

The Tomato Sorcerer, the Sand Witch, and other rolls.

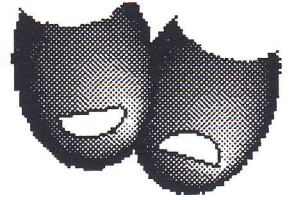
The book of fun little plays and songs to perform.

John Heyworth

Suitable for ages 10 and up.

PHOTOCOPY EDITION





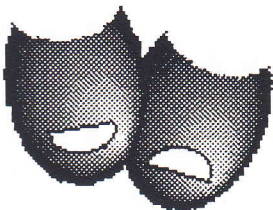
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Notes

The items in this book have well and truly been tested by my students over the years. Whether they have been used for assemblies, parents nights, special concerts, or merely in the classroom, they have been extremely popular with audiences and performers alike.

They are designed so that all students in a class can be involved in each item in some way or another. As far as acting parts go, you can rotate these around as you do different plays. Also, you may choose to leave the songs out altogether, or vice versa, do the songs without any dialogue, the choice is yours.

The songs can be performed with the backing tape, or better still, with live musicians. The piano score is mostly true to the tape and by adding percussion you can greatly enhance the music that you make. For example, in the Can Can, a bass drum or tambour playing the strong beat during the singing is most effective. Add a side drum or tambourine for the off beat during the dance part. A suspended cymbal highlighting the descending runs is also an exciting addition. The most effective percussion parts are usually very simple patterns. Crashing cymbals and drums can also be used to highlight entrances of characters, especially those like witches and sorcerers.

When adding any movements or actions to any of the songs, keep them simple and repetitive. But whatever you do, make them nice big movements or actions. It's amazing how simple actions can liven up a piece, but they must be obvious to the audience for them to work, otherwise you are better off making a frieze with set positions for your students. Remember, in all this, that these items are extremely effective without having to be overly elaborate.

Likewise with costumes. You don't need to go overboard. Mostly the costumes are everyday clothes that can be used to great effect, especially when everyone is dressed to a common theme, as in 'At The Beach' or 'My Teddy Bear'. And best of all, your students can bring their own. Other items will need some costuming like the witches or the tomato sorcerer. Find a good wardrobe to store these, because you will use them time and time again.

Whether you are a music teacher, drama teacher, classroom teacher or whatever, you will get a great deal of pleasure out of using these. It can be advantageous to team up with another teacher and combine your talents in producing an item for an assembly. It is also worth surveying your parents to find out what talents are hidden there. In one memorable year I found a lead guitarist, bass player and drummer, and formed a little combo to accompany the children. It was great fun and the performers and audiences loved it. Most often, though, I used one of my colleagues to play the piano, and added simple percussion parts, which was just as effective.

My students and I have had great fun with these over the years, and I hope you do too. Whether it be for an assembly item, concert, parents night, or just for a classroom 'happening'; please, *'break a leg'*.

John Heyworth

NOTE:- Use of music is optional. Feel free to substitute any of the music with your own favourite songs or omit altogether.

THE TREE

SETTING:

In a forest. All children on stage posing as trees with their backs to the audience. The main character enters from the side dressed as a tree. (e.g. brown clothes and holding a couple of branches). The tree moves forward to centre stage.

TREE

(MOVES FORWARD, KICKING SOME LEAVES IN DISGUST)

(RESIGNED) Well, here I am, yet again.

(TO AUDIENCE) And, as if you didn't know, I'm supposed to be a tree.

(IN DISGUST) A tree! It just isn't fair. Ever since I first started school, whenever there was a play, I always ended up being a tree!

(IN MOCK VOICE) 'Oh what can I be Miss!'

(IN REPLY) 'Oh Why don't you go over there and be a nice little tree.'

(STAMPS FOOT) Tree! Tree! Tree! Tree! Every time! It just isn't fair. I'm even starting to think like a tree!

If I play cricket, I get stumped. When I write stories, my ideas don't branch out enough. At least my square roots are well embedded, even if I don't always twig onto maths all the time. And smarty little Cedric, dear sweet little Cedric, reckons I look more like a lavatree. Huh. At least I don't have a face like a dried prune....

Anyway, all I know is,..... is that everything I eat, drink and breathe about is being yet another tree in yet another play and I've had enough, believe me.

One of these days I'm going to quit being a tree forever! And you can take a leaf out of my book!

SONG: SELDOM BITE

TREE

*There are often trees in plays and I am always in that tree.
All you see is me a tree and that is all I'll ever be - .*

*One fine day I'll walk away and find myself another play.
Then you'll see that I am free and that will be a happy me.*

CHORUS

(On each descending note 4 trees turns to face the audience)
Yes I know I Offenbach.

(On next descending passage 4 more trees turn to face audience)
But you know I seldom bite!

(On next descending passage 4 more trees turn to face audience)
Yes I know I Offenbach

(On final descending passage remaining trees turn to face audience)
But you know I seldom bite at all!

ALL DANCE THE CAN CAN

ALL

*There are often trees in plays and I am always in that tree.
All you see is me a tree and that is all I'll ever be - .*

*One fine day I'll walk away and find myself another play,
'nother play, 'nother play, 'nother play, 'nother play for me.*

ALL DANCE THE CAN CAN

Finish with tree centre stage discarding branches/costume, surrounded by all the others with outstretched arms.

THE END.

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The Ghost of Tom

SETTING: In ye olde England, a greedy king, in his nightgown, is counting his bags of money. The Ghost of Tom is off stage. The skeleton chorus are dressed as spooks.

KING Money money money!. Look at it all! I'm loaded with the stuff! And all because I tax the tax, the tax that taxpayers pay. (GRABS A BAG IN EACH HAND) I'm rich!

KING (THERE GHOSTLY SOUNDS OFF STAGE) What was that! (MORE SOUNDS)
(PUZZLED) That's strange.
(CALLS OUT) Enter before I call the guards !
(THERE IS A RATTLE OF CHAINS AND A GHOST ENTERS)

KING (FEARFULLY) Ah.....a.....who , who who may you be ?

GHOST I am a ghost.

KING (ANNOYED) Any fool can see that !

GHOST That is why I am a ghost and you are a fool.

KING What do you want with me ?

GHOST I am the ghost of Christmas past !

KING (ASIDE) I knew those gifts on credit would catch up with me sooner or later.
(TO GHOST) What do you want?

GHOST You are mean.

KING True , true. (NODDING HIS HEAD IN AGREEMENT)

GHOST And despicable.

KING True . True. (PROUDER EACH TIME)

GHOST And treacherous.

KING True . True.

GHOST A murderer and a villain.

KING True , true.

GHOST And rich.

KING (UPSET) Now wait a minute ! Your flattery is too much , but I am not rich enough. I need more and more money.

GHOST And I am going to haunt you for my money.

KING Your money ?

GHOST Yes . My money. Unless you pay me one thousand guineas I will haunt you for the rest of your life.

KING Butbut.....I don't have a thousand guineas.

GHOST Then get it !

KING Wait a minute ! Who sent you ?

GHOST Bankcard.

KING Oh no ! (GENUINELY SHOCKED) Bankcard?

GHOST That's right.

KING But how can I get the money ?

GHOST I don't care just get it.

KING Listen ghost, whatever your name is...

GHOST Tom.

KING Tom?

GHOST My name is Tom.

KING Listen Tom, what does a ghost want with money.

GHOST It's not for me, it's for the poor.

KING For the poor?

GHOST For the poor and (AS HE EXITS) I'm going to haunt you for ever and ever for it!

KING Oh woe is me ! What am I to do ? I can't part with my money. I'll be left with nothing. (PAUSE) Perhaps if I ignore him he'll cease to exist.

OFF STAGE 'Haunt you for ever and ever.....'

KING (JUMPS) Oh !Oh dear, Oh.....! Dear oh dear. There must be something I can do. (GOES TO EXIT) Perhaps if I sleep on it something will come to mind.

OFF STAGE "You will never sleep again"

KING (LIES DOWN AND TRIES TO SLEEP RESTING HIS HEAD ON THE MONEY)
I'm so tired, I must sleep. (YAWNS)

SONG: GHOST OF TOM

(SKELETON CHORUS ENTER AND HOVER AROUND SLEEPING KING)

ALL *Have you seen the ghost of Tom?
Long white bones with the flesh all gone.
Oh, Wouldn't it be chilly with no skin on?*

(SKELETON CHORUS MAKE GHOSTLY NOISES. GHOST OF TOM ENTERS)

KING (LEAPS UP AND THROWS MONEY OFF STAGE LEFT RIGHT AND CENTRE)
Here, here! Take all your wretched money! I hate the stuff. Just leave me alone!
Leave me alone! (GHOST OF TOM PURSUES HIM OFF STAGE)

ALL *Have you seen the ghost of Tom?
Long white bones with the flesh all gone.
Oh, Wouldn't it be chilly with no skin on?*

Boo!

THE END

Adapted from 'Under The Greenwood Tree' ©copyright John Heyworth 1998

THE FRENCH CAFE

SETTING: In a French Cafe, there are some tables and chairs on stage. The chorus, dressed in horizontal striped T shirts are stood or sat around the stage. Pierrot is asleep slumped on a chair centre stage. Kate, the waitress, is setting tables. The cook is offstage cooking. Pierre and Jacques are off stage.

SONG: Au Clair de la Lune.

CHORUS *Au Clair de la Lune, Mon ami Pierrot,
Prêter moi ta Plume, Pour écrire un mot.
Ma Chandelle est morte, Je n'ai plus de feu.
Ouvrir moi ta porte, Pour l'amour de Dieu.*

(AFTER THE SONG, CHORUS LEAVE THE STAGE.)

(PIERROT STRETCHES AND YAWNS. HE GETS UP AND EXITS.)

(KATE CONTINUES TO SET TABLES. THERE IS A KNOCK ON THE DOOR.)

(PIERROT RETURNS TO SIDE STAGE.)

KATE (MOVES TO PIERROT) May I help you Monsieur?

PIERROT I'd like a table please.

KATE Walk this way.

(PIERROT FOLLOWS KATE, IMITATING HER WALK)

KATE (INDICATING TABLE). Please take a seat. (SHE EXITS)

PIERROT I wanted a table, but never mind. (PICKS UP A CHAIR AND EXITS)

(THERE IS A KNOCK AT THE DOOR. PIERRE AND JACQUES ENTER)

PIERRE (AS THEY MOVE TO A TABLE) Ah, Jacques, bonjour mon ami.

JACQUES Bonjour Pierre. (THEY SIT DOWN) And how are you?

PIERRE Fine. Fine. April in Paris. Isn't it, how you say, beautiful, no?

JACQUES Oui

PIERRE And spring flowers. Aren't they, how you say, enchanting, no?

JACQUES Oui.

PIERRE And the smell of beautiful food. Will you have a croissant?

JACQUES No. The one I stood on was pretty cross.

PIERRE Pardon?

JACQUES (PINK PANTHER TUNE) Dead ant, dead ant. Dead ant dead ant dead ant dead ant dead ant.....

PIERRE And feel that beautiful sun. One could get, how you say, a sun tan, no.

JACQUES Oui.

PIERRE A wee tan then.

JACQUES No. But you will fry.

PIERRE Oui. Without our hats, I fear we may both fry.

KATE (ENTERS) Anyone for French Fries?

PIERRE Ah, Kate. Bonjour.

JACQUES Bonjour Kate.

KATE Bonjour mon amis, and what would we like to order today.

PIERRE Do you have frogs legs?

KATE (LOOKING DOWN) Sorry, I was born that way.

PIERRE Never mind. Do you have a French Loaf?

KATE Yes. He's working in the kitchen.

JACQUES A little wine?

KATE Only when we kick him.

PIERRE Soup du Jour!

JACQUES For two!

KATE Coming right up. (SHE EXITS)

PIERRE Excuse me Jacques, while I go to the, how you say, the little boys room...

JACQUES Oui.

PIERRE Oui.

JACQUES Oui

 (PIERRE EXITS AS KATE BRINGS IN THE SOUPS)

KATE There you are.

JACQUES Merci.

 (KATE EXITS AS COOK ENTERS)

COOK (RUSHING ACROSS STAGE) Mon dieu! My frog. She has escaped!

 (PIERRE ENTERS AND SITS DOWN)

JACQUES (PICKING AT HIS SOUP WITH A SPOON) Waiter! Waiter!

KATE (RUSHING ON) Yes. Yes. What is it?

JACQUES Waiter, there is a fly in my soup?

KATE (STICKING HER FINGER IN THE SOUP) Don't worry, sir, he can swim quite well, see!?! (EXITS)

PIERRE (PICKING AT HIS SOUP WITH A SPOON) Waiter! Waiter!

KATE (RUSHING ON) Yes. Yes. What is it?

PIERRE Waiter, there's a fly in my soup.

KATE Quiet, sir, or soon everyone'll want one! (SHE EXITS)

COOK (JUMPING ACROSS THE STAGE) Here froggy, froggy, Here little froggy.
(HE BUMPS INTO THE TABLE AND KNOCKS EVERYONE OVER)
(JACQUES GETS UP HOLDING THE SOUP BOWL TO HIS CRUTCH)

JACQUES Waiter! Waiter!

KATE Now what is it?

JACQUES Waiter! Waiter! I've got a soup in my fly!

KATE Oh dear.

PIERRE Never mind, mon ami.

PIERROT (ENTERS) Can I have a table please?

KATE You're too late! Try next door.

PIERROT (SHRUGS SHOULDERS AND SLUMPS INTO CHAIR AND SLEEPS)
(CHORUS ENTER AND SING REPRISE OF SONG)

SONG: Au Clair de la Lune.

CHORUS *Au Clair de la Lune, Mon ami Pierrot,
Prêter moi ta Plume, Pour écrire un mot.
Ma Chandelle est morte, Je n'ai plus de feu.
Ouvrir moi ta porte, Pour l'amour de Dieu.*

THE END

THE AUSSIE B.B.Q.

SETTING: Suburban Australia. On stage is a portable B.B.Q. Norma is fiddling with the B.B.Q.. She is wearing a horrendous B.B.Q. apron. Off stage is Bruce, Raelene and Barry. Chorus in shorts and T-shirts and armed with fly swats for the song.

(BRUCE ENTERS)

BRUCE Good'ay Norma.

NORMA Good'ay Bruce.

RAELENE (AS SHE ENTERS) Good'ay Bruce, Norma.

BRUCE Good'ay Raelene.

NORMA Good'ay

BARRY (AS HE ENTERS) Good'ay Bruce, Norma, Raelene.

RAELENE Good'ay Bazza.

BARRY Good'ay

BRUCE Good'ay

BARRY Good'ay

NORMA Good'ay

BARRY Good'ay

RAELENE Good'ay

BARRY Good'ay

ALL Good'ay

(ALL SWAT A FEW FLIES)

NORMA Struth, There's a few flies 'anging 'round here!

BRUCE Too right there are!

BARRY What's ya bin doin', blue?

NORMA "Aving a barbie mate.

RAELENE She's beaut, Norma.

BARRY Yea, She's beaut.

(ALL SWAT A FEW FLIES)

BARRY (AFTER A PAUSE) Whatya doin' now, Norma?

NORMA Making me stakes, Bazza.

RAELENE Struth! She's always making mistakes! What do ya reckon? Mistakes! Get it!

NORMA No way. Youse can make yas own today.

NORMA (AFTER A PAUSE) Chuck us the sauce, mate.

BARRY Sure thing, blue.

BRUCE Bonza Barby, mate.

RAELENE Got the fire going blue?

NORMA It's not blue, but I think it's hot enough.

RAELENE Where's Xyla?

NORMA Didn't Xylophone?

BRUCE No, but metallaphoned.

BARRY Is Metalla coming?

BRUCE No, but vegemite.

RAELENE How about Dina and Pye

NORMA Dynamite, but I don't know about Pye.

BARRY I don't think I've had a chance to meat pie.

RAELENE According to reliable sources, she's a good sort.

NORMA Let's have a drink, get the glasses, Bazza.

BARRY I didn't think we used glasses.

NORMA That's right. People who use glasses make spectacles out of themselves.

BARRY Well, are we going to party today or not?

BARRY Today or not Today?

BRUCE That's yesterday's question.

BARRY Whether 'tis nobler in the 'ead

BRUCE ..to suffer the winges and doubts...

BARRY of outrageous snaggers.

NORMA Or to say hip hip hooray for the good old aussie..

ALL B.B.Q.

SONG: B.B.Q.

ALL *Charcoal in the B.B.Q. Sand on the buttered rolls.
Mozzies humming, ants a coming,
Dead flies in my tomato sauce, (SWAT).*

THE END

Adapted from 'Bear!' ©copyright John Heyworth 1998

MY TEDDY BEAR

SETTING: In a child's bedroom. Chorus are on stage in their pyjamas holding their teddy bears.
Suzie, a little girl is off stage.

SONG: BEAR

ALL

Bear! Bear! Bear! (4 times)

*Where would you be without any teddy bears.
Life would be sad without any teddy bears.
Big Teddies, small teddies, fat teddies, thin teddies. (hold up various teddies)
Get ready teddy, Ready steady teddy bear, yeah!*

Bear! Bear! Bear! (4 times)

*When you are sad you can cuddle your teddy bear,
When you are glad you can play with your teddy bear,
Big Teddies, small teddies, fat teddies, thin teddies.
Get ready teddy, Ready steady teddy bear, yeah!*

Bear! Bear! Bear! (4 times) Bear!

(CHORUS SIT DOWN AROUND THE STAGE)
(SUZIE ENTERS CARRYING A TEDDY BEAR.)

SUZIE

(HUGS TEDDY) I love you teddy, 'coz you're so warm and cuddly.
(HOLDS TEDDY AWAY AT ARMS LENGTH) But you're a naughty teddy, aren't you. You're always playing with other children, but you're my teddy, not theirs.
(HUGS TEDDY) But that's alright. You can't help being a friendly teddy, can you?
(HOLDS HIM AWAY) It's just that I can't bear it when you are away from me.
(HUGS TEDDY) It's alright. You can play with anyone you like, just as long as you promise to always come back to me. Promise? Promise?

SONG: MY TEDDY BEAR

(CHORUS STAND IN SEMI CIRCLE AROUND SUZIE GENTLY SWAYING THEIR TEDDIES IN THE AIR)

SUZIE

*My teddy bear.
You can't compare.
He's so warm and soft and that's his charm,
When he's near I fear no harm.*

*My teddy bear, we'll stay together,
For ever and ever forever.
Forever together, forever together.
Ah, my teddy bear. Ah, my teddy bear.
My teddy, ready teddy, my teddy bear.*

SUZIE

(AS SHE EXITS) Come on Teddy, let's go and play.

REPRISE: BEAR

ALL

Bear! Bear! Bear! (4 times). Bear!

THE END

Adapted from 'BEAR!' ©copyright John Heyworth 1998



SETTING:

At the beach, chorus are dressed in beach clothes, hats and zinc cream. Some are on stage, lying on towels, others are sprawled around the sides. Off stage are: a fisherman, two lifesavers, a couple of swimmers, Mum and dad and the kids.

(TWO SWIMMERS ENTER THE STAGE AND PUT DOWN THEIR TOWELS AND SIT DOWN. A COUPLE OF LIFESAVERS ENTER AND GO BACK STAGE KEEPING A LOOK OUT. THEY KEEP DOING MUSCLE STRETCHES AND LOOK VERY STRONG AND BRAVE. THE FISHERMAN ENTERS AND GOES TO FRONT STAGE LEFT AND STARTS FISHING. ONE OF THE SWIMMERS GOES UP TO HIM)

BOY Watcha doin'?

FISHERMAN Fishing.

BOY Then why aren't you using any bait?

FISHERMAN I've got to eat too, you know.

BOY Oh (MOVES BACK TO OTHER SWIMMER) I'm going in for a swim, coming.

GIRL Later. (LIES DOWN)

(THE BOY JUMPS OFF STAGE AND PRETENDS TO SWIM INTO THE AUDIENCE. HE RUNS INTO TROUBLE AND PUTS AN ARM INTO THE AIR AND CALLS FOR HELP. THE LIFESAVERS RUSH FORWARD)

LIFESAVER 1 He's drowning!

LIFESAVER 2 Quick, throw him a line!

LIFESAVER 1 Okay! Okay! (CALLS OUT) Knock, knock!?

BOY (CALLING BACK) Who's there?

LIFESAVER 1 Butcher.

BOY Butcher, who?

LIFESAVER 1 Butcher arms around me honey. (LAUGHS)

(LIFESAVER 2 PUSHES LIFESAVER 1 INTO THE WATER FRONT STAGE IN DISGUST. LIFESAVER 1 JOINS THE BOY IN CALLING FOR HELP.)

LIFESAVER 2 I'll save you! (JUMPS INTO THE WATER FRONT STAGE)

(LIFESAVER 2 GETS INTO TROUBLE ALSO. GIRL GETS UP)

GIRL Here we go again. (JUMPS INTO WATER AND SAVES ALL THREE BY DRAGGING THEM BACK ON STAGE, 1 AT A TIME. THEY MOVE BACK TO ORIGINAL POSITIONS)

(MUM AND DAD AND THE KIDS ARRIVE. MUM AND DAD ARE WEARING OLD FASHION GEAR. DAD HAS A KNOTTED HANDKERCHIEF ON HIS HEAD. THEY ARE BEDRAGGLED PARENTS AT THE END OF THE SCHOOL HOLIDAYS)

MARY Can I have an ice cream, mum, can I? Can I?

JAMIE Mum.. I'm thirsty!

MARY Hey Mum. can I have an ice cream, mum, can I? Can I?

JAMIE Mum; I said : I'm thirsty!!

DAD (IGNORING THE WHOLE THING) This looks like a good spot.

MUM (ALSO IGNORING THE WHOLE THING) Yes dear.

MARY (SNATCHES TOWEL OFF JAMIE) Hey that's my towel.

JAMIE 'Tis not!

MARY 'Tis so!

JAMIE 'Tis not!

MARY 'Tis so!

JAMIE 'Tis not!

MARY 'Tis so!

DAD Let's sit her for a while.

MUM Yes dear.

(THEY ALL SIT DOWN. JAMIE PRETENDS TO GET A HAND FULL OF SAND AND POURS IT ON MARY'S HEAD)

MARY (STANDING) Hey. You put sand in my hair.

JAMIE Did not!

MARY Did so.

JAMIE Did not!

MARY Did so.

JAMIE Did not!

MARY Did so.

DAD Nice day for the beach.

MUM Yes dear.

(MARY GETS A PRETEND HAND FULL OF SAND AND THROWS IT OVER JAMIE. JAMIE RETALIATES. THERE IS A SCRAP)

MARY You started it.

JAMIE Did not!

MARY Did so!

JAMIE not!

MARY so!

JAMIE not!

MARY so!

JAMIE not!

MARY so!

JAMIE not!

MARY so!

(SUDDENLY, THE QUIET MUM LEAPS UP AND YELLS)

MUM Quiet. (THERE IS STUNNED SILENCE) Thank goodness it's school tomorrow.

(BRONX CHEER)

MUM Now we're all here to have fun. What are we here for?

ALL To have fun!

MUM That's more like it. (THROWS OFF OLD GEAR REVEALING TRENDY OUTFIT)

(ALL CHEER)

SONG: FUN IN THE SUN

(SINGERS USE 60'S ACTIONS LIKE THE SWIM AND THE HITCH HIKER)

MUM *Here we are in summer and we're gonna' have some fun today. (oh yeah)*
Here we are in summer and we're gonna' have some fun today. (oh yeah)

CHORUS *Surf's up and the swell is fine,*
The cool breezy sunshine.
Better get ready for the time of your life,
The young and the old come along for the ride, for

fu-n, summertime summertime,
fu-n, summertime summertime fun.

MUM *I said, Here we are in summer and we're gonna' have some fun today. (oh yeah)*
Here we are in summer and we're gonna' have some fun today. (oh yeah)

CHORUS *Surf's up and the swell is fine,*
The cool breezy sunshine.
Better get ready for the time of your life,
The young and the old come along for the ride, for

fu-n, summertime summertime,
fu-n, summertime summertime fun.

fu-n, summertime summertime,
fu-n, summertime summertime fun.

THE END

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SOAP

SETTING: An advertisement, as on television, two salespersons are off stage with four dancers dressed as toothpaste, soap, detergent and washing powder. On stage is a table on which there is a colourful box full of soap. The two salespersons enter the stage.

SALESPERSON 1 Do you smell like an animal when you get home?

SALESPERSON 2 Are you afraid to put up your hand to answer questions?

SALESPERSON 1 Do your friends keep a safe distance when you talk to them?

SALESPERSON 2 Do you pass out when you take off your shoes at night?

SALESPERSON 1 Whether you answer yes or no, you need to try our new product...
(GRABS SOME SOAP FROM BOX)Wondersoap!

SALESPERSON 2 Yes wondersoap! Simply use ten times a day and you'll come up roses.

SALESPERSON 1 Under your arms!

SALESPERSON 2 On your feet!

SALESPERSON 1 In your mouth!

TOGETHER It's a treat.

SALESPERSON 2 On your dog!

SALESPERSON 1 Your cat!

SALESPERSON 2 Your mouse!

TOGETHER It's a fact!

SALESPERSON 1 You can use this soap on anything in the house!

SALESPERSON 2 Wondersoap! Buy now to avoid disappointment.

SALESPERSON 1 Wondersoap! Money back, guaranteed.

SONG: SOAP

(DANCERS ENTER WITH MUSIC AND MARCH AROUND THE STAGE)

INTRO *Soap soap soap soap, Soap soap soap soap.*

SALESPERSON 1 *Soap in the bathtub, soap in the sink,
The more the morer the soap you use the nicer do you stink.*

CHORUS *Soap. Soap. Soap down below,
It's pull the plug right out of the bath and down the drain she goes.*

SALESPERSON 2 *Soap in the rivers, soap in the sea,
The cleaner the clean the fish will be, the lesser will there be.*
(Chorus twice, then exit during CODA)

THE END

Adapted from 'Bear!' ©copyright John Heyworth 1998

TOMATO SORCERER

SETTING: A Witches cave. On stage is a cauldron, masking objects that are to be dropped into it later. Eerie sounds die out as the Tomato Sorcerer begins to speak.

TOMATO Triple ripple and cauldron spittle.
Into the broth goes all this spiffle.

1ST WITCH The black of night is yet to come,
A lot of evil to be undone.

2ND WITCH Look, the magic grows stronger...

3RD WITCH Can you stand the smell any longer?

TOMATO More power we need to curb it's greed
I must admit it's time for a feed.

1ST WITCH Leg of frog and eye of newt.

TOMATO And smelly socks is really beaut.

2ND WITCH Blood of snake the broth now cools

3RD WITCH With all my socks and all your shoes.

1ST WITCH All this and more goes in this brew

TOMATO It's going to make a 'loverly' stew

SONG: TOMATO SORCERER

1ST WITCH *Magic in the kitchen, magic in the sink, magic in the cupboard. (STAMP FEET)*

2ND WITCH *Magic in the sandwich, magic on your plate, magic in your dinner. (STAMP FEET)*

3RD WITCH *In the bottle, in the can, try a sample if you can.*

ALL *Hey Tomato Sorcerer....(DUCK LOW, RISE SLOWLY INTO A SPELL STANCE)
Cast your spell on me.*

1ST WITCH *Magic in the souffle, magic in the pud, magic in the custard. (STAMP FEET)*

2ND WITCH *Magic in the sausage, magic in the roll, magic in your tummy. (STAMP FEET)*

3RD WITCH *In the bottle, in the can, try a sample if you can.*

ALL *Hey Tomato Sorcerer....(DUCK LOW AND RISE SLOWLY)
Cast your spell on me.*

(AFTER THE SONG, THE TOMATO SORCERER HANDS OUT THE BOWLS)

TOMATO Okay, guys, Dinner time.

(ALL SQUEAL, LAUGH AND SHRIEK WITH GLEE)

THE END

Adapted from 'Alphabetical Soup' ©copyright John Heyworth 1998

hampzy dumpy

SETTING: Can be performed as a radio play or with live actors and sound effects.

NARRATOR It was 90 in the shade when Humpty decided to go for a walk.
(SOUND OF WALKING.....chalkboard dusters on a tray of gravel)

HUMPTY Whew , I'm boiling. I think I'll get out of the shade.
(SOUNDS OF WATER BUBBLING.....blowing through straws into water)

NARRATOR In the sun, things weren't much better.

HUMPTY I think I'm going to fry.
(SOUNDS OF SIZZLING.....crumpling papers)

NARRATOR Suddenly a duck flew by.
(SOUNDS OF A DUCK.....voice)

HUMPTY A duck. Quick. Where's my gun!

NARRATOR Humpty was a bad egg. He was poaching again.
(SOUNDS OF SHOOTING.....starting gun or 'Bang Bang')

NARRATOR Fortunately, the duck was a better shot than was Humpty.
(SOUND OF A SPLAT FROM A BIRD DROPPING.....wet sponge thrown onto board)

HUMPTY Drat. Right in my eye.
(SOUND OF RUBBING.....rub hands together)

NARRATOR Suddenly he spied a wall.

HUMPTY Aha! A wall. Just what I need to get a better shot.

NARRATOR Humpty climbed and climbed up the wall.
(XYLOPHONE GOING UP)

NARRATOR Finally, he reached the top.

HUMPTY Phew! Got there at last! Now I can get a better shot at you.

NARRATOR Humpty aimed and aimed.
(SOUND OF FLAPPING WINGS.....two people on each end of a large piece of plastic, flap up and down)

NARRATOR When suddenly the duck swooped on him and made him lose his balance
 (DUCK SOUNDS.....voice)

HUMPTY Aye yie yie yie yie!

NARRATOR And he fell to the ground.
 (SOUND OF MISSILE FALLING....vocal whistle or xylophone going down)

NARRATOR And smashed into a million pieces.
 (SOUND OF MASSIVE EGGS SMASHING.....handfuls of pebbles dropped onto
 the ground)

NARRATOR And all the king's horses and all the king's men..
 (SOUND OF GALLOPING HORSES.....coconut shells)

NARRATOR All had scrambled eggs for breaky again.
 (SOUNDS OF EATING.....vocal sounds with the odd 'burp')

NARRATOR And the moral of the story is...
 Fried eggs who poach at boiling point end up scrambled
 and that's no yoke.

SONG Humpty Dumpty sat on the wall,
 Humpty Dumpty had a great fall,
 All the king's horses and all the king's men,
 Couldn't face eggs for breaky again.

THE END

A Christmas Message

SETTING: In an Australian setting. Actors with scarves represent the elements used in this story:- yellow-sun, orange-setting sun, red-dust, blue and white-the sea, black with glitter-stars. In today's schools there are usually a mix of races and creeds, it would be beneficial to this story if the four Aussies could come from mixed backgrounds. The four aussies are off stage, as is a gold digger. A narrator is to the side of front stage.

(A GROUP OF AUSTRALIANS ENTER.)

NARRATOR Some friends from the city were in the bush looking for a place to have a picnic.

AUSSIE 1 Let's rest here for a while, I'm so tired.

AUSSIE 2 Sshh, it's so peaceful, listen.

NARRATOR The sun beats down on a silent land

(ACTORS WITH YELLOW SCARVES RUN TO BACK STAGE AND WAVE THEIR SCARVES UP AND DOWN AND THEN SWAY THEM GENTLY. SOUND OF HIGH PITCHED GLOCKENSPIELS.)

AUSSIE 3 Whew, it's so hot.

NARRATOR They came across a gold digger, panning for gold.

(A GOLD DIGGER ENTERS.)

AUSSIE 4 Hello, what are you doing here?

DIGGER I'm searching for gold, what are you doing here?

AUSSIE 4 We're looking for a place to have a picnic.

NARRATOR But the sun had made him hot and angry.

DIGGER Well you can't stay here! This is my land.

AUSSIE 1 Why not. We're not doing any harm.

DIGGER Go away!

(THE AUSTRALIANS MOVE BACK STAGE LEFT. THE DIGGER KNEELS DOWN AND PANS FOR GOLD.)

NARRATOR Soon after, some Red clouds hid the sun from the land.

(ACTORS WITH RED SCARVES ENTER STAGE AND WALK AROUND THE STAGE SWIRLING THEIR SCARVES. SOUND OF MARACAS AND SHAKERS. THEY MOVE IN FRONT OF THE YELLOW SCARVES AND SWIRL THEIR SCARVES IN FRONT OF THE YELLOW SCARVES AND THEN SWAY THEM GENTLY.)

NARRATOR Although, he was tired, thirsty and hungry, the gold digger couldn't stop looking for gold.

AUSSIE 2 It's getting dark, I think we should go.

AUSSIE 3 Wait, look at the gold digger, he looks so lean and hungry.

AUSSIE 2 Perhaps we should share some food and drink with him.

AUSSIE 1 But he's not very friendly.

AUSSIE 2 Perhaps he's just tired and hungry.

AUSSIE 1 Okay, I'll go
(AUSSIE 1 MOVES UP TO DIGGER.)

AUSSIE 1 Here friend, would you like some food?

NARRATOR But the dust clouds had made him blind.

DIGGER What! Are you still here! Go away, before I chase you away!

AUSSIE 1 Okay! Okay! We're going. (RETURNS TO GROUP) Come on, let's go to the sea, a swim will do us good. Let's go.

(THE AUSTRALIANS LEAVE THE STAGE.)

(THE RED SCARVES START TO SWIRL AROUND THE DIGGER.)

DIGGER Peace at last! (LOOKS FOR PAN)

NARRATOR Through all the dust, the gold digger couldn't find his pan of gold.

DIGGER Thieves, robbers, I've been robbed! Those people have stolen from me! Wait until I find them. Just wait!

(GOLD DIGGER STAGGERS OFF)

NARRATOR Down at the sea, the red clouds started to disappear.

(ACTORS WITH BLUE AND WHITE SCARVES ENTER THE STAGE. SOUND OF MALLETS GENTLY ON SUSPENDED CYMBALS. THEY INTER DISPERSE WITH THE RED CLOUDS AND SWIRL AROUND THE STAGE. ONE BY ONE THE RED CLOUDS STARTED TO DISAPPEAR OFF STAGE. THE BLUE AND WHITE SCARVES JOIN WITH THE YELLOW SCARVES.)

NARRATOR The sun began to set.

(ACTORS WITH ORANGE SCARVES ENTER AND MINGLE WITH THE YELLOW SCARVES. SOUND OF LOWER PITCHED GLOCKENSPIELS.)

NARRATOR The gold digger had searched and searched. He hadn't eaten or drank all day, and was becoming weak.

(DIGGER STAGGERS ON STAGE.)

DIGGER I feel so weak..... I must find them before nightfall. But my head..... it's spinning. I feel so sick..(HE FALLS TO THE GROUND).

NARRATOR He was dying in the heat.

(THE ACTORS WITH THE YELLOW SCARVES LEAVE THE STAGE SLOWLY. THE AUSTRALIANS ENTER.)

AUSSIE 1 Look. (THEY RUSH OVER TO THE DIGGER) It's the gold digger.

AUSSIE 2 Poor man. We must help him!

AUSSIE 3 Quick, let's cool him down in the sea.

(THEY SIT AROUND HIM AS IF FLOATING HIM IN THE WATER. THE BLUE AND WHITE SCARVES SWIRL AROUND HIM AND THEN MOVE BACK.)

AUSSIE 4 Here is a plant that will cure his thirst.

(THEY HALF SIT UP THE DIGGER. THEY SQUEEZE AN IMAGINARY PLANT OVER HIS MOUTH.)

AUSSIE 4 And here is a plant that will give him nourishment.

(AS THE DIGGER COMES TOO, THEY FEED HIM SOME IMAGINARY FOOD.)

AUSSIE 4 And here is a plant that will sooth his brow.

(THEY MOP HIS FOREHEAD WITH AN IMAGINARY PLANT)

NARRATOR As night fell, he began to recover.

(ACTORS WITH BLACK SCARVES COVERED IN GLITTER ENTER. SOUND OF FINGER CYMBALS AND/OR TRIANGLES. THE ORANGE SCARVES START TO DISAPPEAR.)

DIGGER (SITTING UP) I feel so much better. Thankyou kind friends, thankyou, thankyou. I can't believe I was so mean to you. I was awful too you, yet you've saved my life.

AUSSIE 1 Think nothing of it. You were just tired and hungry, that's all.

DIGGER No I wasn't. I was mean and greedy, and I'm sorry. (STANDS). Listen, you can share the land anytime you want to. It's not my land anyway. It's our land !

AUSSIE 2 That's very kind of you.

DIGGER No it's not. We all should share.

AUSSIE 1 And then there would be no reason to fight.

DIGGER That's right. I can't believe it. All my life I've been searching for gold. And yet, all the while, I couldn't see the true value of friendship. I have been blind.

AUSSIE 3 Hey! (POINTING UP) Look at that star. It's so big and bright.

AUSSIE 2 It's beautiful.

AUSSIE 1 That's because it's Christmas time. Happy Christmas everyone.

ALL HAPPY CHRISTMAS! HAPPY CHRISTMAS EVERYONE!

SONG: A PERTH CAROL

(ALL ON STAGE FOR FINAL SONG)

Red clouds, swirling by, carry this message across the land. (Red scarves held up)
Dust clouds across the land, sweep this message down to the sea. (Blue scarves)
Sun beams, in the waves, spread this message around the world. (Yellow and Orange)
Starlight, forever bright, keep this message in all our hearts. (Black and glitter)

Peace for ever and peace for ever and peace for ever and ever. (WAVING SCARVES)
Peace for ever and peace for ever and peace for ever and ever.
Peace for ever and peace for ever and peace for ever and ever.

THE END

Adapted from 'Kitchen Sink Ensembles /Christmas' ©copyright John Heyworth 1998

Seldom Bite

Brightly

From the Can Can
by Offenbach
Arr. J. Heyworth

A⁷

f

A⁷

D

G

D

There are al- ways trees in plays and I am al- ways in that tree,

p

A⁷

D

E⁷

A⁷

All you see is me a tree and that is all I'll ev- er be- .

A⁷

D

G

D

One fine day I'll walk a- way and find my- self a- noth-er play,

A⁷ D A⁷ D

Then you'll see that I am free and that-'ll be a happ-y day.

D A⁷ D

Yes I know I Off-en-bach,

ff *p*

D A⁷ D

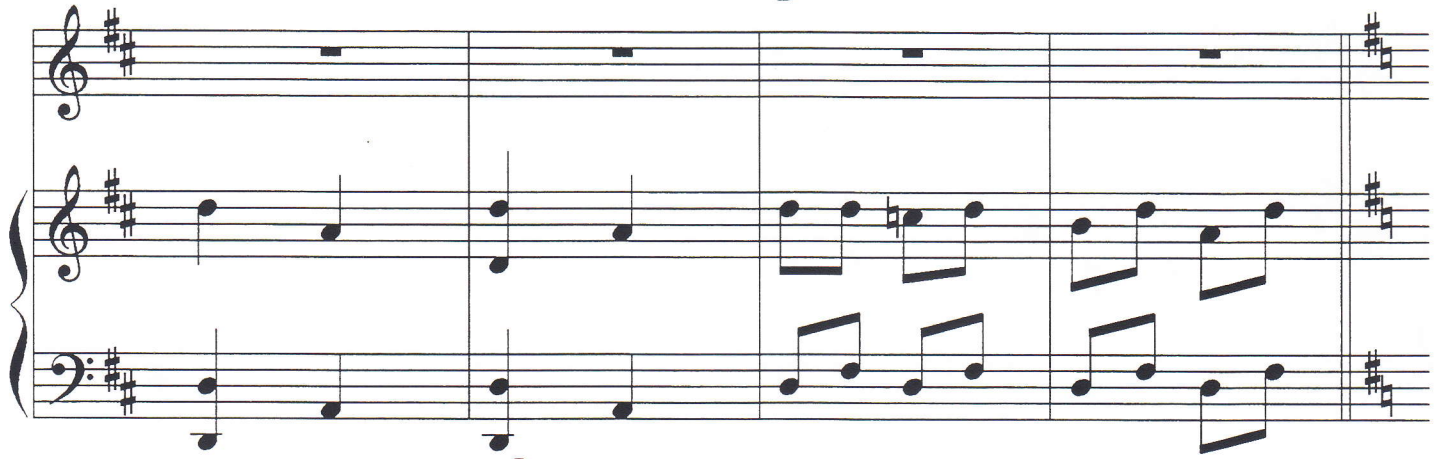
But you know I seld-om bite. (at

ff *p*

D

all)

D⁷



The first system of musical notation consists of a grand staff with three staves. The top staff is a single treble clef staff with a whole rest in each of the four measures. The middle and bottom staves are joined by a brace on the left. The middle staff has a treble clef and a key signature of two sharps (F# and C#). It contains a half note G4 in the first measure, a half note A4 in the second, and eighth-note pairs (B4-A4) and (C5-B4) in the third and fourth measures. The bottom staff has a bass clef and a key signature of two sharps. It contains a half note G3 in the first measure, a half note A3 in the second, and eighth-note pairs (B3-A3) and (C4-B3) in the third and fourth measures. The system concludes with a double bar line and a key signature change to one sharp (F#).

G

D⁷

G



The second system of musical notation consists of a grand staff with three staves. The top staff is a single treble clef staff with a whole rest in each of the four measures. The middle and bottom staves are joined by a brace on the left. The middle staff has a treble clef and a key signature of one sharp (F#). It contains a half note G4 in the first measure, eighth-note pairs (A4-G4) and (B4-A4) in the second, and eighth-note pairs (C5-B4) and (A4-G4) in the third and fourth measures. The bottom staff has a bass clef and a key signature of one sharp. It contains eighth-note pairs (B3-A3) and (G3-F#3) in the first measure, eighth-note pairs (A3-G3) and (B3-A3) in the second, eighth-note pairs (C4-B3) and (A3-G3) in the third, and eighth-note pairs (B3-A3) and (G3-F#3) in the fourth. The system concludes with a double bar line and a key signature change to two sharps (F# and C#).

D⁷

G

D⁷



The third system of musical notation consists of a grand staff with three staves. The top staff is a single treble clef staff with a whole rest in each of the four measures. The middle and bottom staves are joined by a brace on the left. The middle staff has a treble clef and a key signature of two sharps (F# and C#). It contains a half note G4 in the first measure, eighth-note pairs (A4-G4) and (B4-A4) in the second, eighth-note pairs (C5-B4) and (A4-G4) in the third, and eighth-note pairs (B4-A4) and (G4-F#4) in the fourth. The bottom staff has a bass clef and a key signature of two sharps. It contains eighth-note pairs (B3-A3) and (G3-F#3) in the first measure, eighth-note pairs (A3-G3) and (B3-A3) in the second, eighth-note pairs (C4-B3) and (A3-G3) in the third, and eighth-note pairs (B3-A3) and (G3-F#3) in the fourth. The system concludes with a double bar line and a key signature change to one sharp (F#).

f

G

D⁷

G



The fourth system of musical notation consists of a grand staff with three staves. The top staff is a single treble clef staff with a whole rest in each of the four measures. The middle and bottom staves are joined by a brace on the left. The middle staff has a treble clef and a key signature of one sharp (F#). It contains a half note G4 in the first measure, eighth-note pairs (A4-G4) and (B4-A4) in the second, and eighth-note pairs (C5-B4) and (A4-G4) in the third and fourth measures. The bottom staff has a bass clef and a key signature of one sharp. It contains eighth-note pairs (B3-A3) and (G3-F#3) in the first measure, eighth-note pairs (A3-G3) and (B3-A3) in the second, eighth-note pairs (C4-B3) and (A3-G3) in the third, and eighth-note pairs (B3-A3) and (G3-F#3) in the fourth. The system concludes with a double bar line and a key signature change to two sharps (F# and C#).

D⁷ G D⁷ G

A⁷ D G D

A⁷ E⁷ A⁷

A⁷ D G D

There are al- ways trees in plays and I am al- ways in that tree,

All you see is me a tree and that is all I'll e- ver be-

One fine day I'll walk a- way and find my- self a- noth- er play,

mp

A⁷ Dm/A A⁺ A⁷
 'noth- er play, 'noth- er play, 'noth- er play, 'noth- er play for

D A⁷ D
 me. *ff*

D A⁷ D

ff

Handwritten musical score for piano, featuring four systems of staves. The key signature is two sharps (F# and C#). The score includes various musical notations, including chords, melodic lines, and dynamic markings.

System 1: Chords A⁷, D, A⁷, D⁷ are indicated above the staff. The bass line includes notes G, A⁷, D, A⁷, D⁷.

System 2: Chords G, A⁷, D are indicated below the staff. The bass line includes notes G, A⁷, D.

System 3: The bass line includes notes G, A⁷, D.

System 4: The system concludes with the word *Fine*.

The page number 25 is centered at the bottom.

The Ghost Of Tom

TRAD

Arr. J. Heyworth
Am Em

Eerily

Em Am Em Am Em

Introduction (and interlude during king's exit).

Em Am Em Em Am Em

Have you seen the ghost of Tom? Long white bones with the flesh all gone —
(have you seen ghost of Tom)

Em Am Em Em Am Em

Oo, — — — Wouldn't it be chilly with no skin on?

Em Am Em Am Em Am Em

Fine
Boo!

Au Clair de la Lune

Brightly

TRAD

Arr. J. Heyworth

The musical score is written for voice and piano. It features a treble and bass staff for the piano accompaniment and a single staff for the voice. The key signature is one sharp (F#) and the time signature is 4/4. The piano accompaniment consists of a continuous eighth-note pattern in the right hand and a simpler bass line in the left hand. The voice part is a melody with lyrics in French. The score is divided into four systems, each with five measures. The lyrics are: 'Au Clair de la Lu- ne, Mon a- mi Pier- rot. Pre-te moi ta Plu- me, Pour e- crire un mot. Ma Chan delle est mor- te, Je n'ai plus de feu. Ouv re moi ta por- te, Pour l'a-mour de Dieu. Fine'.

Au Clair de la Lu- ne, Mon a- mi Pier-
rot. Pre-te moi ta Plu- me, Pour e- crire un mot.
Ma Chan delle est mor- te, Je n'ai plus de feu. Ouv re moi ta
por- te, Pour l'a-mour de Dieu. Fine

Aussie B.B.Q.

With spirit

J. Heyworth

D G A⁷ D G A⁷ D G A⁷ D G A⁷

The first system of musical notation for 'Aussie B.B.Q.' consists of four measures. The top staff is a treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The bottom staff is a grand staff (treble and bass clefs) with the same key signature and time signature. The melody in the top staff is a simple four-measure phrase. The piano accompaniment in the bottom staff features a steady eighth-note bass line and chords in the right hand.

The second system of musical notation for 'Aussie B.B.Q.' consists of four measures. The top staff is a treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The bottom staff is a grand staff (treble and bass clefs) with the same key signature and time signature. The melody in the top staff is a simple four-measure phrase. The piano accompaniment in the bottom staff features a steady eighth-note bass line and chords in the right hand. The lyrics are: "Char-coal in the B. B. Q. Sand on the but-tered rolls."

The third system of musical notation for 'Aussie B.B.Q.' consists of four measures. The top staff is a treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The bottom staff is a grand staff (treble and bass clefs) with the same key signature and time signature. The melody in the top staff is a simple four-measure phrase. The piano accompaniment in the bottom staff features a steady eighth-note bass line and chords in the right hand. The lyrics are: "Moz-zies hum-ming Ants a- com- ing Dead flies in my to- ma- to sauce SWAT"

The fourth system of musical notation for 'Aussie B.B.Q.' consists of four measures. The top staff is a treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The bottom staff is a grand staff (treble and bass clefs) with the same key signature and time signature. The melody in the top staff is a simple four-measure phrase. The piano accompaniment in the bottom staff features a steady eighth-note bass line and chords in the right hand. The lyrics are: "SWAT". The system ends with a double bar line and a repeat sign.

BEAR

Lively

D G D Asus⁴A⁷ D et simile

J. Heyworth

chorus

My Teddy Bear

Medium slow swing

John Heyworth

B \flat Gm E \flat F B \flat Gm E \flat F

swing the rhythm

My te ddy bear, You can't com pare. He's

E \flat F Gm F E \flat F Gm F

warm and soft and that's his cha- rm. When he's near I fear no ha- rm

B \flat Gm E \flat F B \flat Gm E \flat D 7

My te-ddy bear we'll stay to-geth- er For- e - ver and e-ver for-e- ver

G Em C D7 G Em C D7

For e - - - ver to ge - - - ther For e - - - ver to- ge - - - ther

G Em C D7 G Em C D7

Ah, - - - My te-d-dy bear Ah, - - - My te-d-dy bear

G C Am7 C C/D G

My te- ddy rea- dy te- ddy my te- ddy bear.

rall.....

G C Am7 C C/D G

Fine

Fun In The Sun

Rock'n'Roll

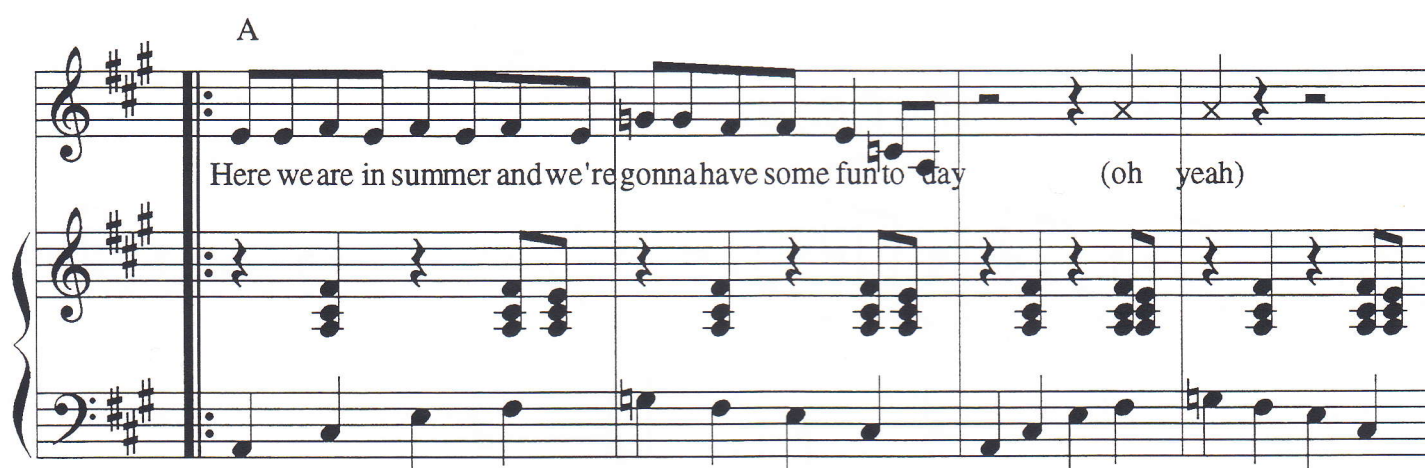
J. Heyworth

A Am A E⁷



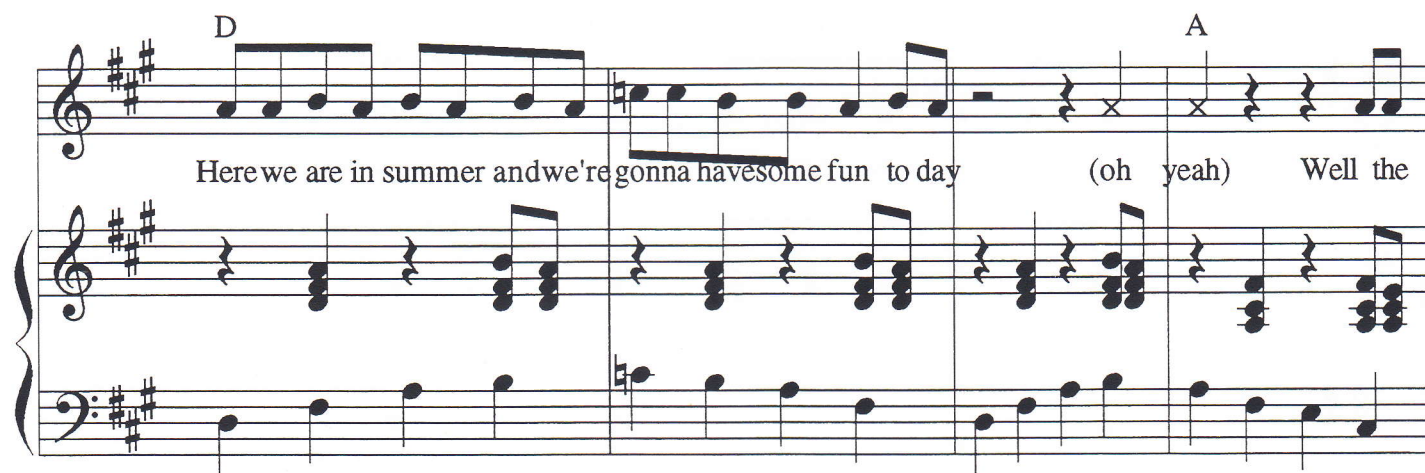
A

Here we are in summer and we're gonna have some fun to day (oh yeah)



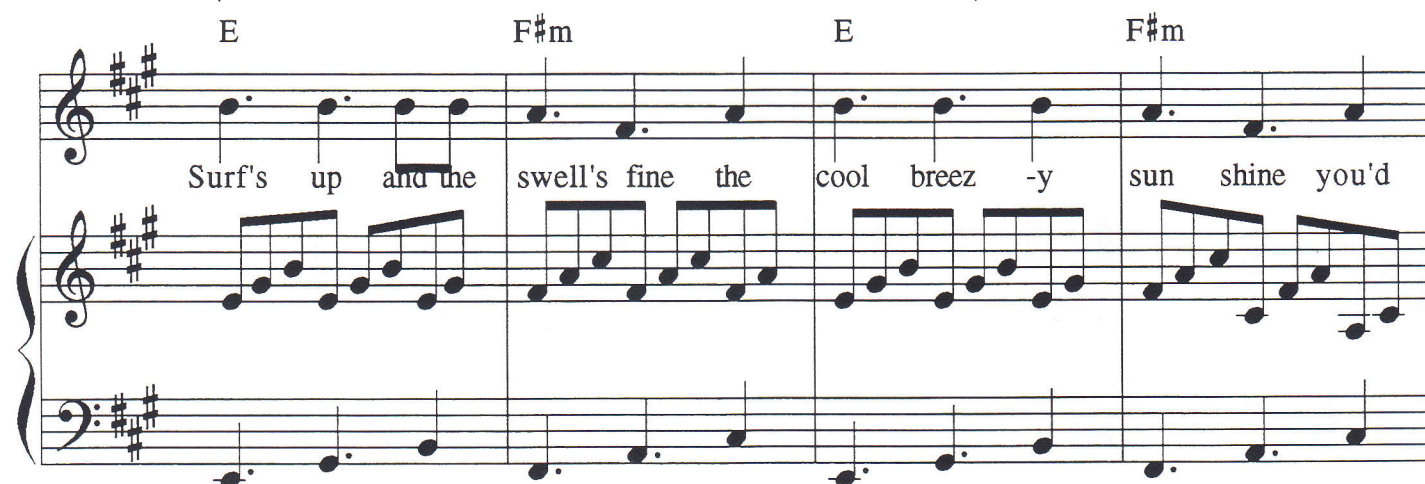
D A

Here we are in summer and we're gonna have some fun to day (oh yeah) Well the



E F#m E F#m

Surf's up and the swell's fine the cool breez -y sun shine you'd



D E⁷ D E⁷
 better get ready for the time of your life the young and the old can come for the ride for
 A F^{#m} D E⁷ A F^{#m} D D^{#0} E⁷
 fu- -n summertime summertime fu- -n summertime summertime
 A E⁷ A F^{#m} D E⁷
 fun. fu- -n summertime summertime
 A F^{#m} D D^{#0} E⁷ A A⁷/9 *Fine*
 fu- -n summer time summer time fun.

Soap

TRAD

Arr. J. Heyworth

Animated

D G A⁷ D G D

Soap soap soap soap Soap in the bath- tub Soap in the

A⁷ D G⁶ D/A A⁷ D

sink the More the morer the soap you use the nic- er do you stink.

D G D A⁷

Soap. Soap. Soap down be- low. It's

D G⁶ D/A A⁷ D

pull the pl- ug right out of the bath and down the drain she goes. *Fine*

TOMATO SORCERER

Moderato

J. Heyworth

Chords: Dm A⁷ Dm C B^b A⁷ Dm C B^b A⁷ Dm Gm Gm⁷ A⁷ B^b maj⁷ B^b 6 A⁷ Dm A⁷ Dm Fine

2nd time 8ve lower

Magic in the ki-tchen magic in the sink magic in the cupboard

Magic in the sandwich magic on your plate magic in your dinner

In the bo ttle in the can, try a samp- le if you can,

Hey tomato So rcer er cast your spell on me!

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A Perth Carol

Gently, becoming louder....

J. Heyworth

Em Am Bm Em

Em Am Bm Em 4 times.

Red clouds swirling by, carry this message a - cross the land.
 Dust clouds from the land, sweep this message down to the sea.
 Sun beams in the waves, sprea-d this message a-round the world.
 Star light, for-ev -er bright, kee -p this message in all our hearts.

4 times

A D A D A D E A 3 times. Fine

ff Peace for e-ver and peace for e- ver and peace for e- ver and e- - -ver.
 2nd time softly

ff 3 times