

E.G. Lambert School  
Churchill Falls

presents

"IF A CHILD....."

CAST

Each cast member plays a variety of roles:

Jenelle Allingham  
Carol Mackey  
Keri Lynn Power  
Laura Lyn Hamlyn  
Lori Sampson

Holly Lake  
Renee Clarke  
Rhonda Bowles  
Kim Porter

CREW

(Lights, sound, set, amkeup, etc.)

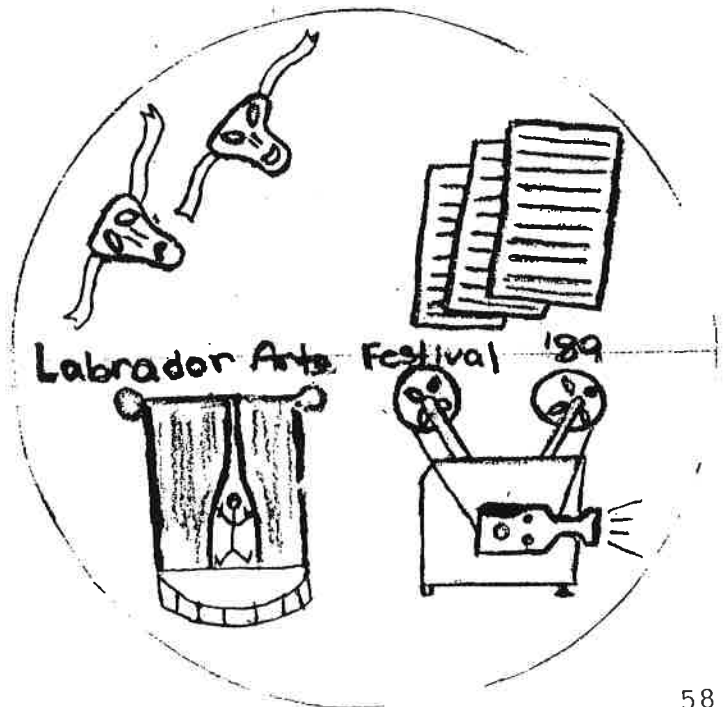
The cast or Mrs. Heighton

TEACHER

Noreen Heighton

*Dermot  
Morris  
St. Peter's*

*Kent Reid  
J.C. Erhardt  
Memorial*



IF A CHILD...

by the Pichitawno Players

The stage is dimly lit with a riser in the centre and a spot on the riser. An actor enters and sits on the riser. The chorus which is standing in the aisle begins

Chorus: If a child lives

Holly: with criticism, he learns to condemn

Chorus: If a child lives, if a child lives  
If a child lives, if a child lives

Renee: with hostility, he learns to fight

Chorus: If a child lives

Carol: with ridicule, he learns to be shy

Chorus: If a child lives, lives, lives

Rhonda: with shame, he learns to feel guilty

Chorus: If a child, child, lives

Lori: with tolerance, he learns to be patient

Chorus: If a child lives

Carol: with encouragement, he learns confidence

Chorus: If a child lives

Holly: with praise, he learns to appreciate

Chorus: If a child lives, If a child lives

Renee: with fairness, he learns justice

Chorus: If a child lives

Lori: with security, he learns to have faith

Chorus: If a child lives

Rhonda: with approval, he learns to like himself

All: If a child lives with acceptance and friendship, he  
learns to have faith in the world.

Renee: (comes to centre, others exit, Lori takes guitar and goes to mike at left) If a child lives in this age of medical wonders, the survival of children whether from complications at birth or the contraction of diseases later in life, is almost guaranteed, but the chances of growing up emotionally healthy seems to be limited as the surety of physical health is increased. Despite the vast array of influences on children today, it is still the impact of a particular institution which has affected children since the beginning of time...that institution is the family.

Lori: What is a family? To some the family is a unit of love, companionship, honest and support; a place for nurturing human beings without whose helping hands, the family would wither. It is also a place where work, lifestyle and consumer demands replace true family values. In our play, we will portray the aspects of a child as he grows up in a variety of situations. As our play progresses, we ask you to try to complete the sentence which our title suggests: If a child lives with violence, if a child becomes pregnant, if a child falls in love with someone his parents don't approve of. Try to put yourself in the place of these people in these scenes, you may relate to how these families operate and perhaps you'll find they're a lot like your own.

Renee: In our play, we'll try to show the impact that families and family members have on each other...the joys, the frustrations, the disasters, and the demands. Whether a child is educated in a one-room school house, a Swiss finishing school or a private institution in the middle of Labrador, his education really begins in the home...parents and families are really the greatest teachers.

Lori: (sings) Teach your children well....

As Lori sings the stage is set so that there are two scenes, on each side of the stage. Renee enters and is seated on a riser on right

Renee: Have you ever been embarrassed by your family. You know when your mom makes you get dressed up and everyone else there is in jeans and a T-shirt. You know, girls, when you overhear your mom on the phone saying "she wears a 34 B now." You know when your father wears the pants with the legs this wide and dances like this at the Christmas dance. (mimes corny dancing like grown-ups do). Surprisingly, we teenagers can survive these major embarrassments...we are a resilient lot. In fact, we can even bring together families which are equally embarrassing for different reasons.

(Jig music which fades as Renee takes place in left stage scene with Kerilynn, both dressed like "snobs". Rhonda enters right dressed like a fish-plant worker. The music fades, actors on left freeze, seated on chairs.)

Gertie: ( in Newfoundland outport accent) Work, work, work, that's all I does. Work every day down to that fish plant. And I still suppose I won't get my stamps this year..deed I won't. and that new plant manager, Phil Barnes, from Fortune. He drives me right up the wall, he do. He thinks he's high and mighty but he ain't. Edgar! Edgar! Edgar!

Edgar: (off-stage) What?

Gertie: Where's that fish I asked you for?

Edgar: (entering, with imaginary fish over shoulder) What fish?

Gertie: That fish I asked you for over a half an hour ago.

Edgar: Oh, that fish. (puts fish on counter, reaches for scruntions) Oh, scruntions, is it, for supper?

Gertie: Now, get out of that. Them scruntions is for supper. You'll have to wait.

Edgar: Wait for supper. Wait for supper. I can't wait for supper....(going to riser down right) and my back is killing me. That son of ours never helps me either

Gertie: He's only young yet, Edgar, give him time.

Edgar: Time! I needs the help now. Oh, my back is so bad.

Gertie: You think you've got complaining, you should try working down to that fishplant, Edgar. Oh, they women, they drives me crazy they do. They's always complaining. There's this one woman, Olive, down from the point...you knows her Edgar, Olive. She's always talking about her son, Joseph. That's how she talks, Edgar. She says "Joseph is some good speller, you know. He comes home every day with 100% on his spellin' bee. He can even spell elephant. E, L, uh, E (pause), well he can spell elephant.

And then there's old Skipper Dick's wife from the point too. She has the highest-pitched voice down to work. Every day she yells across they tables, "Gertie, how many fish you got packed yet?" I tells her every time, Edgar, she still don't hear I. She still yells, "Gertie, how many fish you got packed yet?" Oh, Edgar, if you had to work down to that fish plant, you'd have n'eer head left because all those women they drives me right up the wall they do. Junior, Junior!

Junior: (entering) Lord, dyin' can a feller use the can around 'ere or what?

Gertie: They don't teach no manners down to that school, Edgar, I can tell you that.

Edgar: (to Junior) Where was you to today, Junior. I never seed you down to the fish plant cutting out n'ar tongues.

Junior: I, uh, I got Joseph to go down for me.

Gertie: You shouldn't make fun of the young fellow like that ...he can't help the way he talks.

Junior: Mudder, I learned it from you.

Edgar: So if you wasn't down to the fish plant, where was you to? I know where you was, you was with that girl again, wasn't you?

Junior: On me back again are ye. I don't be gone out that door two minutes, when ye bees up in the window, gawking out at me.

Gertie: We don't look out that window, now does we, Edgar.

Edgar: No, 'deed we don't.

Junior: (unbelieving) Lord, dyin'. Oh, mudder, can Catherine and dem come over for supper tonight or what.

Gertie: Yes, they can, can't they Edgar.

Edgar: If they wants to.

Junior: We'd better be having hamburgers.

Gertie: Hamburgers! You'll eat this bloody fish I got for you, my son.

Junior: Fish! Fish! We has fish every bloody day of the year. Fish for breakfast, fish for dinner, fish for supper. I'm right fed up, look. Right to the Hadam's Happle.

Edgar: (jumping up) I ate fish every day of my life and you ate fish every day of your life, now its not good enough for you. That's that girl you're going around with. She's got you thinking high and mighty. Fish was good enough for me and it'll be good enough for you.

Gertie: Where do you think your father got his brains to? from eating fish.

Junior: Brains, I got more brains in my big toe, look.

Edgar: (running at Junior to give him a kick in the backside as he exits) You, get out there and get those splits.

Gertie: (looking out the window) Oh, Edgar, my son, lookes here.

Edgar: (rushing to window and gawking out) Who is it Gertie?

Gertie: Why its Junior and that girl out on the dock. What's her name again?

Edgar: Catherine?

Gertie: Yes, that be it, Catherine. (the two of them gawk out the window) I wonder if they smooches. (freeze action, music in, snobs on left unfreeze).

Amanda: (looking out window, speaking in very snobby voice) Oh, Mother, look at Catherine down there with that boy. I think it is so declassé, going out with a local young man.

Margaret: It's a good thing that your father has returned to the university for a few days. He would be delighted to see Catherine associating with a local boy. It would help his thesis so. (pause sipping tea, looking out the window) I just can't understand why someone would want to do a thesis on Outport Newfoundland. (they sit, in snobby posture, sipping tea.)

Amanda: How much longer do we have to endure this so-called cultural experience? I would much rather be visiting Grandmamma and grandpappa in India. I only agreed to this to advance daddykins' career.

Margaret: I know, dear.

Catherine: (enters, she and her mother exchange an embrace by kissing the air near each other's heads.) Hello, mother.

Margaret: Hello, Catherine, dear. (holding her nose)  
Catherine, dear, whatever is that foul odour?

Catherine: Oh, Margaret or should I say, Maggie, its only fish. You should know what that smell is...after all you were raised out around the bay?

Margaret: Young lady, I don't want you to ever refer to my past again. Is that understood?

Catherine: Oh, good news! Junior's parents, Mr. and Mrs. Walsh have requested our pleasure to dine with them tonight.

Amanda: (aghast) I refuse to dine under such conditions. Their house is so small and so provincial!

Catherine: Their house is cozy. I suppose you'll like it better if they put out the red carpet for you.

Margaret: Enough of this pitter-patter girls, and you, Catherine, will just have to tell your little friend that we simply can't accept their invitation.

Catherine: (slyly) Oh, that's too bad, mother, Mrs. Walsh has everything all prepared. I guess I'll just have to tell her to bring it all over here.

Margaret and Amanda both react with gasps. Margaret falls back in the chair as if she has fainted. Amanda rushes to her mother, fanning her.

Amanda: Oh, Catherine, why must you always do this to Mother?

Catherine: (aside) Oh, spare me!

Characters freeze, Music, as it fades out, snobs exit and Edgar and Gertie unfreeze.

Gertie: Edgar, run out to Aunt Edna's and get I a couple of her good chairs.

Edgar: Oh, yes, I'd be glad to.

Gertie: Junior, did you brush your hair and your teeth.

Junior: Mudder, I'll have you know, Catherine likes me just the way I am.

Gertie: Well, she won't like you much if you has bad breath, now will she?

Edgar: (struggles in the chairs) They're here! They're out there on the path, I just passed them when I was comin' in with the chairs.

Gertie: Blessed Lord! Junior, run out and talk to them for a minute...stall them til we set the table.

(Edgar and Gertie rush around like crazy, setting up for company. Junior and the ladies come in)

Catherine: Hello, Mr. and Mrs. Walsh. This is my mother, Maggie, I mean Margaret, and my sister, Amanda.

Junior: This is me mudder and me fodder.

Margaret: (extending her hand to have it kissed. Edgar grabs it and gives a hearty shake) How do you do?

Edgar: Fine, missus, how is ye?

(all are seated, Margaret and Amanda dusting off chairs before sitting down.)

Junior: Catherine tells me Ma'm that you're a Newfoundlander.

Catherine: Mom grew up in Malady Head or was it Benton, Mom?

Margaret: No, no, dear, it was actually Gander.

Catherine: C'mon, Mom, you can still talk like a Bay-wop.

Gertie: How about some hors dorves, everybody?

Amanda: (correcting her pronunciation) that's hors deuves. What kind are they?

Gertie: What kind is they, Edgar?

Edgar: One of my nanny's favourite recipes. You take a little tunny fish, some peanut butter and puts it all on those Ritz crackers, theyse some good too.

Margaret: No thank you.

Amanda: No thank you.

The others take some, Edgar with relish.

Junior: Me and Catherine have some wonderful news (stammered out)

Amanda: O, what good news? Are you moving to Toronto, Junior?

Junior: No, that ain't it.

Margaret: You've won a scholarship, Junior and both you and Catherine can go to university.

Edgar: You got hired on at the fish plant?



Junior: I already work\* at the fish plant, fodder.

Gertie: Then, Catherine got a job at the fish plant.

Junior: That's part of it. We're building a house and WE'S GETTING MARRIED!

(Amanda and Margaret show alarm, Gertie and Edgar jig around the room, and congratulate Catherine and Junior.)

Margaret: (standing up and screaming) No! N'air daughter o' mine is goin' marryin' n'air Bay-wop.

Amanda: (shocked) Mother, What did you say?

(all freeze, Edgar steps foward)

Edgar: That just goes to prove that you can take the man out of the bay, but you can't take the bay out of the man.

Music, all exit, carrying chairs. Renee goes to riser at right.

Renee: Now, I know that noone here is interested in sex. But it is true that 50% of all people our age are sexually active...big surprise eh? In fact, more than 3000 teens every day in North America get pregnant and face a future that seems to be crumbling about them. A future which forces decisions such as single parenthood, abortion, or child care. Heavy decisions for people our age because one simple decision was not made first...it is better to be safe than sorry. (exit)

Kim: (enters spot vacated by Renee) I thought I had a problem when I got an F on a test, I thought I had a problem when I didn't have my homework done. I thought I had a problem when me and my boyfriend got into a fight. Well, now I've really got a problem. Everyone liked him but I was the one he wanted. Everyone envied me, now when I walk by my friends, they all laugh. I thought he loved me, but now, he says he doesn't want to go out with me anymore. (walks to centre spot, addresses imaginary mother)

Kim: Hum, Mom, do you have some time? I've got a serious problem. No, its not school, no, its not him, well it is, sort of. Mom, I know I've really gotten into trouble this time, I know I've done wrong and I'm really sorry and mom, I'm pregnant. (turns away from mother's wrath) Wait, mom, you've got to listen to me. You've got to try to realize how I feel...Oh, God, what am I going to do with this kid?

Mother: (spot switches to Laura Lynn seated on riser, right, who says the same line as Kim at the same time, creating a pivot for the action. Mother addresses imaginary husband) Oh, God, what am I going to do with that kid? Dave?, we've got serious problem, no I'm fine, no its not the bills, its our daughter. Oh, she's doing fine in school. (pause). Dave, our daughter's pregnant. (reacting to his anger) What do you mean its my fault? You're the one who said we should give her more freedom, You're the one who said we should let her go out with a guy in a sports car. For God's sake, let's be reasonable about it. You can't kick your own child out onto the street, you never know what will happen to her. No, no, let me talk to her ...I know what she is going through. (sitting down in a tired, resigned way). She always wanted to be an actor. I wanted her to be a nurse or a lawyer. Now her future is so uncertain. I never thought this would happen to me.

Kim: (saying same line as mother says) I never thought this would happen to me. I can't even finish high school or go to college. And how can I pay for all the expenses when I don't even have a job? My dream of growing up and becoming an actress is gone....and the worst part is, my baby don't even have a father. (mother enters and sits with Kim on centre riser) Oh, Mom, what am I going to do?

Mother: I talked to your father, and he is really upset. If only you had come to us first, then maybe we wouldn't have to face this but we do have to face it.

Kim: But you had me when you were 16.

Mother: But that was different.

Kim: How was it different?

Mother: You know about these things. When I was growing up, we weren't allowed talking about sex.

Kim: Mom, I made a mistake, I'll be paying for it the rest of my life. We've got to pull through this together. (Mom reaches out for Kim and they embrace as the lights dim. they exit as theme music comes up and lights go down.)

Rhonda: (off-stage) Mom!, Dad! (enters) Mom! Dad! I guess they're not home again. They're never home. It's not that I mind, well, I do mind. In fact, I mind a lot. Every day I come home and they are never here. What happened to all the talking and quality time together. What happened to going to the cabin on Saturday? That used to be a big thing in our family, now we never go at all. Sometimes when I have a bad day or a lonely

day, like today, I come home expecting to get a warm shoulder to cry on but I get the cold shoulder because there's no one here. I have no one to share my problems with and no one to share my joys with. And all of these problems are starting to build up and I'm keeping them all inside of me.

(light changes to right and Jenelle calls from off-stage: Mom, Is there anybody home?)

Jenelle: (enters and sits on riser on right ) I guess there's no use in asking if anybody's home. (opens backpack and takes out chips, says with false bravado) Ah, this is the life. I can do anything I like, no parents around to boss me around...just me all alone in this apartment.

(Jenelle turns on stereo, adjusts volume until it is very loud. Action switches back to Rhonda, where she is still seated on centre riser, reading a magazine, listening to music. Her mother enters, left and Rhonda switches off music. Jenelle freezes on her riser, right.

Mother: Hello, darling (kisses Rhonda), sorry I'm late, I got held up in the office. (goes to counter at right and begins miming making supper) Your father called me on the car phone..he'll be home around sevenish. I'll get supper started.

Rhonda: That's okay, mom, I had my supper two hours ago

(mother mimes making supper, talking on phone, and listens with half an ear to Rhonda's description of day. She interjects with "oh, that's nice dear" or "oh, that's good, dear," etc, always at inappropriate times. Rhonda continues, exaggerating the story although her mother doesn't notice.

Mother: So, how was school today?

Rhonda: Oh, not too bad. Mr. Winsor gave us a pop quiz and I got 90; we had a fire and security assembly, and a student council meeting which went pretty well. And oh, mom, the most embarrassing thing happened to me today. I went around the whole first 2 periods with my skirt tucked up inside my skirt. And we got held up at gunpoint by our principal and a girl in my biology class went and had twins right there in front of us and our homeroom teacher came in stoned again and tomorrow, we're seeing a live demonstration of an abortion.

Mother: (abstractly) Oh, that should be nice, dear.

Rhonda: (jumping up in anger) Mom! Haven't you heard a single word I've said?

(they freeze, music comes on again loud. action switches back to Jenelle who is still eating and listening to her stereo. She doesn't notice Holly come in until Holly punches her. Jenelle reacts and turns down stereo.

Holly: Parents aren't home are they? I heard the music so I decided to come up.

Jenelle: No, they're never home and I love every minute of it.

Holly: Don't it bother you that they are never home?

Jenelle: Does it look like it bothers me? I can eat when I want, come in when I want, do whatever I want (dumps chips over Holly, making a mess) she doesn't even know.

Holly: Hey, what did you do that for? Your mother is going to have clean that up when she gets home.

Jenelle: So?

Holly: So, what do you do when you have a problem?

Jenelle: If I get a problem, I get a problem. Hey, let's get some dudes up here for a bash. (turns up stereo)

Holly: (turning down music) . Are you crazy? You know what happened the last time, the police had to be called in. I was grounded for 4 weeks after that, do you want that to happen again? Anyway, what would your mother say?

Jenelle: What can she say? We both know she has to work. All she did that last time was set down a whole lot of new rules and she checks up on me when she can. Hey get a load of this... mom just bought the Christmas booze and this week's groceries. Let's party. Let's party!!! (turns up music loud. They freeze and actions switches back to Rhonda and mother.)

Mother: Sure, I did, dear. Your teacher, Mr. Winsor, who wears pantyhose, had twins today in the classroom and tomorrow he's having an abortion.

Rhonda: Mom, if you would take the time to listen to me and not be so absorbed in your work, you would know what was going on in my life. But every day I come home and you're never here. Sometimes, I feel like I'm the only one left in this family. (freeze, Renee enters, left, and takes keys from Rhonda's hand)

Renee: (at front, to audience) The higher cost of living and the increase in single parent families in the past two decades, has

created a new phenomena, the latch key kid. Kids with keys to let themselves into an empty home. Some feel left out and alone with no one there for them to rely on while others enjoy the independence and freedom created by working parents. Either way, it is one topic which many children, especially teenagers feel that they are faced with and many do feel that they are the only ones left in the family.

Rhonda: (unfreezes, grabs bookbag, exiting left)

Mother: (running after Rhonda) Rhonda, dear, wait, Rhonda, let's talk about this.

Holly: (unfreezes, grabs book from riser) Now, this, this is what I really came up here for. I'll see you tomorrow.

Jenelle: Wait, can't you stay a little while, (running after Holly) I'll be all alone in this apartment.

(theme music comes in as set is changed, lights dim and curtain is drawn)

Carol enters and meets Renee at left riser.

Carol: So Renee, how do you think the play is going so far?

Renee: Oh, pretty good, I guess. but this crowd is so bored, they'd listen to anything.

Carol: Hey, you're right. Talk about boring...were you to the dance last night?

Renee: No, I was babysitting.

Carol: Lucky you. Say, it was sad. the same old music, the same old people and the same old boring.

Renee: Yeah, I know what you mean. What did you do today?

Carol: I went skidooing.

Renee: On your new Indy?

Carol: Yeah, but you know up the same hills, across the lake, on the same trails, it was the same old boring.

Renee: Have you been to the teen centre lately?

Carol: No, but I heard they got a new pack of cards.

Renee: Man, this place is so boring. Now if we lived in a city, that would be excellent!

Carol: We could go to Dairy Queen!

Renee: We could go shopping

Carol: A different date every night...to a different place every night.

Renee: If only we lived in a city...if only.

(freeze momentarily, cross stage to "city"...risers on right, sweeping dirt from riser and sitting down)

Renee: Man, this city is so disgusting, so dirty.

Carol: Its always like this, trash everywhere.

Renee: (looking at watch) That bus is late again.

Carol: Its never on time.

Renee: I went shopping today...I'm all out of money now. Everything is so expensive in this city.

Carol: Mom never gives me enough money. I went to the dance last night, I had \$5. but they wouldn't let me in...I didn't have enough money.

Renee: Parents have to be so strict in this city...are you hearing the same stories I hear. You can't walk there, its too dangerous, and they can't give you rides because gas is so expensive, and watch out for strangers.

Carol: Yeah, they are always talking about rapists, and drug dealers. Are you going to the movies tonight?

Renee: I can't, I have no money left.

Carol: Yeah, movies are so expensive. You need money for the bus to get there, money to get home. Money to get in and money for popcorn...what's a movie without popcorn? You just can't do it very often.

Renee: Well, tonight I guess we'll spend another boring night in the city, sitting here watching people go by who have lots of money.

Carol: yeah, the city is so boring. Now, if we lived in a small place, like a little community. That would be excellent.

Renee: Everything would be so close together, you could walk everywhere.

Carol: And it would be cheap! You could go swimming, skating, skiing for very little money.

Renee: If only we lived in a little community instead of the city.

Carol: Yeah, if only, we wouldn't be so bored.

Street Sweeper: (sweeps the street around the girls while the last part of this dialogue is being given) Kids! They're bored no matter where they are!

(music up, all exit. lights dim with a spot only at left as Lori enters and is seated on left riser. Curtain opens to show a screen, unlit)

Lori: (sings Tracey Chapman's song The Wall) As the song progresses, a shadow play takes place behind the screen depicting domestic violence. The play is not constant but is done in action and freezes. The play shows a violent act between a man and a woman which escalates from shouting, arguing, pushing to striking, and as the song indicates, death. A policeman makes enquiries but, as the song suggests, does not get involved in "domestic affairs".

Lori: (singing)

Last night I heard the screaming  
Loud voices behind the wall  
Another sleepless night for me  
It won't do no good to call the police  
Always come late if they come at all  
When they arrive, they say they can't interfere  
with domestic affairs between a man and his wife  
As they walk out the door, the tears well up in her eyes

Last night I heard the screaming  
Then a silence that chilled my soul  
I prayed that I was dreaming  
When I saw the ambulance in the row.  
And the policeman said, I'm here to keep the peace  
Will the crowd disperse  
I think we all could use some sleep

Last night I heard the screaming  
Loud voices behind the wall  
Another sleepless night for me  
It won't do no good to call the police  
Always come late if they come at all

Rhonda: (voice off-stage) Mommy, Mommy, Mommy. (said with ever increasing anxiety)

(theme music up, screen is moved back, curtain opens, risers in place two up stage right and left as well as large riser in centre and two down stage, right and left. Actors enter dressed in "brand name gear", place brand name shopping bags, and coats on screen and take places on risers as manikins in a department store. Renee, in front, says:

Renee: Working parents, family violence, boredom and apathy among children are all symptoms of a society which is overprivileged, demanding and consumer oriented. If the 80's are to be known for one thing, it is the emphasis on names. Brand names seem to dominate our lives and from super jags to reeboks, we are greatly influenced by consumerism. One of the biggest group of consumers is teenagers and when it comes to brand names, we are the most demanding. (Renee takes position on right riser, in mannikin pose).

(Carol and Rhonda enter as shoppers. Rhonda dressed as a mother)

Carol: Oh, wow, Mom, look at this store. Lots of brand names, let's go in mom.

Rhonda: Oh, I don't know dear, we've already looked in lots of stores today...

Carol: (interrupting and dragging her mother into the store) Oh, mom, Varnet, Mom, I need a Varnet. (looks at clothing worn by mannikin)

Rhonda: (looking at price) Oh, dear, no, this is \$35.00 for a T-shirt. That's too much.

Carol: Mom! Everybody has a varnet T-shirt. I need one of these. (mimes picking up clothing from riser and putting it over arm.)

Carol: Nike sneakers! Oh, mom, I need Nikes for running. Oh, mom, can I get a pair?

Rhonda: Carol, they are \$115.00! That's too much.



Carol: (taking a pair from the riser) Mom, these are the best for running (going to next mannikin) Le Chateau!! Mom, this is so in, its so chic! Mom, could I have this dress for the Christmas dance?

Rhonda: Dear, I bought you a Christmas dress last year.

Carol: Mom! Look I'm going to try it on, just try it on, Okay. And then we'll see how it looks, Okay? (exits with clothing over arm)

Rhonda: (wandering around store, looking at prices) Hmm, this looks nice.

(Mannikins come to life, beginning with Renee who cartwheels off the right riser. A little dance and song follows in which the mannikins sing about the brand names to the tune of "My Boyfriend's Back")

Nike ensemble, a hundred and fifty  
Hey-la, Hey-la, do you need these?

Au Coton, only sixty  
Hey-la, Hey-la, use Visa here

Reeboks, Sweats and matching socks  
Hey-la, Hey-la, its cooler here

Cotton Jenny, Levis, Brooks  
Hey-la, Hey-la, the brands are here

Le Chateau, we've got the look  
Hey-la, Hey-la, its nicer here

Varnet, Gang and Raglan too  
Hey-la, Hey-la, does this attract you?

(two mannikins lift Rhonda to centre riser where she dances "like a grown-up", then all come to centre front, forming a chorus line. Rhonda tries to follow the actions of the others as they dance)

The names are expensive,  
But the quality's cheap  
Ah-oo, Ah-oo

Buy a new outfit every week  
Ah-oo, Come and see.

(mannikins return to risers and freeze. Rhonda continues singing and dancing. Carol comes out, sees her mother and amid exclamations of embarrassment, drags her from store.)

Renee: (centre front) Times are a-changing. Throughout every era with its wars and expansions, its economic situations and its changes in lifestyle, it all had an impact on the family. As our closing scene shows, each era has had one significant issue which had an impact on the family and its survival.

Lori: (with guitar at left riser, sings) Times, they are changing.....

(As Lori sings, the other actors enter dressed in a costume to represent the various eras of this century)

Kim: (in dress of the flapper era) If a child lived in the 1920's she would have the freedom to express herself, a freedom gained in four years of war. (sits on back left riser, twirling long beads and smoking cigarette in long holder)

Laura Lynn: (in shabby dress of 1930's) If a child lived in the 1930's she would know what it was like to live in poverty but still know how to have fun in inexpensive ways. (sits on right back riser and plays solitaire)

Carol: (in uniform with gun) If a child lived in the 1940's he would know what fear was and what it would be like to have an uncertain future. (remains standing at attention)

Keri-Lyn: (in crinoline skirt, dress of the 50's) If a child lived in the 50's, she would experience the power of rock and roll and know the influence that young people could have. This was the era when the word "teenager" was invented. (sits on centre riser, blowing bubble gum and fiddling with hair)

Renee: (dressed in huge afro, with flower-child gear) If a child lived in the 60's, she would know the power of protest and experience the universal cry for peace. (gives peace sign and sits between centre and right riser, in pose of meditation and acts stoned)

Jenelle: (dressed in layered look and bell-bottoms) If a child lived in the 1970's she would be part of the ME generation. The main issues were disco and women's liberation. (sits on right riser)

Holly and Rhonda: (dressed in fashions of the 80's, take places behind centre riser)

Rhonda: The 80's! This was a period of retrospect and revival, with ideas from all the eras displayed before you now. For example, take the clothes. Mini-skirts are being worn again and bell-bottoms are coming back in style. Take for instance the

music. Heavy metal was enjoyed in the early 70's and it is still

very popular among young and old people today. Many things have reoccured from the past in the '80's and many have greatly affected family life.

Holly: As our portrayal of the decades shows, in each era there has been an issue which has greatly affected family life. Although not as dramatic as wars, the drug culture, the depression or women's liberation, the technology which has revolutionized the world in the 1980's has had a profound impact on family life. A child can now prepare a meal safely in a microwave and leisure time is not spent doing things but watching them through the technology of video.

Carol: (comes to front centre) As our play has shown, every family has its problems, big and small, and there is no such thing as the perfect family, but we, all of us, must do the best we can with the families we have and the families yet to come. When we see the changes which are on-going now in Europe and in other parts of the world, we realize that the world is just one big family. (all come to front, form line for curtain call)

Lori: And the times they are a-changing.

All bow.