crude play in the farm kitchen'."

OFF STAGE - KNOCK, KNOCK. "Does t' want Blue Stots mister?"

OFF STAGE - "Aye lads, come in."

## MUMMERS PERFORM BLUE STOTS PLAY

AT END OF PLAY MUMMERS WALK TO BAR.  
DURING APPLAUSE, GRANDAD, PETER OGLEY AND A COUPLE OF DRINKERS ENTER STAGE LEFT AND WALK TO BAR.

Peter Ogley: "Have you ever seen any of these Blue Stots Mummings that come round about this time of year?"

Grandad: "Oh aye. Several of the villages roundabouts used to have their bunch of Blue Stots or Plough Boys doing their play to get themselves a bit of pocket money. In fact one of these plays was done very near to Harrogate - just a mile or two down the road in Killinghall."

Peter Ogley; "Really? Do they still do it?"

Grandad: "Nay lad I've never seen it this many a long year. Anyway you young fellas keeping me talking all the while is making me right dry."

Peter Ogley: "Oh sorry, will you have a pint?"

Grandad: "Thanks young fella, thought you'd never ask. And while we're drinking isn't it about time you gave us a song?"

GENERAL NUDGING OF PETER TO FRONT OF STAGE TO SING.

PETER: 'BRING US A BARREL'. SOME OF CAST AUDIENCE SINGING ALONG WITH THE CHORUS.

CURTAINS FOLD DOWN AS LAST CHORUS IS SUNG.

## **INTERVAL**

SINGING AND OR MUSIC IN BOTH BARS. A BELL TO BE RUNG TO CALL PERFORMERS BACK ON STAGE AND THE AUDIENCE TO THEIR SEATS.

(CLARO MUSICIANS - STALLS BAR)

(RCMD/BLLL MUSICIANS - CIRCLE BAR)

### **DURING INTERVAL**

PLOUGH TO BE TAKEN OFF STAGE  
POSSIBLE CHANGE OF BACKDROP  
BAR REMAINS THROUGHOUT.

## **PART TWO**

CURTAIN UP

Tony Harris: (CENTRE STAGE) - January Man (EXIT STAGE RIGHT)

GRANDAD WALKS ACROSS STAGE FROM LEFT TO PARLOUR CORNER  
CARRYING A VASE OF DAFFODILS - PLACES THEM ON TABLE.  
WEARING: PANAMA HAT, SUMMER CLOTHES

Grandad: "Hello everybody, Ya know daffodils are one of my favourite flowers. They always make me think that Spring is here and winter's gone. Maybe it's because I'm getting old, but it seems to me that we've hardly had Christmas when it's time for Easter. Mind you I shouldn't grumble. I much prefer springtime to winter."

SPOTLIGHT ON BOX RIGHT (HENRY) READING FROM TWO SEPARATE  
POETRY BOOKS.

ANNOUNCES:

"A Song of Spring by H. D. Rawnsley

Come! Sweet April, whom all men praise,  
Bring your daffodils up to the Raise,  
Bid the delicate warbler trill,  
Come with the cuckoo over the hill  
Sprinkle the birch with sprays of green  
Purple the copses all between;

Bend the rainbow, and swell the brooks,  
Fill the air with the sound of rooks,  
Rubies lend, for the larch to wear,  
The lambs are bleating, and May is near.

READING FROM ANOTHER BOOK OR TURNING PAGES TO BOOK MARK.

Happy the age and harmlesse were the dayes,  
(for then true love and amity were found)  
When every village did a maypole raise,  
And whitsun ales and May games did abound;  
And all the lusty yonkers, in a rout,  
with merry lasses daunc'd the rod about."

JOHN BURGE ENTERS FROM BACK OF AUDITORIUM PLAYING THE  
'MORRIS CALL' WALKING ALONG BACK AND DOWN LEFT HAND AISLE.  
AT THE SAME TIME

SPOTLIGHT ON BOX LEFT - (JIM COULSON)

"As dawn breaks the fiddler rises and parades the houses beckoning the dancers  
with a tuneful strain. Sometimes lively, sometimes softly. Thus the Pied Piper of  
the morris leads the dancers to the village green."

SPOTLIGHT PICKS UP JOHN BURGE WHEN HE ARRIVES AT FIRST STAGE  
DOOR. AT THIS POINT HE COLLECTS A COUPLE OF CLARO DANCERS  
WHO FOLLOW HIM ON TO THE STAGE. OTHER CLARO DANCERS AND  
THEIR MUSICIANS JOIN THEM ON STAGE FROM WINGS - STAGE RIGHT.  
CLARO FORM UP A SET AND JOHN LEAVES STAGE RIGHT.

CLARO PERFORM 'CONSTANT BILLY HEADINGTON'. AT END OF DANCE  
CLARO WALK TO BAR. AT THE SAME TIME JOHN AND MAGGIE ENTER  
STAGE LEFT - WALK TO BAR. GRANDAD WALKS ACROSS TO BAR.

Grandad: "Well done young fellas. You know I used to be a dancer in my young  
days, in fact they reckoned I were one of the best."

CLARO DANCERS NOD AND NUDGE EACH OTHER AND POINT TO  
GRANDAD

Grandad: "Mind you - you didn't get to be the best just by talking about it you had  
to prove yourself to the others."

Claro dancer: "How d'ya do that then Grandad?"

Grandad: "I'll tell ya lad. It were no good hiding your light under a bushel in a set



wi' five other chaps, ya had to get out there and dance a jig, and that means on your own. O' course I don't suppose any o' you young uns could do that?"

Claro dancer: "Come on Dave show t'old lad how it's done."

DAVE GRIFFIN DANCES A JIG.

Claro Squire; "We'll leave you with our traditional farewell dedicated to the ladies, God bless 'em, 'cos where would we be without 'em... Bonnie Green Garters."

CLARO DANCE OFF STAGE RIGHT PLUS MUSICIANS.

GRANDAD TO FRONT OF STAGE

Grandad: "Ya know the dancers weren't always out dancing. They were working lads first and foremost. And as the days lengthened there was plenty work to be done. They had the first hay to mow, and then with June came the sheep shearing, and at the end of the summer they had the harvest to gather in."

GRANDAD WALKS ACROSS TO PARLOUR CORNER AS JOHN AND MAGGIE WALK TO CENTRE STAGE FRONT.

John and Maggie sing: 'Rosebud in June.' EXIT STAGE RIGHT

SPOTLIGHT ON BOX RIGHT (HENRY)  
FROM MEMORY (IF READING FROM CARD OUT OF SIGHT OF AUDIENCE.)

"In the North of England the Industrial Revolution had long since become the dominant theme of life, and celebrations were no longer yoked to the passing of the seasons. Such festivities as there were became closely linked with the factories annual holidays so that dancing mainly took place in the Wakes Weeks. However, even these festivities did not continue uninterrupted, and often the cycle was broken by tragedy."

THEN PICKS UP NEWSPAPER AND READS.

"There is in Abram a plot of ground, unoccupied and unenclosed, measuring 21 yards by 14, known as the Morris Dancers Ground, and it is generally believed that the land was granted to the dancers many years ago on condition that they danced on it once in every 21 years. A plain undecorated Maypole used formerly to stand in the centre of the ground, which is now surrounded on three sides by the works of the Maypole Colliery.

The dance took place in the month of June and was last performed in 1901, previously in 1880. In 1922 the dance failed to take place, most of the team having been killed in the Maypole Colliery Disaster of 1902.

It is fortunate that an acquaintance of the esteemed folk song and dance collector Mr. Cecil Sharp had come by the details of the dance from an old Abram dancer. To this we owe the fact that the Abram Circle Dance has survived to this day. The similarities between this and the other English custom of Maypole dancing is self-evident."

ENTER BLLL STAGE RIGHT, DANCING ON.  
ONCE THROUGH ABRAM CIRCLE DANCE AND DANCE OFF STAGE LEFT

DURING THE FOLLOWING READING AT THE POINT INDICATED \*\* RCMD  
PRECEDED BY THEIR BAND ENTER STAGE LEFT. BAND TAKE UP  
POSITION STAGE RIGHT FRONT, RCMD WALK TO CENTRE FRONT.

SPOTLIGHT ON BOX LEFT (STUART)

"The annual ceremony of rush-bearing which commences, in Rochdale, on the third Sunday in August, is of great antiquity. The old custom was partly a religious ceremony and was a pleasing diversion during the year.

A beadle, on a Sunday afternoon, would mount a tombstone in St. Chad's churchyard, and with a serious and dignified aspect announce that Rushbearing would be held on such and such a date, and invite parishioners to accompany the authorities of the church to a particular spot for the annual in-gathering of rushes, to serve for the purpose of covering the church floor during the winter season. On the day named, young men and women joyfully repaired to the appointed spot, which was chiefly in the neighbourhood of Marland Mere. The scythe soon laid low a sufficient quantity of rushes, which were bound up in sheeves by the young people, and were carried joyfully in procession and laid out on the church floor.

Covering church floors with rushes gradually fell off, but the old custom was still commemorated by rushcarts, dragged by men. \*\* They wore blue velvet trousers, and were without coat or waistcoat, in shirt sleeves ornamented with ruffles and ribbons and with flowers decorating their hats. Thus dressed, and preceded by a band of music and drums, the procession danced through the streets, a pause in the proceedings being made for the purpose of enabling the dancers to exhibit their fantastic accomplishments ...."

RCMD DANCE STALYWOOD - STAYING ON STAGE WHEN THE DANCE IS  
FINISHED.

Grandad: "I used to see Rushcart processions every August when I were a lad, in fact I even helped gather t' rushes. But then it suddenly came to a dead stop ..."

AT THIS POINT THERE WILL BE SOUND EFFECTS OF BOMBS, GUN FIRE

ETC. THE STAGE LIGHTS WILL FLICKER FOR APPROXIMATELY 5 SECONDS – FADING OUT.

RCMD DANCE GISBURN - (STEP UP. AND FIGURE)<sup>2</sup> FOLLOWED BY REPEATED STEP UPs. DURING THE DANCE A LARGER THAN LIFE 'DEATH' FIGURE (JOHN HUTT) COMES ON TO THE STAGE FROM THE LEFT WINGS TO THE BACK OF THE SET. HE THEN PROCEEDS TO WALK TOWARDS THE FRONT OF THE SET SCATTERING POPPY PETALS OVER EACH PAIR OF DANCERS IN TURN. AS EACH PAIR OF DANCERS STOP DANCING AN INSTRUMENT. FROM THE BAND STOPS PLAYING AND THE LIGHTS DIM SLIGHTLY UNTIL ALL DANCERS ARE 'DEAD'.

AS 'DEATH' REACHES THE FRONT OF THE STAGE HE IS SPOTLIT. HE THEN FOLDS BACK HIS HOOD TO REVEAL HIS MASK.

IMMEDIATELY THE MUSIC FINISHES JOHN BURRELL IN TIN HAT AND GREATCOAT STARTS SINGING "HANGING ON THE OLD BARBED WIRE" FROM THE BACK OF THE AUDITORIUM. WALKS DOWN LEFT AISLE WHILST SINGING AND UP ON TO STAGE - MAGGIE ENTERS STAGE RIGHT.

MEANWHILE 'DEATH' HAS TURNED TO FACE THE DANCERS AND BECKONS THEM TO FOLLOW HIM OFF STAGE RIGHT (DANCERS WITH HEADS BOWED)

MAGGIE AND JOHN EXIT STAGE LEFT.

SPOTLIGHT ON BOX LEFT (STUART) - CLERGYMAN'S COSTUME, READING FROM BOOK.

AT THE SAME TIME AS THE FOLLOWING READING THE 'LAST POST' WILL BE PLAYED.

"To the glory of God in memory of those from this parish whose lives have been given in defence of their country, and in the cause of right and justice in the Great War 1914-1918 A.D.

D.E. Ackroyd  
F. Egerton  
B.C. Hurstfield  
W. Hurstfield  
T.W. Jackson  
C.A. Ramsbottom  
S. Shuttleworth  
J. Wilson

They shall not grow old, as we who are left grow old."

#### 5 SECOND PAUSE AND SILENCE

#### SPOTLIGHT ON BOX RIGHT (HENRY)

"After the Great War the Morris teams struggled to find enough men to continue the performance. The survivors taught teams of boys and girls. For instance the Hyde Onward Morris Dancers continued to dance the old dance, but new teams were springing up in other parts of Cheshire, dancing a slightly different style incorporating what was described as "this 'ere arm-movement stuff" with big fluffy shakers."

AT THE POINT INDICATED •\*\* GRANDAD STANDS UP AND STARTS TO WALK OFF STAGE RIGHT.

Grandad: "I remember them. Great big things they were, you could hardly see the lasses hands for 'em. Course not every side used 'em straight off. There were some as kept a more traditional style at first. But I remember, I think it were at Urmston Carnival in about 1937 when t' dance competition were won by one of t' new style teams. One o't' members o't' winning side turned t' Leader o' the Hyde dancers an' said to 'em "there's no wonder you didn't win - ya sticks is consumptive." \*\* Well that did it - after that they all wanted big uns."

BLLL'S BAND STRIKE UP STARTING WITH 4 DRUM BEATS.

BLLL DANCE ON FROM STAGE RIGHT PRECEDED BY BAND TAKING UP POSITION STAGE RIGHT.

BLLL DANCE SKIPTON ROAD DANCE. EXIT STAGE RIGHT WITH BAND.

JIM BELL ENTERS THROUGH STAGE DOOR RIGHT - SITS BY RADIO AND TWIDDLES THE DIAL.

SPOTLIGHT ON BOX RIGHT (JIM COULSON) - IN FRONT OF LARGE OLD FASHIONED MICROPHONE WEARING DINNER JACKET AND BOW TIE.

DURING THE FOLLOWING NARRATION THE FOLK CLUB SCENE IS SET. APPROXIMATELY 12 PEOPLE INCLUDING GRANDAD BRINGING ON CHAIRS.

"And now once again here are the main points of the news. In 1955 the young Princess Elizabeth was crowned Queen Elizabeth II at a ceremony in Westminster Abbey.

There were noisy scenes in Hyde Park as hundreds were arrested following a

mass rally for the Campaign for Nuclear Disarmament. Amongst those detained was the world renowned philosopher, Bertrand Russell.

Shipping is now moving normally through the Suez Canal in the wake of the recent crisis.

A recent survey showed that the best selling records of the 1950's included skiffle classics from; Lonnie Donegan, Johnny Duncan and the Blue Grass Boys and Nancy Whisky.

And on a lighter note Her Royal Highness Princess Margaret and Group Captain Peter Townsend have been regular attenders at ceilidhs held in Cecil Sharp House the Headquarters of the English Folk Dance and Song Society."

SPOTLIGHT OUT ON BOX RIGHT.

JIM BELL TURNS OFF RADIO, MOVES TO TV AND TURNS IT ON.  
IMMEDIATELY FADES UP TO CORONATION STREET THEME MUSIC.  
YOUNG MAN SNAPS OFF SET WITH A GESTURE OF DISGUST. HE THEN PICKS UP NEWSPAPER AND OPENS IT.

JIM BELL: (THINKING OUT LOUD)

"There must be something better than that.

TURNS PAGES OF PAPER WHILST MUTTERING.

... Cinema ... Odeon ... Theatre ... ah, what's this - live music at Knaresborough Folk Club. Live music - that sounds more like it.

PUTS PAPER DOWN.

That's it".

WALKS ACROSS STAGE TO FOLK CLUB AREA AS LIGHTS COME UP.

AS HE ARRIVES AT THE FOLK CLUB TONY H. SINGS "THE OLD CHANGING WAY".

JIM BELL TAKES A SEAT.

AT END OF SONG:

Grandad: "Thanks for coming, that's it for this week. Come in your millions again next Friday, same time, same place. If you're short of something to do over the weekend, the morris dancers are out in the Market Place, the Mummers are

doing a pub tour, and don't forget the ceilidh in the evening. See you all again."

AS THE FOLK CLUB IS CLEARED JIM BELL WALKS TO FRONT OF STAGE LEFT TO WATCH THE FOLLOWING PERFORMANCES. STANDS FOR DANCING SITS FOR MUMMERS PLAY.

BLLL ENTER STAGE RIGHT AND DANCE GLOSSOP MINUS CAPER OVER AND DANCE OFF STAGE RIGHT.

MUMMERS ENTER FROM STAGE LEFT PERFORM SHERLOCK HOLMES PLAY.

AS PLAY FINISHES MUMMERS WALK OFF STAGE LEFT. JIM BELL WALKS TO CENTRE/FRONT STAGE AND ADDRESSES AUDIENCE.

Jim Bell: "Well, there's a lot to be said for this 'ere live entertainment, I right enjoyed that. I reckon it beats radio and telly any day. Hang on, didn't he say something about a ceilidh? I've never been to a ceilidh - I wonder what one of them's all about – I think I'll go and find out."

WALKS OFF THOUGHTFULLY - STAGE LEFT.

SPOTLIGHT ON BOX LEFT (STUART)

AS THIS DRAWS TO A CLOSE THE CEILIDH CROWD BEGINS TO GATHER. ONES AND TWOS AT FIRST THEN A STEADY TRICKLE AND GRADUALLY MORE COMING FROM ALL POSSIBLE DIRECTIONS UNTIL THE STAGE IS FILLED. IMMEDIATELY THE READING FINISHES FRED PIGEON'S POLKA BAND START PLAYING AND CURTAIN LIFTS TO REVEAL THEM AT THE BACK OF THE STAGE. NOTTINGHAM SWING BEGINS. ANYONE NOT DANCING TO STAND AROUND CLAPPING. 'CALLING' INCLUDED DURING DANCE ONLY.

TABLE AND FOOD TO BE BROUGHT ON BY DANCERS.

"The grandest and most numerously frequented booth in the whole fair however is a temporary ballroom - we forget how many 100 feet long. Immediately on your right hand as you enter after paying your money is a refreshment place at which cold beef, roast and boiled, trench rolls, stout, wine, tongue, ham even fowls if we recollect right are displayed in tempting array. There is no master of ceremonies in the artificial Eden. All is primitive, unreserved and unstudied. The dust is blinding. The heat insupportable. The company somewhat noisy and in the highest spirits possible.

The noise of the orchestra, the shouting, the scratches and the dancing is perfectly bewildering. The dancing itself beggars description. The ladies bounce

up and down the middle with a degree of spirit which is quite indescribable. As to the gentlemen they stamp their feet against the ground every time 'hands four' begins, go down the middle and up again and whirl their partners round, nothing loathe, scrambling up and falling and embracing and knocking up against the other couples until they are fairly tired out, and can move no longer.

The same scene is repeated again and again slightly varied by an occasional row until a late hour at night, and a great many clerks and apprentices find themselves next morning with aching heads, empty pockets, damaged hats, and a very imperfect recollection of how it was they did not get home."

FRED PIGEON'S POLKA BAND AND CAST PERFORM NOTTINGHAM SWING.  
HONOUR PARTNERS

CURTAIN DOWN

CURTAIN RAISED - CAST IN SEMI-CIRCLES (GRANDAD IN THE MIDDLE)