

ACTOR'S
COPY

SHE WAS ALRIGHT WHEN SHE LEFT US

BY DAN GORDON



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Ulster-Scots Agency
Boord o' Ulster-Scotch

PART OF THE PAT & PLAIN SERIES

Pat & Plain

[Chapter SIX]

SHE WAS ALRIGHT WHEN SHE LEFT US

by Dan Gordon

This play is dedicated to Michael, Maynard and Gillian and to all the folk at the Ulster-Scots Agency who, through their professionalism, skill and unparalleled vision, generously promote and share our culture, heritage and language.

Cover Design - Rachel Hunter

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 'RMS Titanic' marking her fateful journey into history through the eyes of the people who built her.

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.

Dan Gordon

– Fair fae ye!

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CHARACTERS *(in order of appearance)*

CHARACTER	APPEARING IN SCENES
Party couple, Party Couples Concerned Sailor, Junior Officer Two Sailors, A liveried waiter Crewmen, Older Couples Musical Quartet Passenger groups Adults/children	Prologue – Evacuation Sequence
Midshipmen1-8 Crew in lifeboats/Drowned passengers	Scene 1 – Lifeboats among the bodies – no survivors
J Bruce Ismay, Lord Pirrie Thomas Andrews, Dancing couple 1 Dancing couple 2, Ballroom dancers	Scene 2 – The dinner party
Radio/TV Presenters 1- 7	Scene 3 – Titanafacts 1 – Background
Working women 1-8	Scene 4 – The working women
Workers – sweepers – business types – gentlemen – ladies – carrying tools or rolled up plans or parasols.	Scene 5 – Titanafacts 2 – Shipyard
Men 1 -7 (can easily be pairs or groups)	Scene 6 – The working men leaving home.
Newspaper street sellers 1-7	Scene 7 – Titanafacts 3 – The Ship
Nailintheboot (non speaking) Johnacker (non speaking) Winkie, Wee Bobby Hound Dog, Wire Nail Steel Chest	Scene 8 – The Build
Seagulls 1-7	Scene 9 – Titanafacts 4 – The Ship
Thomas Andrews, Workers J Bruce Ismay, Lord Pirrie Ladies, Gentlemen Public, Workers Foremen, Managers	Scene 10 – Inspection

SCENE BREAKDOWN

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THE PROLOGUE - EVACUATION SEQUENCE

Track 1 on CD: Morse code sequence

*CQD MGY (international distress call and Titanic's identification letters)
this is the bed of the music.*

They get louder.

- *Lights increase enough to let us see what is happening but at low levels.*
- *A couple walk arm in arm looking up and around – they have come from a party below decks but are wondering what has happened – they smile and laugh silently – they are curious – not afraid*
- *Similar individuals and couples can do the same from different directions passing in and out of the space*
- *A concerned sailor in a cap and greatcoat with binoculars runs into the middle of the performance area clutching a piece of paper*
- *In the centre he is joined by a Junior Officer and two other sailors – all have come from different directions. We can't hear anything they may say. Remember this is stylised – movements should be exaggerated.*
- *All look worried. The officer takes the message reads it – takes out a notebook writes out instructions for each sailor – tears the notes out – gives them the notes and they disband in turn as soon as they receive their instructions and leave by different routes.*
- *A liveried waiter carries a supper tray - halfway across he lifts a salver lid and pinches a piece of food*
- *Crewmen carrying ropes and equipment scurry across*

- *Several older people in dressing gowns looking confused move across*
- *A carefree couple in evening dress come from another direction*
- *Several crew carrying life jackets run by*
- *A quartet in evening dress appears carrying two short benches between them (to allow the four to sit). They set up with invisible music stands and music – they mime instruments and begin to play*
- *A series of passenger groups cross the space (the party goers could return) - Some concerned some oblivious to any problem –*
- *They are from all classes – from steerage and third class right up to first class*
- *They all enter and leave at least once during the sequence*
- *Some carry luggage – some have just come from partying*
- *The groups increase and pass and begin intermingling more and more each goes off and comes back on in different places*
- *Worried crew move among them slightly faster – some crew have a purpose others confused*
- *Gradually as they return more and more of the passengers and crew alike should be wearing heavy overcoats – hats – maybe a few ladies in gloves – and most of them life jackets*
- *Some are children with teddy bears or dolls*
- *Most are adults – wearing glasses - moustaches – sideburns – ladies with hats*

- *More and more passengers and crew move back and forward across the space*
- *Things become frantic – the music has been building*
- *There is panic – a struggle for boats – a gasp for air – a climax to the din – and – frozen silence – only the Morse code remains then it too dies*

Blackout

SCENE 1 – LIFEBOATS AMONG THE BODIES – NO SURVIVORS

The Actors assume the shapes of the floating bodies – standing hovering – crouching but motionless .Life jacket whistles sound in the distance – long deliberate almost breathy notes. They get closer. As each Midshipman enters they continue blowing long but low blasts on their whistles – if too shrill or loud it will have the wrong effect on the audience.

Each Midshipman finds an area in the performance area which is the prow of their ‘invisible lifeboat’. They carry/place/have set/preset for them - a small box/platform/step they can safely stand on to give them height and let the audience see them above the other performers.

They adopt a suitably nautical searching pose – maybe standing, kneeling, squatting crouching - stooping - with binoculars – without binoculars – shading their eyes – cupping their hands around their mouths – make them all different.

The midshipmen call out sotto voce – not full voice but a loud stage whisper – they are ghostlike figures that look and sound like distant memories.

A maritime bell intones 3 times initially and all the whistles stop by the third chime.

Track 2 on CD: Ship’s bell

Then it can chime once – funereal like after each line – but don’t be too slow on the cues or it will be too slow

Track 3 on CD: Low Humming

The chorus or bodies make a low humming sound.

Bell

Whistle

MIDSHIPMAN 1: Hellooooooooooooooooooooo can anybody hear me?
Is there anybody there?

Bell

MIDSHIPMAN 1-2: Hellooooooooooooooooooooo can anybody hear me?
Is there anybody there?

Bell

MIDSHIPMAN 1-3: Hellooooooooooooooooooooo can anybody hear me?
Is there anybody there?

Bell

MIDSHIPMAN 1-4: Hellooooooooooooooooooooo can anybody hear me?
Is there anybody there?

Bell

MIDSHIPMAN 1-5: Hellooooooooooooooooooooo can anybody hear me?
Is there anybody there?

Bell

MIDSHIPMAN 1-6: Hellooooooooooooooooooooo can anybody hear me?
Is there anybody there?

Bell

MIDSHIPMAN 1-7: Hellooooooooooooooooooooo can anybody hear me?
Is there anybody there?

Bell

MIDSHIPMAN 1-8: Hellooooooooooooooooooooo can anybody hear me?
Is there anybody there?

Bell

During each call the midshipmen are joined by 'crew' who climb into their boats – the 'crews' are made up from the drowned bodies – note they are not rescued but generic characters.

They join each lifeboat quietly and unobtrusively. The 'crew' are a mixture of ship's crew and passengers in big overcoats covering and disguising dress suits and glamorous dresses (which can't be seen).

They also wear old fashioned life-jackets (see costume guidelines Appendix 2). When their midshipman joins the call – the crew mimes rowing in unison

Track 5 on CD: Can Anybody Hear Us (Backing Track)

MIDSHIPMEN 1-8: Can anybody hear us?
Is there anybody there?
Can anybody comprehend?
Will anybody care?

MIDSHIPMAN 1/BOAT 1: Will anyone believe us?
When we say we tried and lost
Can anyone appreciate?
This bleak and awful cost

In turn and at the end of each subsequent verse everyone in the boat but the midshipman (who retains his stance) slips back into 'the water' and becomes the floating bodies of the lost and frozen passengers and crew once more.

MIDSHIPMAN 2/BOAT 2: Is no one left to hear our voice?
Across this frozen night
Can anybody quite believe?
This still and lonely sight

Everyone in Boat 2 except for the Midshipman slips back into 'the water' and floats face down and 'frozen'

MIDSHIPMAN 3/BOAT 3: Back too late but back too soon
Would have ended us as well
Too many lives and too few boats
A desperate tale to tell

Everyone in Boat 3 except for the Midshipman slips back into 'the water' and floats face down and 'frozen'

MIDSHIPMAN 4/BOAT 4: The stars' cold witness overhead
Moon watches with a frown
As fifteen hundred stolen souls
Are lost and taken down

Everyone in Boat 4 except for the Midshipman slips back into 'the water' and floats face down and 'frozen'

MIDSHIPMAN 5/BOAT 5: The air is still, cold ocean chill
Partners all in deadly trance
And crystal ice on hair and skin
Ornates this ghastly dance

Everyone in Boat 5 except for the Midshipman slips back into 'the water' and floats face down and 'frozen'

MIDSHIPMAN 6/BOAT 6: The depths below now hold them close
And takes each spirit whole
Their time is done their light is gone
Receive them soul by soul

Everyone in Boat 3 except for the Midshipman slips back into ‘the water’ and floats face down and ‘frozen’

MIDSHIPMAN 7/BOAT 7: Can anybody hear us?
Is there anybody there?
Can anybody comprehend?
Will anybody care?

Everyone in Boat 7 except for the Midshipman slips back into ‘the water’ and floats face down and ‘frozen’

MIDSHIPMAN 8/BOAT 8: Will anyone believe us?
When we say we tried and lost
Can anyone appreciate?
This bleak and awful cost

Everyone in Boat 8 except for the Midshipman slips back into ‘the water’ and floats face down and ‘frozen’

MIDSHIPMEN 1-8: Is no one left to hear our voice?
Across this frozen night
Can anybody quite believe?
This still and lonely sight

SINGLE VOICE: 15th of April Nineteen Twelve
The night Titanic died
In distant Belfast that same day
A city stopped and cried

But let’s go back three years and not yet
born
Just a spark this ship of dreams
And people danced and party mood
Produced quite different screams

A woman screams but it turns into a howl of delight and laughter transporting us from the tragedy to the joy of the party where Titanic was first conceived.

SCENE 2 – THE DINNER PARTY

J Bruce Ismay, Lord Pirrie and Thomas Andrews have the idea over cigars and port amongst the dancing couples. It is a black-tie – ball gown event.

Tracks 6-10 on CD: Waltz

*The guests throw off their overcoats and life jackets and begin to waltz – a few stand to the sides admiring the others but most dance.
'Butlers/footmen/maids' gather the scattered clothes and take them away.*

Everyone is in evening dress – the mood is happy. Waiters with trays of food/glasses (plastic and stuck to the trays) or empty trays from which food is mimed – move among the party goers. In the centre the group of businessmen J Bruce Ismay – Lord Pirrie – Thomas Andrews and five other businessmen (if available)

- DANCING COUPLE 1:** I say Lord Pirrie have you heard –
Southampton's Cunard line
Have the biggest and the best steamships –
and are gaining world renown
They have crossed the broad Atlantic to
New York to make the most of
Transporting post and people like sea-going
locomotives
- ALL DANCERS:** Four funnelled Mauretania is the biggest ship
there's been
A pleasure dome of comfort she's a favourite
of the King
She's so fast across the ocean that the
seagulls can't keep pace
And they say she can't be bettered she's the
greatest of her race

DANCING COUPLE 2: Yes – we heard *The Mauretania* – holds the record for the passage
Fast and so much quicker – unlike any other steamship package
Conquering the crossing in five days by quite some hours
No other line can quite compete with such gigantic powers

ALL DANCERS: Four funnelled Mauretania is the biggest ship there's been
A pleasure dome of comfort she's a favourite of the King
She's so fast across the ocean that the seagulls can't keep pace
And they say she can't be bettered she's the greatest of her race

J BRUCE ISMAY: Well I Bruce Ismay Chairman of - the '*gigantic*' White Star line
Have been pondering the future and just how to make it mine
We must build new ships – not to compete – but to leave them in our wake
Pirrie you're the Chairman so – how much money will it take?

LORD PIRRIE: Well Ismay it's not so simple though the costs they will be high
The man to imagine ships like these - is standing close nearby
His name is Thomas Andrews he's my nephew, chief designer
A man of substance and of steel and I know of no-one finer

ALL DANCERS: Four funnelled Mauretania is the biggest ship
there's been
A pleasure dome of comfort she's a favourite
of the King
She's so fast across the ocean that the
seagulls can't keep pace
And they say she can't be bettered she's the
greatest of her race

J BRUCE ISMAY: What say you then young Andrews are you
up to this huge task?
Are you the man to generate these great
vessels built to last?
Your employer Uncle has fine praise - for all
you are it seems
And claims you are the man to realise my
greatest dreams

THOMAS ANDREWS: Why thank you sir I must concur I'm
prepared for this undertaking
The Blue Riband prize we can challenge for
and the records we'll be breaking
The Belfast yard of Harland and Wolff is the
place to build those ships
The name White Star I promise you - will be
on everybody's lips

ALL DANCERS: Four funnelled Mauretania is the biggest
ship there's been
A pleasure dome of comfort she's a
favourite of the King
She's so fast across the ocean that the
seagulls can't keep pace
And they say she can't be bettered she's
the greatest of her race

LORD PIRRIE: Edward Harland and Gustav Wolff have
shown us all the way
They gave birth to a tradition that has
brought us to this day
The White Star Line will reign supreme and
speed the Ocean waves
And passengers will pay to sail – and for
the time it saves

THOMAS ANDREWS: We'll consult Sir Thomas Arrol – the great
Scotsman builds in steel
He built the fine Forth railway bridge and
he'll build for us with zeal
We'll need a massive framework to build
under ships aplenty
It will be nine hundred feet in all its length
and called the Arrol Gantry

ALL DANCERS: Four funnelled Mauretania is the biggest
ship there's been
A pleasure dome of comfort she's a
favourite of the King
She's so fast across the ocean that the
seagulls can't keep pace
And they say she can't be bettered she's
the greatest of her race

J BRUCE ISMAY: Lord Pirrie Sir I'm happy with this
considered aspiration
And Andrews here can shoulder all the
hopes of this great nation
Gigantic shall be our calling card and like
Olympians of old
We'll be faster - stronger - higher and we'll
reach the gates of gold

LORD PIRRIE: In fact Olympic should be the name - of the first ship we'll create
And Gigantic the name and size of all we strive to make
A third ship shall complete the class and throw rivals into panic
When they see the scale and splendour of our greatest ship – Titanic

ALL DANCERS: Four funnelled Mauretania is the biggest ship there's been
A pleasure dome of comfort she's a favourite of the King
She's so fast across the ocean that the seagulls can't keep pace
And they say she can't be bettered she's the greatest of her race

THOMAS ANDREWS: Olympic and Titanic will carry all our hopes it seems
And the world will gasp and wonder at our Gigantic dreams
People want to travel westwards to make new lives far away
America is calling and the tide has turned today

ISMAY/PIRRIE/ANDREWS: So charge your glasses gentlemen and drink a toast with me
As we embark on this great enterprise to calm the cruel sea
We'll build them high and fast and strong and unsinkable as we can
An Olympic undertaking and a Titanic step for man – Titanic

Raising imagined glasses

ALL: Titanic!

Blackout

SCENE 3 – TITANAFACTS 1 – BACKGROUND

Radio/TV Presenters

Track 11 on CD – Pathé News Type Underscore

- TITANAFACT 1:** Ship number 401 RMS Titanic was a giant passenger steamship of *The White Star Line* built in Belfast in 1912. RMS stands for Royal Mail Ship. A ship with RMS in its name meant it was protected by the British Crown and contracted to carry post for the Royal Mail.
- TITANAFACT 2:** The White Star Line was owned by an American millionaire banker, businessman and railroad owner called JP Morgan who was supposed to travel on the maiden voyage but he cancelled due to business that overran elsewhere.
- TITANAFACT 3:** The White Star Line ordered and paid for RMS Titanic and its chairman was an Englishman called J Bruce Ismay who would sail on Titanic and live to tell the tale.
- TITANAFACT 4:** RMS Titanic was one of three enormous ‘Olympic Class’ Passenger ships to be built and she would be the largest man-made moving object ever made.
- TITANAFACT 5:** The other two were called The RMS Olympic and the RMS Gigantic although Gigantic later had its name changed to Britannic. They were designed and built in the Harland and Wolff Shipyard in East Belfast.

TITANAFACT 6: The Chairman of Harland and Wolff was a man called Lord Pirrie. Edward Harland had died over ten years before and Gustav Wolff had retired – so Pirrie was in charge. He appointed his own nephew – Thomas Andrews to oversee the design of RMS Titanic and her sister ships.

TITANAFACT 7: It was William Pirrie's idea to build these ships to take people emigrating to a new life in America and this would make the owners money.

SCENE 4 – THE WORKING WOMEN

Women 1-8 enter with headscarves and cloths – brushes and buckets. When lights come up they make a brushing sweeping sound effect with their mouths as they work or a small percussion band can provide additional sound effects but not with musical instruments – household items only

1 washes her windows

2 brushes pavement outside her door

3 folds laundry (sheets) with 4

4 folds laundry (sheets) with 3

5 rocks a baby in a pram

6 carries a modest net bag of vegetables and groceries

*7 scrubs the half moon on knees at the base of front door
(watch sightlines)*

8 sits knitting in a chair outside her door (watch sightlines)

After a prearranged time all but one freezes in position but they continue to make the brushing noise as an underscore

They take it in turns to speak. When they stop speaking they freeze (except 3&4 when working together) continuing the underscore

Track 12 on CD: Working Women

WOMAN 1: Cobblestoned roads and tight terraced houses
Tiny wee homes made of red brick and grey slate
Side by side they crowd around the shady shipyardy Belfast streets

WOMAN 2: Running rivers of streets housing Shipbuilders
Headwaters streaming and flowing and ebbing through town
Meandering past pavements and licking and lapping up lampposts

WOMAN 3: Medway and Humber and Solway and
Frome
Mersey Street and Severn Street
Dee Street, Tamar Street, Ribble Street and
Derwent Street

WOMAN 4: Streets of girls whose names we call,
Julia and Joy and Daphne and Evelyn and
Amelia
Susan Street and Ina Street and Leila Street
and Clara Street

WOMAN 5: Streets that flower under our feet
Bloomfield and Orangefield and Pansy
Foxglove Street and Heatherbell Street and
Mayflower Street

WOMAN 6: Shoulder against shoulder the houses
huddle
Upstairs two bedrooms – one front –
one back
Enough for a bed or two with a poe pot*
below and a wardrobe at the wall

**(chamber pot)*

WOMAN 7: Mammy and Daddy in one room and one
for all of us
Boys in one bed and girls in the other and
a curtain to hide our blushes

WOMAN 8: Downstairs a room for living and a totey*
coal fire
A scullery behind and toilet in the yard
Under the door the mice peek in and torn
up newspaper hangs on a nail

**(small)*

WOMAN 9: Coal in the coalhole under the stairs
Whitewashed walls and a tin bath on the
yard wall
Saturday night is bath night and no weeing
in the water – any of yours

WOMAN 1: The Rent man –

Women (calling out): Two Shillings Mrs Adair?

WOMAN 2: The Milk Man

WOMEN (calling out): Buttermilk Mrs Bryce?

WOMAN 3: The fish man

WOMEN (calling out): Herrin's* alive Mrs Cole?

*(Herrings)

WOMAN 4: On hand carts and horse carts they clatter
and clop

WOMEN (calling out):

**(They make horse clicking – giddy up – hoof clopping – ‘get along
there’ noises)**

WOMAN 5: The bread man

Women (calling out): Pan or Plain Mrs Dickson?

WOMAN 6: The rag and bone man

WOMEN (calling out): Any oul regs Mrs Ewing?

WOMAN 7: The paper boy

WOMEN (*calling out*): Newsletter Irish News Mrs Price?

WOMEN 8&9: The sounds of the city that seem never to stop

WOMEN: Two Shillings Mrs Adair?
Buttermilk Mrs Bryce?
Herrin's alive Mrs Cole?
Pan or Plain Mrs Dickson?
Any owl reg's Mrs Ewing?
Newsletter Irish News Mrs Price?
On hand carts and horse carts they clatter
and clop

(They make horse clicking – giddy up – hoof clopping – ‘get along there’ noises)

The sounds of the city that seem never to stop

Track 13 on CD: Shipyard horn

SCENE 5 – TITANAFACTS 2 – SHIPYARD

These are everyday people – workers – sweepers – business types – gentlemen – ladies carrying tools or rolled up plans or parasols or walking dogs or pushing prams

Track 14 on CD: Grand Scale of Things

- TITANAFACT 1:** William Dargan Engineer made the twisty River Lagan that Belfast stood on straight. He chopped a channel in the scrawny seabed to let the big boats sail right up.
- TITANAFACT 2:** Like Finn MacCool he scooped out seafloor – made an Island and dubbed it Dargan’s.
- TITANAFACT 3:** Shipbuilding swelled on Dargan’s Island and Gustav Wolff and Edward Harland made it home.
- TITANAFACT 4:** They called it Queen’s Island – joined it to the land and Harland and Wolff – built ships for the world.
- TITANAFACT 5:** Belfast prospered. Boats came and went – ships of iron and ships of steel. They loaded linen, rolled up rope, tied tobacco, generated glass, manufactured machines and built more boats.
- TITANAFACT 6:** Tall ships - long ships - steam ships - coal ships broad ships - short ships - mail ships.
- TITANAFACT 7:** Sir William Pirrie Order of Saint Patrick – took the Order from the White Star line - Ordered William Arrol to build a great gantry – so that the biggest ships anyone had ever seen could be built. The stage was set and the build began.

Track 13 on CD: Shipyard horn

SCENE 6 – THE WORKING MEN LEAVING HOME

Thomas Andrews – enters stands on a podium or raised area – he has a conductor's baton and he conducts the following like an orchestra while the women melt away.

- MEN 1:** Painter – Plumber – Riveter – Joiner –
Coppersmith – Iron turner – Shipwright –
Spark
- MEN 2:** Caulker – Boiler Maker – Labourer –
Charge Hand – Foreman – Draughtsman –
Blacksmith – Fitter –
- MEN 3:** Red Leader – Foundry Man – Machinist –
Caulker – Manager – Rat Catcher–
Cabinet Maker – Clerk
- MEN 4:** Pattern Maker – Crane Driver – Pipe Lagger
– Stager – Plater – Catch Boy – Messenger
– Driller
- MEN 5:** Can Boy – Counter – Marker Out – Diver
Storeman — Firewatcher – Stoker – Burner
- MEN 6:** Journeyman – Heater boy – Rate Fixer –
Bulkie
Time Keeper – Holder Up – First Aider –
Rigger
- MEN 7:** Architect – Designer – Model Maker – Light
House Keeper
Lorry Man – Loader – Helper – Boss

Once the final group get into position – there are three counts of eight aloud – 1,2,3,4,5,6,7,8 x3 and then the men all repeat

MEN 1-7: Painter – Caulker – Red Leader – Pattern
Maker – Can Boy – Journeyman – Architect
– Boss

The men all repeat their own chants simultaneously along with the specific actions for the jobs in their groups building to a crescendo finishing with a coming together and a final repeating of the last stanza as one.

MEN 1-7: Painter – Caulker – Red Leader –
Pattern Maker – Can Boy – Journeyman –
Architect – Boss

All Freeze –

Andrews conducts again. In their groups they move around or into the space and demonstrate the skills moving in time to the descriptions the lines are divided singly or in the group

MEN 1 (JOINER): A joiner joins wood –
In a workshop –
Inside and out –
He builds windows and doors –
Panels and frames –
Oak, beech and ash,
Maple, cherry and holly,
Boxwood and teak,
Inside and out –
Outside and in

MEN 2 (IRON TURNER): An Iron turner turns –
Iron on a lathe –
Inside and out –
It spins fast like the wind –
And he catches and claims it –
He files and he shapes it –
He bends and he tames it –
He shaves it to shape –
Outside and in –
Inside and out

MEN 3 (PLUMBER):

A Plumber he plumbs –
Pipe work and valves –
Inside and out –
Made of lead and of clay –
For water and sewerage –
For it twists and cisterns –
Flows and returns –
He bends and he shapes it –
Outside and in –
Inside and out

MEN 4 (RIVETER):

A riveter rivets –
Steel plates joined together –
Inside and out –
Poked through each plate at its joint –
Flattens hot metal studs –
Feels the heat on his hands –
Feels the sweat on his face –
The wet on his back –
Outside and in –
Inside and out

MEN 5 (SHIPWRIGHT):

A Shipwright rights ships –
Makes them –
Inside and out –
Builds and repairs them
With Hardwood and Soft –
Softwood and Hard –
Lifeboats and lifetimes –
Life saving lifelines –
Outside and in –
Inside and out

MEN 6 (ELECTRICIAN):

A Spark is electric –
Electrician by trade –
Inside and out –
Bringing lighting – igniting –
Engines and bells –
Signals and sounds –
Running cables and wires –
Copper and tin –
Outside and in –
Inside and out

MEN 7 (PAINTER):

A painter paints ships –
High up and low down –
Inside and out –
Bulkheads – that's the walls –
Keels – that's the bottoms –
Bows – that's the fronts –
And sterns – that's the backs –
Don't stand still he'll paint you too –
Inside and out –
Outside and in

SCENE 7 – TITANAFACTS 3 – THE SHIP

These ‘Titanafacts’ are delivered by newspaper street sellers calling out as they did in those days. They keep the ‘tune’ of the call like the way street sellers nowadays offer ‘ five sheets of wrapping paper for a pound’ rising and tailing off in the call .

Track 15 on CD: Street Noise

- TITANAFACT 1:** It took 3 years and three thousand men to build RMS Titanic. It is tradition to call a ship ‘she’.
- TITANAFACT 2:** She was started on the 31st March 1909 and she sailed out of Belfast on the 2nd of April 1912. She cost about one and a half million pounds – but to build her today would be 250 million.
- TITANAFACT 3:** Her top speed was 24 knots and her service speed was 21. She was 883ft 8inches or 270 metres long and had 9 decks.
- TITANAFACT 4:** If Titanic was stood on her end she would have been nearly as tall as the Empire State building. She weighed 46,328 tons and her three engines generated the same power as 46,000 horses.
- TITANAFACT 5:** She was made of steel plates held together with 3 million rivets. She had 4 funnels – 3 that worked and one to make her look grander.
- TITANAFACT 6:** She had three engines driven by steam and 29 boilers that burned 825 tons of coal every day. She had three propellers and her rudder weighed a hundred tons.
- TITANAFACT 7:** Titanic was 92 ½ feet or 28 meters wide. She had 2 anchors that weighed 15 tons each. She was built to carry 3547 passengers and crew. She was built to sail the broad Atlantic.

Track 13 on CD: Shipyard horn

SCENE 8 – THE BUILD

A riveting squad (Winkie, Nailintheboot and Johnacker and others) are on lunch break they are sitting up on the scaffolding of half built Titanic – they are playing cards with invisible cards (mimed and having lunch) far below on the dockside is Wee Bobby – Winkie shouts instructions down at Wee Bobby and Bobby shouts his answers back up. It is lunchtime.

Tracks 16-18 on CD: Wind/Gulls/Shipyard ambience

- WINKIE** (*shouting*): Wee Bobby? Wee Bobby? – Up here – its me Winkie – up here – up the side of Titanic – here.
- WEE BOBBY** (*shouting*): Ach whatabout ye Winkie I'm just coming up.
- WINKIE** (*shouting*): No! Never you mind about coming up where's our tay? I wanna ate my piece but we've no tay to wash it down and we're starving.
- WEE BOBBY** (*shouting*): Winkie keep yer dunchers on its coming its coming.
- WINKIE** (*shouting*): Keep our dunchers on? Our caps is near blew aff us sitting up here waiting on you.
- WEE BOBBY** (*shouting*): Is everybody getting tay up there?
- WINKIE** (*shouting*): Yes. Thon new wee apprentice of yours - Macauley took everybody's tea cans about ten minutes ago and he's not come back. There's my rivet squad and Johnacker's rivet squad up here parched with our tongues hanging out of us.

WEE BOBBY (*shouting*): Ah for dear sake – is he not near back yet?

WINKIE (*shouting*): No he is not the buck eegit. Where is he?

WEE BOBBY (*shouting*): Right you are Winkie I'll chase him up. I dunno what's houlin' him up – maybe he's away to China for to get it. Hang on a minute 'til I see.

Shouting to another worker far away

WEE BOBBY (*shouting*): Hey Hound Dog ? Hound Dog?
Hound Dog?

HOUND DOG (*shouting*): What is it Wee Bobby?

WEE BOBBY (*shouting*): Hound Dog have you seen Macauley the apprentice?

HOUND DOG (*shouting*): What do you say Bobby?

WEE BOBBY (*shouting*): I said have you seen Macauley the apprentice?

HOUND DOG (*shouting*): No – he's not round here. What's he doing?

WEE BOBBY (*shouting*): He's getting water for the tay have you seen him?

HOUND DOG (*shouting*): No – hang on a minute 'til I ask Wirenail.

Shouting to another worker far away

HOUND DOG (*shouting*): Wirenail? Wirenail?

WIRENAIL (*shouting*): What's up Hound Dog?

HOUND DOG (*shouting*): Have you seen Macauley the apprentice – Wee Bobby is lukin' him.

WIRENAIL (*shouting*): What's he want him for?

HOUND DOG (*shouting*): Wee Bobby what you want him for?

WEE BOBBY (*shouting*): He's getting water for the tay.

HOUND DOG (*shouting*): Oh aye - He's getting water for the tay.

WIRENAIL (*shouting*): No – there's no sign of him.

HOUND DOG (*shouting*): No – there's no sign of him.

WEE BOBBY (*shouting*): Are you sure?

HOUND DOG (*shouting*): Are you sure?

WIRENAIL (*shouting*): Aye I'm sure I've been here the whole time.

HOUND DOG (*shouting*): Aye he's sure he's been there the whole time.

WEE BOBBY (*shouting*): Has Wirenail tried up the end of the dock?

HOUND DOG (*shouting*): Wirenail have you tried up the end of the dock?

WIRENAIL (*shouting*): Hang on –

Shouting to another worker far away

WIRENAIL (*shouting*): Steel Chest? Steel Chest?

STEEL CHEST (*shouting*): What is it Wirenail?

WIRENAIL (*shouting*): Have you seen Macauley the Apprentice?
Wee Bobby is lukin' him to get water for
the tay.

STEEL CHEST (*shouting*): What am I his Mammy?

WIRENAIL (*shouting*): What am I his Mammy?

HOUND DOG (*shouting*): What am I – his Mammy?

WEE BOBBY (*shouting*): Cheeky big slabber!

HOUND DOG (*shouting*): Cheeky big slabber!

WIRENAIL (*shouting*): Cheeky big slabber!

STEEL CHEST (*shouting*): Give my head peace!

WIRENAIL (*shouting*): Give my head peace!

HOUND DOG (*shouting*): Give my head peace!

WEE BOBBY (*shouting*): Winkie?

WINKIE (*shouting*): What?

WEE BOBBY (*shouting*): He's not there

The riveters exit.

SCENE 9 – TITANAFACTS 4 – THE SHIP

These Titanifacts are delivered by 7 seagulls – there can be extras in the flock if desired.

Tracks 19-21 on CD: Titanifacts Gulls

- TITANAFACT 1:** Titanic had a heated swimming pool and a gymnasium with rowing machines, an electric horse, cycling machines and an electric camel.
- TITANAFACT 2:** An indoor squash court, 2 barber shops, 3 galleys, 4 restaurants and 4 electric elevators – 3 in first and 1 in second class.
- TITANAFACT 3:** A fifty telephone switchboard, 2 libraries, a dark room for photography and a medical bay with 2 doctors and an operating room.
- TITANAFACT 4:** There were smoking rooms and state rooms – dining saloons and lounges – grand staircases front and aft – promenade and boat decks and a Turkish bath house.
- TITANAFACT 5:** There was a musical trio in the restaurant and a quintet in the first class lounge. 28 fully decorated first class suites with fireplaces and servants quarters. Electric heaters in every room and 10,000 electric light bulbs to light the ship.
- TITANAFACT 6:** There was room in first class for 733 people - there was room in second class for 674 people and there was room in third class and steerage for 1026 people.
- TITANAFACT 7:** A first class ticket was £30 – A second class ticket was £12 – A third class ticket was £8. Most of the space went to first and second class passengers – but most of the people were in the bowels of the ship in 3rd.

SCENE 10 – INSPECTION

This is a movement sequence where the workers become the ship

Track 13 on CD: Shipyard horn

Tracks 22 & 23 on CD: Building a Ship

The workers enter from everywhere. Thomas Andrews oversees – pointing and directing. They are working on the building of the ship. They each carry out their own tasks – nailing – cutting – hammering – lifting – driving cranes – calling in loads – climbing scaffold – ladders – painting – carrying on furniture.

Gradually they each become part of the ship – putting each other into the shape of the Titanic. They join to become what they have built. Four funnels – a bow and a stern – levels – hand rails – propellers.

Ismay and Pirrie enter – they are followed by ladies and gentlemen, more workers, members of the public, managers and foremen in brown coats and bowler hats

THOMAS ANDREWS: I present to you Lord Pirrie that great ship
you asked of me
There is nothing else quite like her and
I'm sure you will agree
She's as strong as she is beautiful, she's
as fast as she is true
And let all the world remember she is
here because of you

LORD PIRRIE: Thomas my boy you've given us a magical creation
Titanic is the finest sight, pride of the population
She'll traverse the broad Atlantic and she'll reach
the New York Shore
She'll go down – (*intake of breath from the
assembly*) – in history for now and evermore (*big
sigh of relief from assembly*)

J BRUCE ISMAY: Into the White Star's ownership I accept with
grateful heart
A true Titanic tribute to your workers and their
art
She begins her maiden voyage from
Southampton in a day
And nothing now can stop her she must leave
without delay

Applause from the assembly

The assembly remains on stage and freezes whilst a selection of the cast (ranging from the Presenters to the seagulls to the working women to the workers and business men deliver the final facts)

SCENE 11 – TITANAFACTS 5 – THE END

Track 24 on CD: The Voyage

TITANAFACT 1: Bound for New York under the command of Captain Edward J Smith the RMS Titanic sailed from Southampton on Wednesday 10th April 1912 with 2227 passengers and crew on her maiden voyage.

TITANAFACT 2: The great ship first crossed the English Channel to Cherbourg in France. The next day she stopped at Queenstown in Cork before heading for New York.

TITANAFACT 3: On the night of Sunday the 14th of April 1912 off the coast of Newfoundland the temperature had dropped to just above freezing. The sea was calm and although the sky was clear the new moon was barely visible. At 11.40pm the RMS Titanic struck an iceberg.

TITANAFACT 4: Initially there was confusion as to what had happened. The sound of the impact was compared to “the tearing of calico, nothing more.” However, the collision was fatal and the icy water soon poured through the ship.

TITANAFACT 5: There were not enough lifeboats to accommodate the number of passengers on board. The protocol of women and children first meant that many of the men did not survive.

TITANAFACT 6: Her top speed was 24 knots and her service speed was 21. She was 883ft 8inches long 92 ½ ft wide and had 9 decks She was built to sail the broad Atlantic – she never arrived.

TITANAFACT 7: Exact numbers of those travelling on the Titanic is not known and the number of survivors varies from 701-713. What is known is that over 1500 souls perished that night.

TITANAFACT 8: The people of Belfast mourned her loss and still do today. For many years the men of the Harland and Wolff Shipyards never spoke of her or mentioned her name. They felt somehow the responsibility was theirs.

The entire assembly unfreeze

All: So charge your glasses gentlemen and drink a
(Led by Pirrie, Andrews toast with me
and Ismay) As we embark on this great enterprise to calm
the cruel sea
We've build her high and fast and strong and
unsinkable as we can
An Olympic undertaking and a Titanic step for
man – Titanic

THE END

SHE WAS ALRIGHT WHEN SHE LEFT US: SOUNDTRACK

TRACK	ITEM	SCENE	TIME	NOTES
1	Morse Code track	Prologue	4'14	
2	Low Humming	1	2'08	
3	Ship's Bell	1	0'18	
4	Can Anybody Hear	1	7'00	Useful for rehearsals and to work out the timings. Not intended for performance!
5	Can Anybody Hear Us (Backing Track)	1	7'00	This is the one the children can sing along to in performance.
6	Waltz 01	2	0'32	This selection is intended to provide you with a few options to use as you wish. Requirement for each production will be different.
7	Waltz 02	2	0'29	
8	Waltz Short 01	2	0'10	
9	Waltz Short 02	2	0'09	
10	Waltz Oompas	2	3'40	
11	Titanafacts	3	2'40	
12	Working Women	4	2'57	
13	Shipyard Horn	4	0'33	
14	Titanafacts	5	2'12	
15	Titanafacts (Ambience)	7	3'18	
16	Wind & Gulls	8	16'00	
17	Gulls	8	0'40	
18	Shipyard Ambience	8	5'00	
19	Titanafacts	9	2'44	Again, a number of options are provided to offer flexibility for different productions.
20	Titanafacts (Sting)	9	0'09	
21	Titanafacts (Bed)	9	7'23	
22	Building a Ship 01	10	3'12	
23	Building a Ship 02	10	3'16	
24	Titanafacts	11	3'42	



**MUSIC PERFORMED, ARRANGED AND ORIGINAL MUSIC COMPOSED BY
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The schools involved in the first series of productions of
'She Was Alright When She Left Us'
in 2012 were:

Cumber Claudy PS, Claudy, Londonderry

Maguiresbridge PS, Maguiresbridge, County Fermanagh



Hardy Memorial PS, Richhill, County Armagh

St Mary's PS, Kircubbin, County Down

Cavehill PS, Belfast

Spa PS, Ballynahinch, County Down

Avoniel PS, Belfast

Dundonald PS, Dundonald, Belfast

Howard PS, Moygashel, Dungannon, County Tyrone

Cranmore Integrated PS, Belfast

Bunscoil Bheann Mhadagain, Belfast

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