

Go For Goal

Junior Script

by

Gawen Robinson

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CAST LIST

N.B. In the following list, the bracketed number shows the number of spoken lines each role has.

Modern day Brazilian family

Oscar:	<i>Young lad with a talent for football and the world at his feet</i>	(56)
Lucas:	<i>Oscar's Dad. Keen for Oscar to do well but wants him to try hard at school</i>	(42)
Juliana:	<i>Oscar's sister. Very clever and practical with a sense of humour</i>	(50)
Leonardo:	<i>Oscar's Grandfather. Remembers the 1950 Brazil team fondly</i>	(43)

Modern day British family

Ellie:	<i>Football mad English girl who has travelled to Brazil with her family</i>	(43)
Wilf:	<i>Ellie's Grandfather and very knowledgeable about football</i>	(44)

Modern day footballers and their WAGs

Footballer 1:	<i>Very rich and famous looking footballer</i>	(3)
Footballer 2:	<i>Another rich and famous looking footballer</i>	(2)
Footballer 3:	<i>Another rich and famous looking footballer</i>	(1)
Sharna (Wag 1):	<i>Footballer's wife/girlfriend</i>	(1)
Shania (Wag 2):	<i>2nd footballer's wife/girlfriend</i>	(1)
Shannice (Wag 3):	<i>3rd footballer's wife/girlfriend. Very clumsy</i>	(14)

1950s Commentator: *Both as a young and very old man. Posh BBC accent* **(82)**

Brazilian Team 1950

Flavio Costa:	<i>Brazilian Coach in 1950</i>	(8)
Ademir:	<i>Famous Brazilian striker in the 1950 team</i>	(1)
Jair:	<i>Brazilian defender</i>	(2)
Friaça:	<i>Scorer of Brazil's goal against Uruguay in the 1950 finals</i>	(2)
Zizinho:	<i>Star of the Brazilian 1950 team</i>	(2)

Paparazzi Group

Papa:	<i>Fast talking, rapping photographer desperate for a story.</i>	(13)
Ratsy:	<i>Another rapping photographer desperate for a story.</i>	(12)
Patsy:	<i>More sensible rapping photographer. Female leader of the group</i>	(10)

West Auckland Team 1909

Mr. Sidney Barron:	<i>Club secretary and manager. Tries to be posh.</i>	(17)
Bob Jones:	<i>West Auckland's captain. He is also a miner and married to Edie.</i>	(19)
Charlie 'Dirty' Hogg:	<i>Tough tackling defender with a reputation for being dirty.</i>	(5)
David 'Ticer' Thomas:	<i>A young winger who is very naïve but skilful. A miner.</i>	(5)
Jimmy Dickinson:	<i>West Auckland's goalkeeper and miner.</i>	(2)
Ben Whittingham:	<i>West Auckland's 1st goal scorer in 1909 final.</i>	(1)

The West Auckland Wives (WAWs)

Gladys Dickinson:	<i>Wife of Jimmy Dickinson (the goalkeeper). Has a rolling pin.</i>	(3)
Edie Jones:	<i>Wife of captain Bob Jones. Angry about him selling their furniture.</i>	(13)
Doris:	<i>Another wife of the West Auckland team.</i>	(4)
Brenda:	<i>Another wife of the West Auckland team.</i>	(4)

A London Police Station 1966

Dave Corbett	<i>Owner of 'Pickles' the dog that found the Jules Rimet trophy.</i>	(12)
Lady	<i>Owner of (unnamed) cat and avid reader of magazines.</i>	(3)
Sergeant	<i>Desk Sergeant who is in charge of the two Constables</i>	(11)
Police Constable 1	<i>Very sceptical police officer. Always joking.</i>	(20)
Police Constable 2	<i>Another sceptical police officer.</i>	(19)
Teenager 1	<i>Looking '60s trendy</i>	(1)
Teenager 2	<i>Looking '60s trendy</i>	(1)

England Women Footballers and their HABs

Player 1	<i>Smart looking female footballer.</i>	(3)
Player 2	<i>Smart looking female footballer.</i>	(1)
HAB 1	<i>Male version of a WAG, partner of a female footballer.</i>	(3)
Other players/HABs	<i>Other trendy Women footballers and their partners.</i>	(0)

Ice Cream Seller	<i>Sells ice cream outside the Maracaña Stadium in Rio.</i>	(3)
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Pelé	<i>Or other past footballing legend. Respected by all other characters.</i>	(5)
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All Scenes

Chorus:	<i>As many as you like, possibly dressed as figures from different countries and teams (past and present)</i>	(0)
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SPEAKING ROLES BY NUMBER OF LINES

N.B. In the following list, the number shows how many spoken lines each role has.

Commentator	82
Oscar	56
Juliana	50
Wilf	44
Ellie	43
Leonardo.....	43
Lucas	42
Police Constable 1	20
Bob Jones	19
Police Constable 2.....	19
Mr. Barron	17
Shannice (Wag 3)	14
Edie Jones	13
Papa (including rapped lines)	13
Dave Corbett.....	12
Ratsy (including rapped lines)	12
Sergeant	11
Patsy (including rapped lines).....	10
Flavio Costa	8
Charlie 'Dirty' Hogg	5
David 'Ticer' Thomas	5
Pelé (or other past legend)	5
Brenda	4
Doris.....	4
Footballer 1	3
Gladys Dickinson	3
Hab 1	3
Ice Cream Seller	3
Lady	3
Player 1.....	3
Footballer 2.....	2
Friça	2
Jair	2
Jimmy Dickinson	2
Zizinho	2
Ademir.....	1
Ben Whittingham	1
Footballer 3.....	1
Player 2.....	1
Shania (Wag 1).....	1
Sharna	1
Teenager 1	1
Teenager 2	1
Other players, Wags and Habs.....	0

CAST LIST IN ALPHABETICAL ORDER (WITH LINE COUNT)

N.B. In the following list, the number shows how many spoken lines each role has.

Ademir.....	1
Ben Whittingham	1
Bob Jones	19
Brenda	4
Charlie 'Dirty' Hogg.....	5
Commentator	82
Dave Corbett.....	12
David 'Ticer' Thomas	5
Doris.....	4
Edie Jones	13
Ellie	43
Flavio Costa.....	8
Footballer 1	3
Footballer 2	2
Footballer 3.....	1
Friça.....	2
Gladys Dickinson	3
Hab 1	3
Ice Cream Seller	3
Jair	2
Jimmy Dickinson	2
Juliana	50
Lady	3
Leonardo.....	43
Lucas	42
Mr. Barron.....	17
Oscar	56
Papa (including rapped lines)	13
Patsy (including rapped lines).....	10
Pelé (or other past legend)	5
Player 1.....	3
Player 2.....	1
Police Constable 1	20
Police Constable 2.....	19
Ratsy (including rapped lines)	12
Sergeant	11
Shania (Wag 1).....	1
Shannice (Wag 3)	14
Sharna	1
Teenager 1	1
Teenager 2	1
Wilf.....	44
Zizinho	2
Other players, Wags and Habs.....	0

SUGGESTED PART DOUBLING

This musical has **43** speaking parts and a chorus of as many as you like but for smaller casts it would be very simple to double many of the roles. Here are some possible suggestions for doubling of characters.

The following parts should *not* be doubled as they are used in most of the scenes: Oscar, Lucas, Juliana, Leonardo, Ellie and Wilf. The 1950's Commentator (Scenes Two and Nine) should also not be doubled if possible as this is a very significant role with many lines to learn.

The three Footballers and their 'Wags' in Scene One can be reversed to become the women footballers and their 'Habs' in Scene Nine. They would, however, need to do a quick change back again as the male footballers and 'Wags' are included at the end of that scene.

The 1950s Brazilian players in Scene Two could double the West Auckland players in Scene Four and Flavio Costa could double with Mr. Barron in those scenes too.

The three 'Paparazzi Rappers' in Scene Two and Scene Nine (Papa, Ratsy and Patsy) can double the 2 Police Constables and the Sergeant in Scene Six.

The Lady in Scene Six can also double the Ice Cream Seller from Scene Eight. Dave Corbett from Scene Six could double Pelé in Scene Nine.

With all these doublings in place, the cast would number **29**. If you require a smaller cast again then the 'Wags'/women footballers could also double the West Auckland wives (Gladys, Edie, Doris and Brenda) giving you a cast of 25. The 3 footballers in Scenes Two and Nine and the 'Habs' in Scene Nine could also double Brazilian players and the West Auckland from Scenes Four and Six. This would reduce your cast to **23**. You could further reduce this again by re-doubling some of the other minor parts (e.g. Flavio Costa/Mr. Barron with Dave Corbett/ Pelé etc).

There are many possibilities within this and you can use the script to suit the particular students you have in your cast and on their own particular talents and abilities. Please use your own judgement in casting this musical, as you know your own students better than anyone else.

CHARACTERS IN EACH SCENE**Scene One**

Ellie
 Footballer 1
 Footballer 2
 Footballer 3
 Juliana
 Leonardo
 Lucas
 Oscar
 Shania
 Shannice
 Sharna

Scene Two

Ademir
 Commentator (Young)
 Ellie
 Flavio
 Friaça
 Jair
 Juliana
 Leonardo
 Lucas
 Oscar
 Zizinho

Scene Three

Ellie
 Juliana
 Leonardo
 Lucas
 Oscar
 Papa
 Patsy
 Ratsy
 Shannice
 Wilf

Scene Four

Ben
 Bob
 Brenda
 Charlie
 Doris
 Edie
 Gladys
 Jimmy
 Mr. Barron
 Ticer Thomas

Scene Five

Ellie
 Juliana
 Leonardo
 Lucas
 Oscar
 Wilf

Scene Six

Dave
 Lady
 Police Constable 1
 Police Constable 2
 Sergeant
 Teenager 1
 Teenager 2

Scene Seven

Ellie
 Juliana
 Leonardo
 Lucas
 Oscar
 Wilf

Scene Eight

Ellie
 Ice Cream Seller
 Juliana
 Oscar

Scene Nine

All for final song
 Commentator (Old)
 Ellie
 Footballer 1
 Footballer 2
 Hab 1
 Juliana
 Leonardo
 Lucas
 Oscar
 Other Players, HABs &
 WAGs
 Papa
 Patsy
 Pelé
 Player 1
 Player 2
 Ratsy
 Shannice
 Wilf

***All songs apart from
 'Paparazzi Rap' and
 'Take It From Me' are
 full chorus numbers
 and can include as
 many singers as you
 have.***

PROPERTIES

Scene One

Ball Oscar
 2 Ticket-sized cards Shania
 Pen One of the Footballers
 Large, over the top sunglasses Shannice

Scene Two

1950s style microphone Commentator
 Various scarves and rattles (optional) Brazil Crowd

Scene Three

Large, over the top sunglasses Shannice
 3 Cameras Papa, Ratsy & Patsy

Scene Four

1900s style telephone Scene Prop
 3 caps Bob, Charlie & Ticer
 Various items of wooden furniture Scene Prop
 Wheelbarrow (optional) West Auckland Players
 Rolling pin Gladys
 Old wooden chair Scene Prop
 Large wooden mirror Bob
 Sweeping brushes and dusters etc West Auckland Wives

Scene Five

No properties required

Scene Six

Toy dog (as realistic as possible) Dave
 Trophy wrapped in newspaper Dave
 Notepad and pen Police Constable 1
 Toy cat (as realistic as possible) Lady
 Magazine Lady
 Colourful dog jacket or collar (optional) Dave

Scene Seven

2 Ticket-sized cards (autographs) Oscar

Scene Eight

Ice creams Ice Cream Seller
 Coins..... Ellie, Oscar & Juliana
 Various percussion instruments..... Samba Dancers

Scene Nine

Large, over the top sunglasses..... Hab 1
 Tickets..... Commentator
 Autographs/Tickets Lucas
 3 Cameras Papa, Ratsy & Patsy

Track 18 (*The World Cup Hall Of Fame*) should feature as many props and cameo appearances as possible, linked to the lyrics. Here are some suggestions but do come up with your own ideas. You could include:

Giant plastic hand Maradona
 Dummy guitar and Beatles wigs The Beatles
 Dummy World Cup Trophy Bobby Moore & Others
 Linesman's flag The Russian Linesman
 Hairy wigs and pirates' scarfs Argentinean Players
 Pavarotti Beard Pavarotti
 Gazza cry mask Gazza
 Wig and football Diana Ross
 Various flags and cards Cast members
 Posters and information slides..... Set and Cast members

PRODUCTION NOTES

BACKGROUND TO THE STORY

The story begins in 2014 in Rio de Janeiro, Brazil, outside the Maracanã Stadium on the eve of the World Cup final. A young, talented hopeful (Oscar) is hanging around hoping for a glimpse of some of his footballing idols on the day of the final. There is a buzz in the air and the sights and sounds of the Samba are all around as this spectacular event builds to a climax. Oscar's father (Lucas), sister (Juliana) and Grandfather (Leonardo) eventually catch up with him after the crowds have separated them and scold him for having his 'head in the clouds'.

Meanwhile, a young football mad, British schoolgirl (Ellie) has also strayed away from her grandfather (Wilf) when she encounters Oscar and his family and she joins in the fun. Some of the most important World Cup moments are re-enacted through a series of flashbacks. They also encounter a series of strange and comical characters on their way including a retired commentator of many past World Cup finals, a hilarious posse of rapping Paparazzi photographers, a group of famous modern players and one of the greatest players of all time.

STAGING

This play is based around the World Cup Final and is set outside the Maracanã Stadium in Rio de Janeiro, Brazil. The other scenes take place as flashbacks and can be set any way you like. The modern day characters sometimes interact with the characters in the flashback scenes and so a split stage can be employed in these circumstances.

The main acting area can vary according to the space available. It can be a conventional school stage or floor area, with staging built at the back of a floor acting space, or the action can be performed 'in the round' if desired. You might even consider an outside performance if you wish.

Scene One – 'Outside the Maracanã Stadium': This scene is very simple and can be staged in a variety of ways. You should try to give the impression that there are passing crowds of people during the opening musical number as Oscar shows off his football skills. There is no need for any scenery although you could show the outside of the stadium through a poster or a painted gate etc.

Scene Two – 'Split scene between the 1950 World Cup Final Game and the present day': This scene is split between the modern day characters and the cast of the 1950 World Cup final. The central figure is a 1950s Commentator who should be looking into the audience as if that were the pitch. The Brazilian coach (Flavio Costa) should also be looking towards the pitch as his team are eventually beaten. Some Brazilian supporters from the era could also be positioned behind him as if they were in the crowd. The modern day characters should watch as if they were watching the game on T.V.

Scene Three – 'The present day outside the Maracanã Stadium': This should be the same as Scene 1. More characters are introduced so the whole performing area should be used.

An old fashioned phone ringing in Mr. Barron's office acts as a quick change into...

Scene Four – West Auckland F.C. 1909: The phone should be positioned away from the central acting area to allow a transition to occur between the Rio de Janeiro and West Auckland street scenes. The office scene should be very simple but might be enhanced by an old-fashioned, wooden table or stand. As the characters leave Mr. Barron's office the scene moves to a street in West Auckland in 1909. This should be very simple again but might be supplemented by 1900s style posters that can easily be printed or painted. During the song the players and wives should occupy opposite sides of the stage to show that they are in different places. Much can be made of the changing roles of the sexes over the past 100 years in this scene. During the song when the men are away playing football in Italy, the women remain back in West Auckland with sweeping brushes and dusters etc. This contrasts a great deal from the modern scenes where the roles have changed dramatically and this can give rise to some teaching points about changing attitudes in society.

Scene Five – 'The present day outside the Maracanã Stadium': This should be the same as Scenes One and Three. This is a very short scene set back in modern times. Again this takes place on the main acting area of the stage.

Scene Six – 'A London Police Station – 1966': This scene can take place either in the main acting area or in a smaller space to the side or in front of the stage. There should be a desk of some kind behind which the Police Constables can be positioned and also be a couple of seats or a bench away from the desk where the Lady with the cat is waiting. There is a short piece of transition music (Track 14 – Pickles Theme) to allow time for any scene changes you feel necessary. As the song begins the characters, along with the dancers, can move further forward to allow the previous scene to be struck.

Scene Seven – 'The present day outside the Maracanã Stadium': This short scene is again set in the main acting area and moves quickly to Scene Eight without any need to change anything. The children can move towards the Ice Cream Seller, while the adults exit on the other side of the stage. The music (Samba Beat 2) can be used to bridge these two scenes.

Scene Eight – 'An Ice Cream Stall outside the Maracanã Stadium': This very short scene is still set outside the Maracanã stadium and forms the backdrop to the introduction of the Samba dancers and drummers who should appear towards the end of the scene. The Ice Cream Seller could have a portable ice cream tray, similar to ones seen in theatres and cinemas. This would enable the character to enter and exit easily without any fuss.

Scene Nine – 'Outside the Maracanã Stadium': This scene continues in the same space as Scene Eight and provides the actors a large amount of space to perform the final two songs. Track 18 (The World Cup Hall of Fame) requires a large number of props and other visual aids as well as chorus members dressed up as famous players etc. so make maximum use of your space to create some visual excitement. The whole cast appear on stage at the end of the scene so you will also need a clear, open space.

PRONUNCIATIONS

This play has a few names from World Cup history that might be tricky or unfamiliar. Here is a list of the most likely suspects with phonetic translations so that you can pronounce them correctly.

Flavio Costa	=	<u>Flah</u> –vih–oh, <u>Cos</u> –ta	Messi	=	<u>Mess</u> -ee
Pelé	=	Pell– <u>ay</u>	Auckland	=	<u>Ork</u> -land
Garrincha	=	Gar– <u>in</u> -cha	Juventus	=	You- <u>ven</u> -tus
Tostao	=	Toss- <u>taw</u>	Puskas	=	<u>Push</u> -kass
Uruguay	=	<u>Yur</u> -ag-why	Zico	=	<u>Zee</u> -co
Zizinho	=	<u>Ziz</u> -zeen-nu	Maradona	=	Mar-a- <u>don</u> -na
Ademir	=	<u>Add</u> -im-ere	Pavarotti	=	Pav-a- <u>rot</u> -ty
Friça	=	Free- <u>acc</u> -ca	Nessun Dorma	=	<u>Nes</u> -soon, <u>Dor</u> -ma
Ghiggia	=	<u>Jee</u> - Ja	Ronaldo	=	Ron- <u>al</u> -doe
Schiaffino	=	Chi–a- <u>fee</u> -no	Zidane	=	Zid-ann
Jair	=	<u>Jai</u> -ere	Zinadine	=	<u>Zin</u> -a-dean
Paparazzi	=	Pap-a- <u>rat</u> -see	Jairzinho	=	Jar- <u>zeen</u> -nu
Rivellino	=	Riv-a- <u>lean</u> -nu			

CHOREOGRAPHY

Track 1: Overture/Samba Beat 1: A lively Samba beat with commentary of various famous World Cup moments; this musical number can involve the chorus and cast dancing into their places. The effect should be of crowds walking past the stadium with Oscar in the centre showing off his football skills. People can stop and watch him for a while before moving on their way but the scene should end with Oscar sitting alone on his football.

Track 2: Go For Goal: Song performed by the whole cast and chorus. This is a lively number and would benefit from some equally lively choreography.

Track 9: The World At Your Feet: This song doesn't necessarily require a great deal of choreography although it might benefit from simple, dramatic arm movements during the chorus.

Track 10: Paparazzi Rap: The three Paparazzi characters could have some simple 'Rap artist' moves as they perform this short rap. They could perhaps use their cameras as part of the action. They should freeze into a still pose at the end during the applause.

Track 13: Take it from Me: This song is performed by the West Auckland players and their wives on opposite sides of the stage. In the middle section the players should enact playing in the final in Italy with some football, tap dance style moves that can be as simple as you wish. The important thing is that the dialogue is represented in some type of movement that should be either mirrored or parodied by the women with sweeping brushes and dusters etc. on the opposite side of the stage. The Chorus can also join in on the sides with simple moves if required.

Track 15: The Summer of '66: This is a 1960s pastiche of the Beatles and Motown music and should be choreographed in the style of the times. Watching examples of 'swinging '60s' dances in films such as Austin Powers or viewing old 'Top of the Pops' footage on YouTube should give you some ideas of the typical dance steps of this era. This piece gives the Chorus a chance to get involved as the song cries out for as much movement and colour as possible.

Track 16: Samba Beat 2: This music is designed to be used to bridge Scenes Seven and Eight, and as underscore, but use as much or little of it as you like, perhaps to introduce the Samba dancers and drummers just before the next song. There should be some choreography as the dancers appear on stage although this can be as simple as you like.

Track 17: Samba Time: This song has a Samba beat throughout and gives you a great opportunity for some genuine Samba dance moves. There are plenty of internet web sites (such as YouTube) that demonstrate correct, simple Samba dance steps and it is much better to stick to these than watered down, ballroom style substitutes. The song should look exciting and lively and the choreography is very important in creating this effect. Samba drummers can also join in.

Track 18: The World Cup Hall of Fame: This song traces the entire history of the World Cup and the choreography should be restricted to bringing on props and characters to enhance the understanding of the lyrics. Anything you can do to make the piece more visual will help. You can take any of the lyrics and play around with them as you wish (for example you might, on the line 'The swinging 'Sixties came to town, the Beatles' hits were all around', have chorus members dressed in Beatles wigs with plastic guitars etc.)

Track 19: The World at Your Feet (*Reprise*)

This is a reprise of Track 9 and can start in the same way with a soloist or small group singing the first verse, building to a climax as the Chorus joins in. On the 'chant chorus' everyone should clap their hands to the rhythm. More movement should occur in this version of the song.

COSTUME

This show gives you an opportunity to explore costumes from different countries and eras in football. The list below is just a guide and you can be as creative as you like with it.

- Oscar (M):** A Brazilian (or other team) football top, shorts, trainers.
- Lucas (M):** Oscar's Dad. Casual clothes for a middle aged dad.
- Juliana (F):** Oscar's sister. She is very modern and trendy.
- Leonardo (M):** Oscar's Grandfather. Smartly dressed, perhaps with a jacket and hat.
- Ellie (F):** Football-mad girl so possibly an England top or track suit.
- Wilf (M):** Ellie's Grandfather. Like Leonardo, should look fairly respectable and smart.

Footballers 1, 2 & 3 (M): Very rich and famous-looking, with trendy clothes and dark shades. Leather jackets, very smart suits or leisurewear with jewellery would be fine.

Sharna, Shania & Shannice (F): Footballers' wives and girlfriends. Glamorous with trendy clothes and shades. Shannice should have spectacularly 'over the top' shades.

Commentator (M): Both as a young and very old man. As a young man he would wear 1950s clothing, perhaps a suit and tie with a trilby hat etc. He would also wear smart clothes as an old man but with some make-up to show old age and possibly more casually dressed than before.

Flavio Costa (M): Brazilian Coach in 1950 might have worn a suit and tie or just a white shirt and trousers. He had a moustache. (*See Internet for photo.*)

Ademir, Jair, Friaça & Zizinho (M): Brazilian players from the 1950 team. They originally wore white shirts with blue collars (any plain white football shirt would do), white shorts and socks with black football boots (as plain as possible).

Papa & Ratsy (M/F): Paparazzi photographers with rapper images (loose fitting, hip-hop gear)

Patsy (F): Leader of the Paparazzi team so perhaps more important looking.

Mr. Sidney Barron (M): West Auckland's club secretary. 1900s suit and tie would be preferable with, perhaps, a coat and bowler hat. (*See Internet for photo.*)

Bob Jones, Charlie Hogg, 'Ticer' Thomas, Jimmy Dickenson & Ben Whittingham (M): West Auckland F.C. footballers from the early 1900s. They are also miners so might wear dark trousers with braces and white collarless shirts. If available, flat caps and scarves would look good. Large boots would be worn. There won't time for them to change before 'Take It From Me' so it would be better to leave them in these outfits when doing their football dance.

Gladys Dickenson, Edie Jones, Doris & Brenda (F): West Auckland players' wives. Long 1900s "A" line skirts with long sleeved blouses and aprons.

Mr. Dave Corbett (M): 1960s casual dress; possibly jacket, trousers and shirt. Colourful top underneath, to be revealed during 'The Summer of '66'.

Police Constables 1 & 2 (M/F): Either male or female police constable outfits. A dark jacket can easily be adapted by adding silver, military style buttons and a broad belt (very inexpensive.) Boots should also be worn. Colourful tops should be worn underneath, to be revealed during 'The Summer of '66'.

Lady (F): A middle aged lady with coat and hat. She has a cat on her knee. She also needs a colourful top underneath to be revealed during 'The Summer of '66'.

Sergeant (M/F): Desk Sergeant in charge of the other 2 Police Constables. Should have epaulettes (stripes) on her (or his) shoulders.

Women footballers (F): Smart looking women footballers with trendy clothes and shades. Could wear England tracksuits if available.

Habs (M): Women Footballers' Husbands/Boyfriends with trendy clothes & shades. Perhaps leather jackets or trendy suits.

Ice Cream Seller (F): White coat or apron.

Pelé: (Or other famous past footballer) (M): A Brazil shirt (or other nationality if you prefer) with the player's name on the back if possible.

Chorus and other characters (M/F): A variety of different football shirts and outfits from as many different eras and countries as possible. The whole show should be bright and colourful so costumes are important. See the notes regarding cameos in **Track 18** under **Properties**.

LIGHTING AND SOUND

There are a number of sound effects (SFX) and lighting effects (LX) in this show. The sound effects are provided on the CD whilst the lighting effects are optional.

LIGHTING

Whilst the addition of stage lighting to any show enhances the overall effect, it is not essential for this production and no specific effects are indicated in the stage directions. Most of the scenes are set in bright sunshine (ideal if you are performing out doors in the real sunshine). Lighting can also give this effect by using a strong, intense wash of white or yellow light across the acting area. During the West Auckland office scene (**Scene Four**) and the London police station scene (**Scene Six**) the lights could be less bright as they are indoor scenes.

SOUND

If stage microphones are available they can help raise the singing volume level and this will allow you to raise the volume level on the backing tracks. Raising the volume of the backing tracks usually helps a cast sing with more confidence. For the solo verses in **Tracks 9** and **18** radio mics can help if they are available.

The Crowd noises in **Scene Two** are very typical sound effects designed to enhance the action and add realism to the scene. These effects appear as **Tracks 4, 5, 6, 7** and **8** and are played under the Commentator's dialogue. They are all longer than required to give you some flexibility although **Track 7 (SFX Crowd Noises 4 (Goal))** needs to be carefully timed so that the goal is announced at the moment the crowd cheers. Do feel free to fade out any of the sound effects or bridging music tracks, so as to avoid 'eggy' moments on stage.

Track 11 (SFX Phone Ringing) is an old fashioned phone ring and it bridges **Scenes Three and Four** as well as acting as an entrance for Mr. Barron, the West Auckland secretary.

There are also six musical effects that precede and accompany scene changes and underscore some scenes.

It is advisable to place some speakers either behind or towards the performers (as fold-back) as they will need to hear the backing tracks at a reasonable level to be able to sing. If you are using microphones then it is advisable to place your main speakers further forward than the mics to avoid feedback.

KEY FOR TRACK 18 ‘THE WORLD CUP HALL OF FAME’

- 1** = Uruguay won two of the early World Cups in 1930 (the first world cup held in Uruguay where they beat Argentina 4-2 in the final) and in 1950 (in Brazil). They have not won it since.
- 2** = Italy won the tournament in 1934 (In Italy beating Czechoslovakia 2-1) and 1938 (in France where they beat Hungary 4-2). they later won the competition in 1982 (3-1 against Germany in Spain) & 2006 (on penalties against France in Germany)
- 3** = During the 2nd World War there was no World Cup. The competition resumed in 1950
- 4** = In the mid1950s football was dominated by the brilliant Hungarians led by Ferenc Puskás. In 1954, they were red hot favourites to win the final having already beaten West Germany 8-3 in an earlier group match. Despite being 2-0 up they went on to lose 3-2 with the help of some very poor refereeing decisions and an injury to Puskás (there were no substitutions at the time)
- 5** = Pelé (aged 17) was the youngest player at the time to play in a World cup final tournament when he helped Brazil win the 1958 competition beating Sweden 5-2 in their own country (he scored two goals in that final). He received an injury early on in the 1962 tournament in Chile as Brazil went on to beat Czechoslovakia 3-1. Pele was brutally marked out of the 1966 competition but returned in style to help Brazil win the cup and keep it forever in Mexico in 1970. He took part in four world cups and won three of them, quite an achievement!
- 6** = In 1966 England hosted the tournament and won it at Wembley for the only time, beating West Germany 4-2 in the final thanks to a Geoff Hurst hat-trick.
- 7** = Hurst’s second goal which gave England a 3-2 extra-time lead was famously adjudged to have crossed the line by a Russian linesman and this has remained a subject of controversy ever since. Recent technology has judged that the ball didn’t cross the line.
- 8** = The 1970 World cup (in Mexico) was won by Brazil (beating Italy 4-1). They are regarded as one of the greatest sides ever.
- 9** = In 1974, Holland had a brilliant team that played ‘total football’. They were led by the excellent Johan Cruyff and were red hot favourites to win the tournament. However, like Hungary in 1954, they ended up losing to West Germany in the final (2-1 in Munich).
- 10** = In 1978, the host nation Argentina won the competition beating Holland 3-1 in the final. Most of the side had long, dark hair and wouldn’t have been out of place in ‘Pirates of the Caribbean’. They also played a very attacking, swash-buckling style of football.

11 = Once again in Spain (1982) the best footballing team (Brazil, led by the great Zico) were shocked and knocked out by a less fancied team and this time Italy went on to beat West Germany 3-1 in the final.

12 = In 1986 in Mexico the eventual winners Argentina (who beat West Germany 3-2 in the final) were controversial winners in the quarter finals over England as their brilliant but enigmatic captain Maradona punched the ball into the net for their 1st goal. However his 2nd goal was one of the greatest goals ever seen in the World Cup and showed two different sides to him as a player.

13 = The 1990 tournament in Italy became associated with the Puccini aria 'Nessun Dorma'; sung by Pavarotti as the BBC's main coverage's theme tune. Paul 'Gazza' Gascoigne also famously cried after England's penalty defeat to Germany in the semi-finals.

14 = West Germany went on to beat Maradona's Argentina 1-0 in the final with a late penalty, gaining revenge for the last one.

15 = In the opening ceremony of the 1994 tournament in USA, singer Diana Ross famously missed an open goal from the penalty spot. Brazil went on to beat Italy on penalties following a 0-0 draw in the final.

16 = In France (1998) Zinedine Zidane and his French side surprisingly thrashed Brazil 3-0 in the final.

17 = The 2002 finals were held in Korea and Japan. Brazil beat Germany 2-0 in the final with two goals from top scorer Ronaldo.

18 = In 2006 in Germany, Italy beat France on penalties in the final but the strangest incident happened during that game when French captain Zidane in his last ever game was sent off for head-butting the Italian defender Materazzi in the chest.

19 = In South Africa (Nelson Mandela's State) in 2010 Spain beat Holland 1-0 after extra time in a very bad tempered match.

20 = This year's winners may now be known; if you like, try to include them in the song, if not, just sing it as it is.

SCENE ONE: OUTSIDE THE MARACANÃ STADIUM

(As the Samba music plays the chorus can take up their positions. There is a young Brazilian lad called Oscar showing off his skills with a football. This can be done with a real ball if possible to show off the skills of a talented boy, or through mime for safety. There are possibilities of an ice cream seller and Samba dancers entertaining the building crowds.)

TRACK 1: OVERTURE/SAMBA BEAT 1

(Play as much or as little of the overture as you like; fade out when ready. As the Music finishes Oscar sits down by himself (on the ball if you are using one). He is joined by his sister, Juliana, and his Dad, Lucas.)

LUCAS: *(Relieved)* There you are Oscar! We've been worried.

JULIANA: I knew you'd be here.

LUCAS: *(Looking around)* Are you still dreaming about playing in the World Cup?

OSCAR: *(Dreaming)* One day I'll be here, playing for Brazil. I know I will.

JULIANA: *(Laughing)* Poor Oscar, always dreaming.

LUCAS: What are you hoping to see here Oscar?

OSCAR: I just came to see if any players were passing before the crowds arrived.

JULIANA: *(Sarcastically)* Like they're going to walk up and say hello?

(At that moment a group of smartly dressed footballers walk past wearing shades, closely followed by several very glamorously dressed wives and girlfriends or WAGS. They are all wearing sunglasses but one WAG, Shannice, is wearing a particularly ostentatious pair.)

FOOTBALLER 1: *(To Oscar)* Hello!

OSCAR: *(To Juliana)* You were saying? *(To the players)* Can I have your autographs please?

SHARNA: Ah, isn't he cute! *(Oscar just looks embarrassed)*

FOOTBALLER 2: *(To Oscar)* Do you have a book?

OSCAR: *(Disappointed)* No, I'm sorry!

SHANIA: *(Pulling out something that looks like a postcard)* Will this do?

(She winks at the players and they nod.)

FOOTBALLER 3: *(Smiling at Oscar).* That will do perfectly!

(They sign their autographs for Oscar and then start to walk off).

FOOTBALLER 1: *(Turning back to Oscar)* Take care of that, my friend! *(Walks off smiling.)*

SHANNICE: *(Has been doing her nails and hasn't realised that the others have left)* They've gone! *(She looks up to the sky as if they've been abducted.)*

(Oscar and Juliana point to where the others have gone.)

SHANNICE: *(Laughing)* Oops, silly me! Hey wait for me! *(She bumps into Lucas because she can't see in her shades.)* Oops! *(Removes shades)*

JULIANA: Are you ok?

SHANNICE: *(Putting shades back on)* Oh you get used to the shades eventually. Bye!

(She puts her shades back on and walks off cautiously with her hands out in front of her looking very clumsy while the others look worried for her.)

LUCAS: *(Laughing)* She should join a circus!

JULIANA: I think she already has!

OSCAR: *(Dreamily)* Wow! Did you see them?

JULIANA: Oscar, when are you going to get your head out of the clouds and face reality? They're not like us, they're super stars.

OSCAR: *(Looking off stage)* I'll be just like them one day. I just know it.

LUCAS: *(Laughing)* I suppose you won't get anywhere without believing in yourself, and Oscar certainly has no doubts about his destiny.

OSCAR: *(Curiously)* Who were those ladies with them, Papa?

LUCAS: I guess they'll be their wives and girlfriends, better known as WAGs.

JULIANA: I love their clothes

OSCAR: *(Impressed)* They're very pretty.

LUCAS: You just concentrate on your football young man *(Pats him on the head).*

(At that moment a young girl in an England top enters. She looks lost and walks over to Oscar and his family).

ELLIE: Excuse me, but did you see where they went?

OSCAR: *(Confused)* Why? You're not a WAG, are you?

ELLIE: A what?

LUCAS: Don't worry Miss, he doesn't mean to be rude.

JULIANA: *(Glaring at her brother)* No, it comes naturally to him!

ELLIE: I just wanted their autographs. Some day I'm going to be a footballer and play for England.

JULIANA: *(Dismayed)* Oh no, not another one!

OSCAR: *(Confused)* But you're a girl!

ELLIE: *(Dismayed)* So?

LUCAS: Oscar, women's football is becoming really big.

OSCAR: *(Sarcastically)* Yeah right!

ELLIE: It's true, there are over 30,000 women playing football now.

OSCAR: At the same time? That'll be some match! *(Gives her the ball)* Here, show us your skills.

(Ellie does a few tricks with the ball and they all cheer.)

JULIANA: *(Laughing)* There you are Oscar, you've got competition!

ELLIE: And next year it's the women's World Cup finals in Canada, it's gonna be massive!

OSCAR: You never know, in a few years time we could both be playing for our countries in the World Cup.

ELLIE: That would be so cool!

LUCAS: I suppose you should never give up on your dreams!

JULIANA: *(Loudly)* And go for your goal!

TRACK 2:**GO FOR GOAL****ALL:**

GO FOR GOAL, IT'S NOW OR NEVER.
TAKE YOUR SHOTS, BE NUMBER ONE.
GO FOR GOAL AND LIVE FOREVER;
AND DON'T GIVE UP 'TIL THE GAME IS WON.
NO DON'T GIVE IN UNTIL IT'S DONE.

WHEN THE GAME IS JUST BEGINNING
HOPES ARE HIGH, IT'S JUST THE START.
EVEN WHEN YOU'RE STILL NOT WINNING
THAT'S THE MOMENT YOU SHOULD PLAY YOUR PART,
SO SHOW THEM WHAT'S INSIDE YOUR HEART.

GO FOR GOAL, IT'S NOW OR NEVER.
TAKE YOUR SHOT, BE NUMBER ONE.
GO FOR GOAL AND LIVE FOREVER;
AND DON'T GIVE UP 'TIL THE GAME IS WON.
NO DON'T GIVE IN UNTIL IT'S DONE.

WHEN YOUR DREAMS ARE TORN AND TATTERED,
WHEN IT SEEMS YOU CANNOT WIN,
EVEN WHEN YOUR WORLD IS SHATTERED
IT'S THE TIME TO SHOW YOU WON'T GIVE IN,
THEN FIND THE COURAGE DEEP WITHIN.

GO FOR GOAL, IT'S NOW OR NEVER.
TAKE YOUR SHOT, BE NUMBER ONE.
GO FOR GOAL AND LIVE FOREVER;
AND DON'T GIVE UP 'TIL THE GAME IS WON.
NO DON'T GIVE IN UNTIL IT'S DONE.

GO FOR GOAL, IT'S NOW OR NEVER.
TAKE YOUR SHOT, BE NUMBER ONE.
GO FOR GOAL AND LIVE FOREVER;
AND DON'T GIVE UP 'TIL THE GAME IS WON.
NO DON'T GIVE IN UNTIL IT'S DONE.

(Oscar's Grandpa, Leonardo suddenly appears. They are pleased to see him.)

LEONARDO: Well there you are! I might have guessed you'd be here.

OSCAR & JULIANA: Grandpa! *(They run to greet him.)*

LUCAS: *(Looking at Ellie)* Well father, it seems we have another future star in our presence. Meet Ellie, she's from England!

LEONARDO: *(Excited)* Ah the land of Bobby Charlton and Geoff Hurst!

ELLIE: Who?

LEONARDO: *(Shocked)* Don't tell me you've never heard of them!

ELLIE: *(Embarrassed)* Well I think my granddad might have mentioned them?

OSCAR: Yeah, we never get the chance to forget our old players

LEONARDO: *(Remembering)* And nor should you. I remember it as if it was yesterday, the grea...

OSCAR & JULIANA: *(Going into a chant)* Pelé and Garrincha...

LUCAS: *(Continuing)* Tostao and... *(These can be replaced by others if desired.)*

LEONARDO: *(Recovering)* All right, all right! But they were masters, true artists. That's why it's called 'the beautiful game'.

OSCAR: There are some great players today as well, Grandpa.

LEONARDO: That's true, but most of them are overpaid and far too full of themselves!

OSCAR & JULIANA: *(Groaning)* Grandpa!

LEONARDO: *(Continuing)* Now in my day, footballers would play for nothing...

OSCAR & JULIANA: *(Louder)* Grandpa!!

LEONARDO: *(Still rambling on)* They were happy to be doing something they loved...

OSCAR & JULIANA: *(Even louder)* GRANDPA!!

LEONARDO: *(Amazed)* What?

ELLIE: *(Interested)* Did you ever see any of them play, sir?

LEONARDO: *(Smiling)* Oh yes, my dear. In fact when I was a small boy I got to see the final game in the last world cup to be staged in this stadium. *(To Lucas and the kids)* Have I ever told you about that?

LUCAS: *(Sarcastically)* Oh possibly once or twice, dad!

OSCAR: *(Mumbling)* Or possibly Fifty Thousand times!

LEONARDO: *(Ignoring the sarcasm)* Ah yes, I can see it now as if it were yesterday!

SCENE TWO: SPLIT SCENE (1950 FINAL AND PRESENT DAY)**TRACK 3: NEWSREEL FILM MUSIC**

(As the music plays, a 1950s style commentator appears on the opposite side of the stage as in Leonardo's memory. A small group of 1950s Brazilian supporters with scarves and rattles may gather behind him to form a crowd if desired, along with other cast members in 1950s costume. The 'modern day characters' should remain on their own side of the stage grouped together and looking towards the audience as if watching a game on television. Fade out the music when you wish).

TRACK 4: SFX CROWD NOISES 1

COMMENTATOR: Good afternoon and what a splendid sight to behold at the Maracanã Stadium in Brazil.
Over two hundred thousand people have crammed in to see the deciding match of the 1950 World Cup competition.
Those jolly nice chaps from Brazil are red hot favourites as they take on the rotten eggs of Uruguay.
Those glorious, ball playing artists will attempt to kick the ball into the goal while the ruffians of Uruguay will be happy just to kick the Brazilians.

(Crowd noises fade out.)

LEONARDO: *(Beaming at the memory)* Ah yes, Brazil had the greatest team in the world and we were hosting the tournament for the first time in our history.

JULIANA: *(Curious)* Why are they playing in black and white?

LUCAS: It was before colour T.V was invented. Anyway Brazil always used to wear white shirts in those days!

LEONARDO: *(Annoyed)* Who's telling this story!

COMMENTATOR: Actually old chap, I thought I was!

LEONARDO: *(Realising)* Sorry... err... carry on.

TRACK 5: SFX CROWD NOISES 2

COMMENTATOR: *(Continues)* You join us here on the final day of the 'Round Robin' tournament...

ELLIE: Round Robin? What's that?

(Crowd noises fade out.)

LEONARDO: Yes there was no actual final although Brazil and Uruguay were the

two best teams and got to play each other in the final match of the...

COMMENTATOR: (*Getting irritated*) Look here my good man, would you kindly refrain from BUTTING in so that I may continue to do my job!!

LUCAS: Sorry... err... old chap. (*Encourages him to continue.*)

TRACK 6: **SFX CROWD NOISES 3**

COMMENTATOR: (*Sarcastically*) Thank you! Now, where was I?

Ah yes, with Brazil only requiring a draw in order to win the competition, they are red hot favourites having thrashed Spain 6-1 and Sweden 7-1 in their other matches.

(Crowd noises fade out.)

OSCAR: Wow, they must have been fantastic to watch!

LEONARDO: Oh yes Oscar, they were unbelievable!

COMMENTATOR: (*Coughs*) If I may? (*Clicks his fingers for the crowd noises.*)

TRACK 7: **SFX CROWD NOISES 4 (GOAL)**

(The Brazilian coach, Flavio Costa appears in front of the scene and is spurring his team on while the Brazilian crowd react to the action.)

COMMENTATOR: (*Resuming*) Its Zininho the great Brazilian star on the ball, he passes to Ademir who slips it through to Friaça... Gooooooooooooaaal! It's 1-0 to Brazil.

(All cheer and celebrate.)

OSCAR: What a great goal!

LEONARDO: (*Hiding his eyes*) I can't bear to watch the rest.

COMMENTATOR: (*Resuming*) Well that should wrap things up for Brazil but they just can't stop attacking, they don't know any other way of playing.

FLAVIO: (*Shouting from the touchline*) Get back and defend! Where are you going? You can't all play up front!

COMMENTATOR: (*Taking over*) But what's this? It's Ghiggia the Uruguayan winger completely unmarked. He crosses the ball to Schiaffino... who scores! This really is quite extraordinary!

LEONARDO: (*Peeking out from his hands*) Is it over yet?

JULIANA: No Grandpa, it's 1-1.

LEONARDO: (*Hysterically*) Turn it off!

COMMENTATOR: (*Resuming*) And it seems that Brazil still haven't learned their lesson.
FLAVIO: (*Jumping up and down*) Will you lot get back and defend!
 PLEEEEEEASE!!!
COMMENTATOR: It's with Ghiggia again arriving in the box. He shoots. He scores!
 Uruguay lead 2-1. Who would have believed it!
OSCAR: I thought you said they were brilliant?
LEONARDO: (*Sighing*) Believe me, on their day they could beat anyone.
JULIANA: I guess it wasn't their day, then?
COMMENTATOR: It's all over, Uruguay have won the Jules Rimet Trophy for the 2nd time
 equalling the Italians' record and ending the 4th ever World Cup
 Tournament. I thank you! (*He takes a bow.*)

(Flavio Costa is going mad with his players as they enter the stage towards him on the touchline. He and the players (except for Friaça) should enter slowly as if they were trooping off the pitch.)

TRACK 8: **SFX CROWD BOOING**

(Flavio Costa now has several dejected players around him at the front of the stage wearing white shirts, long shorts and boots, the original Brazil colours.)

FLAVIO: (*To the players*) What happened? I told you to defend!
ADEMIR: (*Confused*) Do what boss?
FLAVIO: (*To Jair*) Did you not hear me tell you to get back?
JAIR: (*Shrugging*) Nobody could hear a thing out there boss, the noise was deafening!
FLAVIO: (*Pointing*) Look, there are people crying out there, you've let them all down!
FRIAÇA: (*Entering with a big smile on his face*) Did you see my goal?
ZIZINHO: Friaça, we lost!
FRIAÇA: (*Confused*) Did we?
FLAVIO: (*Annoyed*) Yes, if you'd come back every now and again to defend, you might have noticed.
JAIR: (*Shrugging*) Let's hope they get over it!
FLAVIO: Don't count on it! Just think, you had the whole world at your feet.
 (*Starts to sob.*)

(The other players start to console him as the song begins.)

TRACK 9: **THE WORLD AT YOUR FEET**

(This song can begin with a solo singer if available or with a small group and gradually build up.)

ZIZINHO: One day boss! We'll win it one day!

ALL: WHENEVER YOU ARE DOWN,
 WHATEVER HAS UPSET YOU,
 THINGS ARE NEVER QUITE WHAT THEY SEEM.

 YOUR WORLD MAY FALL APART,
 YOU THINK THEY'LL ALL FORGET YOU,
 HOLD ON TIGHT AND FIGHT FOR YOUR DREAM.

 HEY NOW!
 HEY NOW!
 IT'S TIME TO FACE THE CHALLENGES YOU'LL MEET.

 HEY NOW!
 HEY NOW!
 YOU COULD HAVE THE WORLD AT YOUR FEET.

 WHEN THE WHISTLE BLOWS,
 STAND UP AND COME OUT STRONGER,
 SHOW THEM ALL THE THINGS YOU CAN DO.

 THE LIGHT AROUND YOU GLOWS,
 THE GAME MIGHT SEEM MUCH LONGER,
 WHEN YOU BELIEVE YOUR DREAMS WILL COME TRUE.

 HEY NOW!
 HEY NOW!
 RISE UP AND FACE THE CHALLENGES YOU'LL MEET.

 HEY NOW!
 HEY NOW!
 YOU COULD HAVE THE WORLD AT YOUR FEET.

 HEY NOW!
 HEY NOW!
 RISE UP AND FACE THE CHALLENGES YOU'LL MEET

 HEY NOW!
 HEY NOW!
 YOU COULD HAVE THE WORLD AT YOUR FEET.
 YOU COULD HAVE THE WORLD AT YOUR FEET.

(The 1950s players, manager and crowd all exit.)

SCENE THREE: THE PRESENT DAY OUTSIDE THE MARACANÃ STADIUM

(Back to the present day. The characters can now spread out and use the whole stage.)

LEONARDO: *(Sighing)* The trouble was, they never did! Those players were haunted by that defeat and the people of Brazil mourned as if there had been a death.

JULIANA: *(Cheerfully)* But it's only a game!

ALL: JULIANA!!

(Suddenly Shannice appears. She is still lost having been separated from her group. She is still bumping into things due to her dark sunglasses.)

SHANNICE: Excuse me. Have you seen my friends? I think I've lost them.

JULIANA: *(Amazed)* Have you still not found them?

SHANNICE: No, I've been looking around here for ages. I had some lovely grapes though from that shop!

LUCAS: *(Helpfully)* Where did you see them last?

SHANNICE: *(Pointing off stage)* Over there, but I've eaten them all now!

LUCAS: *(Shaking his head)* No, I meant where did you see your friends?

SHANNICE: *(Laughing)* Oh, silly me! Well I caught right up with them until a group of photographers started chasing them.

LEONARDO: Paparazzi?

SHANNICE: *(Holding her tummy)* No thanks, I'm too full to eat pizza at the moment.

LEONARDO: No I meant newspaper Paparazzi! They're always on **the** hunt for celebrities.

ELLIE: *(To Shannice)* Was one of them Messi?

SHANNICE: *(Smiling at her)* No, they just finished training and didn't have time to get changed.

ELLIE: *(Trying to explain)* No I meant... Oh it's ok. It doesn't matter.

SHANNICE: *(Moving away)* Anyway I'd better go and look for them, they'll be worried!

LUCAS: *(Quietly to himself)* I would be!

SHANNICE: *(To Leonardo)* And thanks very much for the pizza invite! Bye!

(She walks carefully off-stage as they all wave.)

(Suddenly 3 paparazzi photographers appear snapping their cameras. They are very confident and do a short rap to introduce themselves.)

TRACK 10:**PAPARAZZI RAP**

PAPA: WELL I'M PAPA
RATSY: AND I'M RATSY
PAPA: I'M A SNAPPER
RATSY: I'M A RAPPER
PATSY: I'M PATSY
PAPA: WE'LL BE THERE WHEN THERE'S A SCOOP
RATSY: WE'RE A SUPER SCOOPER TROOP
PATSY: SO CELEBRITIES BEWARE
ALL: WE'RE THERE!

(Everyone looks startled as the photographers strike a pose. They talk really quickly and constantly take flash photos in people's faces. Papa and Ratsy are like a double act and talk very quickly while Patsy is obviously their boss.)

PAPA: *(Eagerly)* Who was that girl?
RATSY: *(Quickly)* Where did she go?
ELLIE: *(Pushing the camera away from her face)* Why do you want to know?
PATSY: *(Pushing herself into the centre)* Listen, little girl, we're busy snappers!
PAPA: People to see!
RATSY: *(Quickly)* Faces to snap! *(Takes a close-up photo of Ellie.)*
PATSY: *(More serious)* Just tell me where those footballers went and we'll leave you alone.
LUCAS: *(Annoyed)* Now listen to me madam, those players deserve their privacy like anyone else!
PAPA: All we want is one little SNAP! *(Clicks his camera at Lucas.)*
RATSY: Or maybe two SNAP SNAP! *(Clicks twice.)*
LUCAS: *(Pushing the camera away)* Kindly remove that camera from my face!
PATSY: *(Jumping in)* Now come on, which one was Messi?
JULIANA: They were all a little messy; they had just finished training!
PAPA: *(Impatiently)* Now you're messing with us!
RATSY: *(Quickly)* No-one messes with the 'Rapper Paps'!
OSCAR: *(Annoyed)* Why can't you just leave them alone?
PATSY: Don't worry about them; they love the attention.
PAPA: It's all part of the job!
RATSY: *(Snapping)* To get snapped by the pap!
ELLIE: *(Irritated)* I hope you SNAP better than you RAP!

PATSY: *(Sarcastically)* Ooh! Now who's snappy?
LEONARDO: *(Thinking quickly)* Look, there they go! *(Points in opposite direction to where Shannice had made her exit.)*
PAPA: *(Looking)* Where?
LEONARDO: *(Still pointing)* I just caught a glimpse of them behind that ice cream stand.
PATSY: *(Eagerly looking)* Let's go Paps! We can pick up some lunch on the way!
RATSY: I fancy a crocodile sandwich!
PAPA: *(Quickly)* And make it SNAPPY! *(Both of them laugh.)*

(They exit, quickly, in the direction Leonardo was pointing, still laughing.)

OSCAR: *(To Leonardo)* Well done, Grandpa! That fooled them!
LUCAS: *(Watching them go)* What a strange bunch!
LEONARDO: *(Shaking his head)* Luckily not the brightest bunch!
ELLIE: *(Seeing her Granddad approaching)* Oh there's my Granddad! I was supposed to wait for him. *(She looks guilty.)*

(Ellie's Granddad, Wilf arrives. He has been looking for Ellie.)

WILF: *(Relieved)* Ah, there you are Ellie! I thought I'd lost you in the crowd. I've been worried sick!
ELLIE: *(Guiltily)* Sorry Granddad, I got distracted!
LEONARDO: *(Shaking hands)* Nice to meet you.
WILF: *(Cheering up)* Same to you. I see you've met my granddaughter. She's football mad!
ELLIE: *(Guiltily)* Granddad, this is Oscar and Juliana. Their grandpa was telling us how the World Cup started.
WILF: *(Smiling)* Oh really? You'll know all about West Auckland then!
ALL: West Auckland?
OSCAR: Who are they?
WILF: The winners of the very First World Cup competition.
LEONARDO: *(Confused)* But surely the First World Cup was won by...
(Can't bring himself to say Uruguay) ... Well you know who!
WILF: Ah yes, that's what most people think but there was in fact an earlier version of the World Cup in 1909 when Sir Thomas Lipton, a Scottish tea maker, was asked to present a trophy for an international football tournament.
JULIANA: *(Laughing)* What was it called, the **TEA** cup?
WILF: *(Ignoring her)* No. It became known as 'The Sir Thomas Lipton Trophy'!