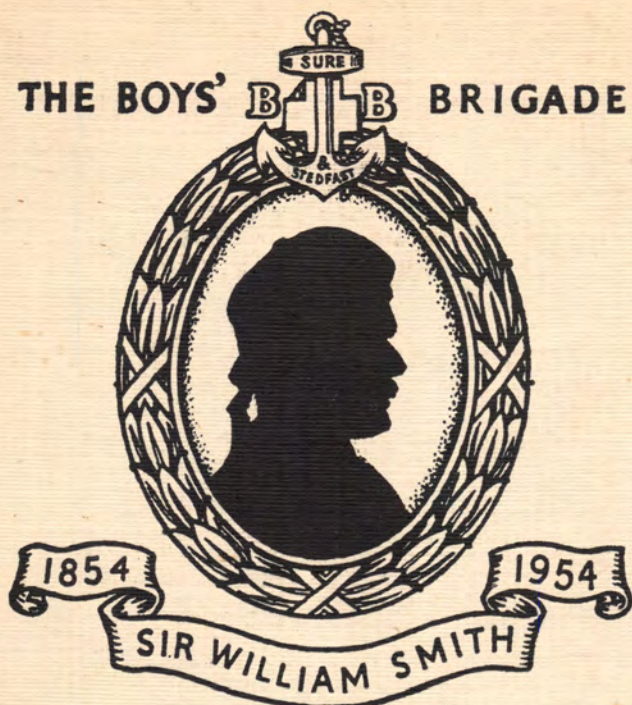


THE BOYS' **B** **A** **I** **B** BRIGADE



SOLDIER OF CHRIST

*A Pageant to commemorate the
Centenary of the Founder's Birth*

NOTES

It should be within the scope of a Company of 30 to 40 to present this Pageant. There is no scene that could not be presented by this number of Boys, while several scenes require under a dozen. Battalions, however, will find scope for using larger numbers in the Prologue and the penultimate Tableau and in some of the intervening scenes. It will also be suitable for Battalions to allocate scenes to different Companies, as many of the scenes are quite self-contained.

The Pageant has been deliberately written to play for about one hour. This time can, of course, be extended when the bigger scenes are played with large numbers, but it is strongly emphasised that the whole effect of such a production can be, and often is, spoiled by being too long-drawn-out.

It is hoped therefore that all producers will strive for maximum results by resisting the temptation to interpolate extraneous items which would tend to lengthen the performance.

The choice of a good Commentator is of the utmost importance as it is his voice that is the connecting link throughout.

For easy distinction between the spoken word of the Commentator or actors and the stage directions in the text, all parts spoken are printed in **bold type**.

*This Pageant has been written at the request of the Brigade Executive by
Thomas Henderson and Douglas Pearson Smith and illustrated by Tom Curr.*

“SOLDIER OF CHRIST”

*A Pageant in Commemoration of the Centenary of the
Founder of The Boys' Brigade—William Alexander Smith
Born in Thurso, Caithness-shire, on 27th October 1854.*

“Soldier of Christ” has been devised to meet the need of many Companies and Battalions who, when framing their programme of events for 1954, will doubtless seek something in the nature of a Pageant or Play based on the life of the Founder.

It should be equally useful at any future date when on the occasion of any celebration the founding of The Boys' Brigade is being portrayed.

Being in the form of a Pageant, it does not pretend to portray every event in the life of Sir William, but merely points some of the highlights.

It has been written on the assumption that the matter will be handled with local initiative, as it is realised that circumstances will vary very materially as to size of cast, place of presentation, facilities for staging, lighting and mounting, and for the time available.

It therefore takes the form of a running commentary with adequate suggestion of dialogue so that the producer may see fit to present an episode as a tableau, as mime with the commentary filling in the picture, or as a scripted scene in which case the dialogue as given can be amplified or altered to suit circumstances.

Each scene is accompanied by a sketch and Production Notes, together with suggestions for music where required.

The scenes as pictured here are suited to a platform or stage with a minimum breadth of say 20 feet and a minimum depth of perhaps 10 feet. The action and setting of many of the scenes presumes the provision of : (1) a front curtain with about 3 feet in front of it where a single figure can stand, and behind it (2) a centre curtain or tab so constructed that either half can operate, opening or closing independently of the other half ; and finally (3) a back wall that can be draped or against which a painted back drop can be hung. It is suggested that where a hall platform is quite inadequate, the other end of the hall, if it has an exit, can be curtained off to make a stage on the flat.

Battalions who may have the opportunity of producing the Pageant on a full stage, will find it more effective to present the earlier scenes as cameos on a reduced stage, thus giving greater effect to the scenes which can employ good numbers, culminating in the penultimate scene with the entire stage filled to capacity.

The presentation of the scenes may, of course, be varied to suit circumstances, but a plea is made for an attempt at historical accuracy in costume and setting.

The whole should flow with continuity of music, voice and action, though the skilful employment of dramatic silence at appropriate points can be most effective.

Casting should have most careful attention, particularly in the case of the Founder himself, but careful adhering to the detail of the sketches will ensure this being authentic. No attempt should be made to give the Founder a Scots accent, as this on the lips of any but a Scotsman leads to travesty.

“SOLDIER OF CHRIST”

A Commemorative Pageant in Five Acts

— PROLOGUE —

PART ONE

THE MAN

ACT I : “The Child is Father of the Man.”

Scene 1 : At the Fireside.

Scene 2 : In the Great Barn, Pennyland.

ACT II : “The Vision Splendid.”

Scene 1 : The Session House of the College Church.

Scene 2 : In the Sunday School, North Woodside Mission.

PART TWO

THE MOVEMENT

ACT III : “From Strength to Strength.”

Scene 1 : The Mission Hall, 1883.

Scene 2 : Off to Camp, 1886.

Scene 3 : The Company Bible Class, 1887.

Scene 4 : Meeting of Brigade Executive, London, 8th May
1914.

ACT IV : “The End of the Beginning.”

Scene : St. Paul's Cathedral, 15th May 1914.

ACT V : “Youth Pays Tribute.” Time—The Present.

— EPILOGUE —

"SOLDIER OF CHRIST"

The auditorium is fully lit, and before the closed curtains there appears a Senior Officer, probably the Chaplain of the Company, the President of the Battalion, the Bishop of the Diocese or other leading clergyman, who invites the audience to join in singing the opening hymn in something after the following terms :—

" We are met to-night to commemorate the birth, one hundred years ago, of one who was inspired of God, and who was in very truth a " Soldier of Christ." How better can we set our minds in tune than by rising and singing together three verses of the hymn " For all the Saints " (B.B. Hymnal, No. 33, Tune : " For all the Saints ".)

**For all the saints who from their labours rest,
Who Thee by faith before the world confessed,
Thy Name, O Jesu, be for ever blest,
Alleluia !**

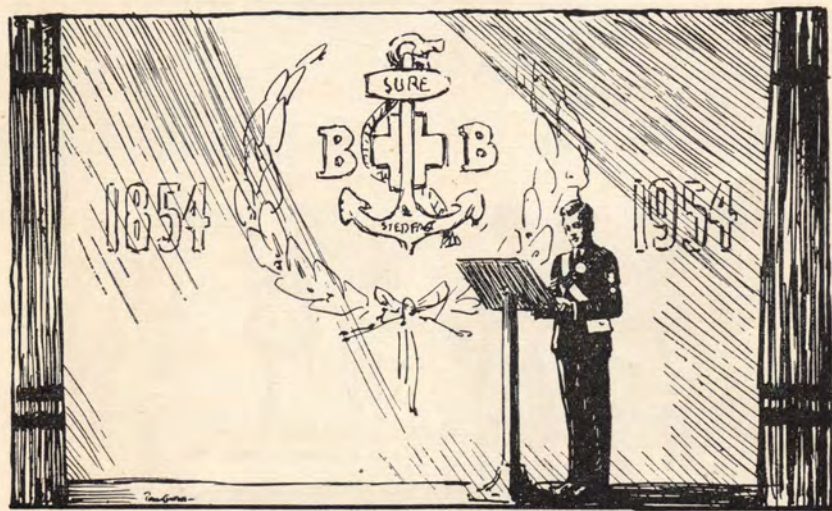
**Thou wast their Rock, their Fortress, and their Might,
Thou, Lord, their Captain in the well-fought fight ;
Thou, in the darkness drear, their one true Light,
Alleluia !**

**O may Thy soldiers, faithful, true, and bold,
Fight as the saints who nobly fought of old,
And win, with them, the victor's crown of gold,
Alleluia !**

PROLOGUE

The music continues, diminuendo, the " house " lights dim, fading to a black-out.

The curtain slowly opens to reveal a Sergeant, centre stage, lighted as shown, standing at a lectern against a tab displaying the B.B. Crest.



Against a pp. background of the hymn, the Sergeant reads :—

Let us now praise famous men,
And our fathers that begat us.
The Lord hath wrought great glory by them . . .
Men renowned for their power,
Giving counsel by their understanding,
And declaring prophecies ;
Leaders of the people by their counsels, . . .
Wise and eloquent in their instructions ;

Their seed shall remain for ever,
And their glory shall not be blotted out.
Their bodies are buried in peace ;
But their name liveth for evermore.
The people will tell of their wisdom,
And the congregation will show forth their praise.

The music swells out to a triumphant conclusion of the hymn tune as the curtain slowly falls (or stage-lights dim). Now the Commentator is heard :—

“ Let us now praise famous men . . . merciful men, whose righteousness hath not been forgotten.

“ To-night, we in The Boys' Brigade gladly and humbly pay tribute to that 'famous man,' William Alexander Smith, our Founder, who was born one hundred years ago.

“ As our Pageant unfolds, we shall see those influences at work which moulded his character and directed his energy ; we shall see him lay the foundation of a structure which was to rise higher, extend further, and endure longer than he himself could ever have hoped.

“ And whence came the inspiration ? What light was it that shone and showed him the way towards The Boys' Brigade ?

“ Surely the self-same light that shone on a hillside in Galilee centuries ago . . . ”



The curtain opens, and an off-stage light slowly brightens to show the scene—the crowd pressing in towards the light, and St. Andrew and the lad looking towards Jesus. As the light reaches its maximum, the figures—rigid so far—come to life, and move appropriately to the commentary.

“ When Jesus . . . lifted up His eyes, and saw a great company . . . He saith unto a disciple : ‘ Whence shall we buy bread that these may eat ? ’

“ The disciple answered : ‘ Two hundred pennyworth of bread is not sufficient for them, that every one of them may take a little.’

“ One of His disciples, Andrew, saith unto Him : ‘ There is a lad here, which hath five barley loaves, and two small fishes ; but what are they among so many ? ’

“ . . . Then Jesus took the five loaves and the two fishes, and looking up to heaven, He blessed them and brake, and gave to the disciples to set before the multitude . . . ”

The crowd follow with their eyes the progress of St. Andrew and the boy towards the source of light, i.e., off-stage. At the blessing, all bow. The miracle is suggested by a low gasp of wonder ; then St. Andrew and the lad re-enter, St. Andrew distributing food from the lad's basket

“ . . . And they did eat, and were all filled.”

(The light fades, and the curtain closes.)

Thus was it shown to St. Andrew that the small and insignificant gifts of a boy, offered to the Master, could so be blessed by Him that no man could set limits to the good that flowed from them. What was ordinary and commonplace in the ordinary boy was capable, through the power of Christ, of affecting the lives of thousands.

Was this the story which inspired William Smith ? Of all the Bible tales which he knew so well, was this the one which most strongly stirred his sympathy and imagination ?

We cannot tell. But it is singularly appropriate that our Founder should in his life help to achieve another miracle of our own times when he brought again to our Lord the ordinary boy with his ordinary gifts, and founded, through the power of God's blessing, The Boys' Brigade.

The hymn tune, beginning again pp. grows in volume during the speaking of this paragraph.

Truly the patron saint of Scotland, St. Andrew, walked first along the road ; and our Founder followed in the footsteps of the Saint.

The music is now forte ; curtain opens, half-stage B.B. tab as before, with solo Boy in front ; he sings :—

**O blest communion, fellowship Divine !
We feebly struggle, they in glory shine ;
Yet all are one in Thee, for all are Thine,
Alleluia !**

(Tab opens to show large group of Boys in B.B. uniform for final verse.)

**From earth's wide bounds, from ocean's farthest coast,
Through gates of pearl streams in the countless host,
Singing to Father, Son, and Holy Ghost,
Alleluia!**

END OF PROLOGUE

PRODUCTION NOTES

For the opening of the Prologue, a back-drop as depicted would be most effective, and could be used also for the Epilogue. The emblems might be constructed and painted to hang in front of the centre curtain.

The reading desk should be of the simplest type, not an ornamental lectern such as is used later in the Cathedral scene in Act IV.

In the Palestine scene, note that the bright light indicating the Presence of the Master emanates from the crowd at head level, not from above.

In the closing scene of the Prologue it is B.B. Boys who fill the stage. None of the Palestine "crowd" should be included.

Music until next scene begins—an old-fashioned gavotte.

PART ONE THE MAN

ACT I

Scene I—At the Fireside

And now we leap the centuries and find ourselves about the year 1865 in the far north of Scotland—the very northernmost point of the mainland. Standing back only a little from the edge of the high cliffs, a great square stone house weathers the winter gales.

Here, on 27th October 1854, was born William Alexander Smith. Pennyland House, near Thurso, in Caithness-shire, is the home of Major David Smith, his wife and their four children. Formerly an Ensign in the 7th Dragoon Guards, Major Smith is now a man of business and an enthusiastic Volunteer in the local Artillery.

(The scene opens showing the group as depicted static.)

And now we are in the old house of Pennyland and, to the delight of the children, Granny Smith has been paying them a visit. She is fascinated by the striking differences in evidence of character in her grandchildren. There is dreaming, wistful David—so different from blustering, good-hearted Donald or, again, from pert little Kate. But what of the eldest of the family—William? He seems to be likeliest to his father; there is evidence here of a quiet self-possession and natural leadership which the others never dispute—if indeed they realise it.

The scene becomes animate and the following should be acted and spoken by the characters.

Granny: Now that will have to do for to-night. It's long past bedtime.

Kate: But Grandmama dear, you will have gone home to-morrow, and we will not have any more stories from you after to-night.

William : Yes, Grandmama, do let us stay up a little longer.

Granny : I am sure I don't know what your Papa and Mama will say if you are not all in bed when they come home, but perhaps seeing that it is my last night with you, we might have time for just one wee . . . very wee . . .

William (chiming in) : No, Grandmama, not a story this time—tell us more about Grandpapa. Tell us about him when he was an Officer in the 78th Highlanders—when he fought at Waterloo.

Granny : What more is there to tell that I have not told you many times already ?

William : Oh, there must be lots more. Tell us, was Grandpapa very brave ?

Granny : All soldiers are brave, William, and none more brave than the 78th Highlanders, but they would be the last to say so.

William : What makes them so brave, Grandmama ?

Granny (pausing and smiling) : Perhaps, William, it is because they had a great leader, the Duke of Wellington. They trusted him completely and were so proud to serve him.

Two figures appear in half-light as the centre curtain is pulled back—Wellington handing a despatch to a young Highlander Officer and shaking his hand. The group remains motionless while this takes place. The half-curtain closes and William continues.

William : I hope some day that I shall find a great leader whom I can serve. Perhaps then I, too, shall be brave.

Granny (wiping a tear from her eye) : Pray God you shall, my dear, pray God you shall.

CURTAIN



PRODUCTION NOTES

The family group is well down-stage, and the main lighting comes from the standard lamp which should be of the old oil-lamp pattern carefully shaded to hide the electric bulb. A fire-glow footlight would be effective. The armchair should suggest the period. William's age is eleven, and the other children are younger.

The figures of the Duke of Wellington and the Grandfather should be well up-stage and raised on a small platform to give detachment from the rest of the scene.

No attempt should be made to produce a Scots accent for the grandmother or the children. Caithness is always reckoned to be more Norse than Celtic, and the introduction of a Highland accent would therefore be quite incorrect.

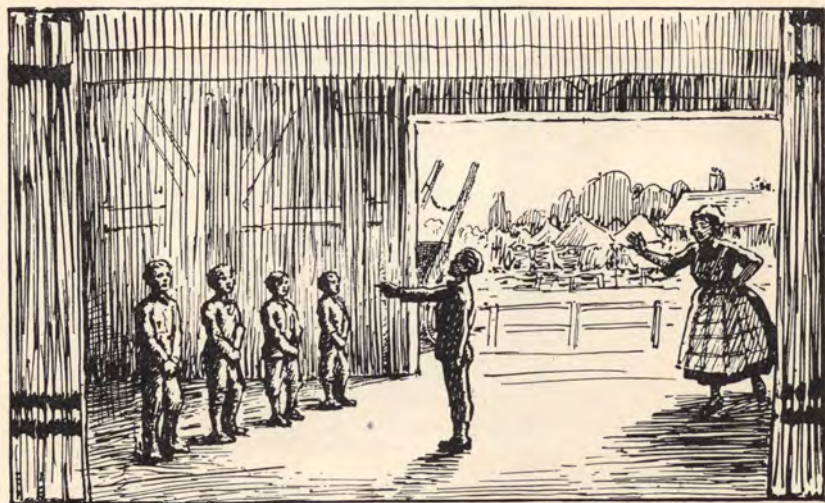
Musical link with next scene—after an appropriate pause—a sprightly march tempo.

Scene 2—In the Great Barn, Pennyland

This boy William Smith was already a leader among boys in that small-town community in Thurso. How little scope there was in those days, especially in the country, for anything faintly resembling games as we know them to-day!—but then let us remember that the Boy had not yet been discovered—Boy spelt with a capital B, as later William Smith always liked to have it. There were no Treasury grants, no great Education Authority schemes for games or athletics or sports. Boys, in popular opinion, were too fond of pranks, and the games they played were of their own devising, and were generally carried out to the annoyance and disturbance of the good folk who entirely disapproved.

But the game that young William devised was of a different sort. Many a time in the nursery the children would play at soldiers—but this was to be no nursery game—it was to be drill—proper drill like what you could see the Volunteers doing on their parade ground behind the Town Hall. And William would drill them—not by election, but simply because it was his idea of a game to drill the others—and fortunately it was the others' idea of a game to be drilled by Willie Smith—but it must be a correct drill, and the expert tuition of his father's Sergeant-Major was sought by this young enthusiast for thoroughness.

(The scene opens.)



The sketch illustrates the closing episode of this scene. It should open with a static group just inside the door, and young William about centre, notebook and pencil in hand.

So here we see the Great Barn at Pennyland and the Boys from around the farmlands are assembling for this new diversion that William has devised. Their enthusiastic leader has found an old notebook which is just the thing for a Roll-Book.

(The scene becomes animate and should be acted and spoken.)

Lad (a lazy-looking boy, who might be a couple of years older than William) :
And what's the bookie for, Willie Smith ?

W.S. : We are going to keep a Roll-Book, boy. And then at the end of the year we can see how many drills each of us has done—see ?

Lad : Oh, yes, and we will also see how many we have not done !

W.S. : Well, the Sergeant-Major says you can't be a qualified man unless you put in ninety per cent.

Lad : Put what in ?

W.S. : Put in drills, of course.

Lad (persisting) : Yes, boy, but put **WHAT** in drills ?

W.S. : That's what I asked the Sergeant-Major, and the Sergeant-Major said there's lots of things you can put in drill—there's enthusiasm—and there's obedience—that means you don't stand and argue with the fellow who's drilling you—there's self-respect, keeping yourself smart and soldierly—oh! lots of other things—and oh! yes, the most important of all, he said, was discipline—he was very strong about discipline.

Another Boy : And what's discipline, can you tell me ?

W.S. : Well, as far as I know, it's like this. If I say to you "Quick march," and you quick march—that's good discipline. But if I say "Quick march" and you sit down, that's bad discipline—at least I think that's what it is! Anyway, we seem to have an awful lot to learn, so that's why we are going to keep a Roll-Book.

(Enter a small fat boy, smiling broadly.)

F. B. : You're right, man! We should keep a Roll-Book!

While this conversation has proceeded, William has been marking up everyone in his Roll-Book. He now draws himself up and proceeds with the drill.

(Drill then follows—see production notes.)

The drill period is brought to a close by the sudden entry of a flustered and excited maid-servant.

M.S. : Come away this instant, Master William. Your father is home, so you had better not be late for dinner.

Like a flash William rushes off, leaving the others standing bewildered at "Attention."

But he is back again to relieve the situation—just his head showing round the door.

W.S. : Oh ! sorry boys. (In a loud military manner) Dis—miss !

Exit William as others do "Dismiss" and scatter as curtain falls.

CURTAIN

PRODUCTION NOTES

The setting of this scene will be greatly enhanced if it is possible to have painted scenery for the farm scene on a back cloth and a drop-scene of the barn interior with open door as illustrated.

The Boys are in rough working clothes—certainly muddy boots, mufflers and caps. Even William, though perhaps a shade tidier, is dressed in practical farm clothing.

The drill should not last more than two minutes, and should be instructional and corrective—with performances varied from the smart, keen boy obviously worshipping Willie Smith, to the little fat boy who finds difficulty in moving feet and arms together.

Something resembling old-fashioned drill can be improvised if the following instructions are observed :—

Attention : Arms stretched down ; wrists and fingers straight.

Right Turn : (1) Bring right foot back till inside rests against left heel.

(2) Turn to right on both heels.

Similarly for *Left Turn*.

About Turn : May be *Right-About* or *Left-About*. On (1) the moving foot is brought right back till heel is in position to turn about on both heels.

Stand at Ease : In one motion, bring right foot back till inside rests against left heel ; bend left knee slightly ; clasp hands in front at full extent of arms, fingers flat, together and stretched, thumbs crossed with left hand over right ; weight of body on right foot.

Dismiss : *Right Turn* (as above) *Pause*, *Break-off*.

There is an opportunity here for pleasant humour, especially at the final "curtain," but it should be restrained and never allowed to degenerate into mere farce.

Musical link with next scene—a Scottish metrical Psalm tune, e.g., "Coleshill."

ACT II

Scene I—The Session House of the College Church

Events were moving quickly now, and when young William was thirteen his father was called upon to go far afield on an important business assignment from which he was never to return. Stricken by illness, he died in South China.

This meant the break-up of the happy home at Pennyland, and before long young William found himself accepted into the home of his uncle, a prosperous merchant in Glasgow, where he was to finish his schooling and eventually to make a start in his uncle's business.

Following his natural bent, he had joined the Volunteers, but the call to service in the Church was asserting itself strongly, and at the age of twenty he had joined the College Church in Glasgow. "The Church and the Volunteers!" protested his uncle, "the two interests are quite incompatible," but events were to prove otherwise.

It was William Smith's motto in life: "Whatsoever thy hand findeth to do, do it with thy might," and so to him Church membership called for action. He wanted to see more young men in the Church, and he began to formulate a scheme. He felt he would find a champion in his minister, young Mr George Reith, and to him he goes to put his proposition.

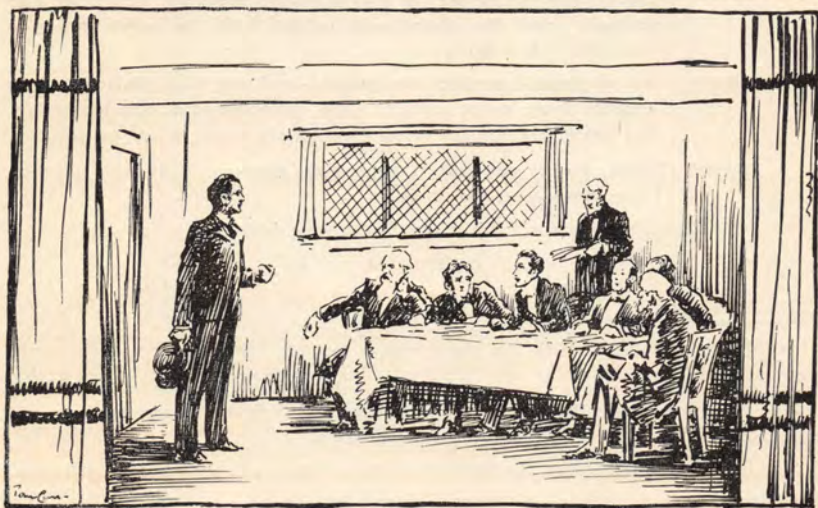
We find Mr Reith in the Session-House of the College Church where he is meeting with the Elders.

(The scene opens.)

Reith: I am sure that we want to congratulate Mr Robertson on his financial statement, and to thank him for his arduous labours...

Robertson: In re the accounts for the North Woodside Mission, under "sundry repairs" I would like to draw your attention to the increasing number of accounts from Messrs McCallum & Co., joiners and glaziers... two panes of glass... (he turns over accounts) repair of three chairs... renew door-panel... to one bell-pull... and so on it goes. Just what sort of carry-on are they having down there? Can anyone tell me? Mr Campbell, can you say?

Reith (intervening): I think we know the difficulties that Mr Campbell and his Sunday School staff are facing. It becomes a serious problem, fortunately for us not a financial problem but a moral one. But, of course, it is aggravated by our shortage of teachers. To-day boys are becoming more and more unruly while they remain in Sunday School, and by the time they are thirteen or fourteen they drift away altogether.



Campbell : Yes, sir, of course you hit the nail on the head when you talk of a shortage of teachers. I'm sure I've asked everyone I can think of.

Another Elder : I'd gladly come and help you, Mr Campbell, if I was just about half my age—it's a young man's job, this is.

Campbell : Yes, I'll agree there, but can you tell me where we can find a young man ? That's our problem.

Reith : Or shall we put it this way ?—our problem is the Boy—and who is to solve it ?

(A knock is heard at the door.)

Reith : Come in.

(Enter William Smith diffidently.)

Reith : Oh, Mr Smith ! oh dear ! I completely forgot that you were coming to see me. I am sorry. Perhaps we can . . .

Smith : I beg your pardon, Sir. I had no idea you were having a meeting (withdrawing). I can come some other time . . .

Another Elder : Stop a moment, young man. Maybe we have a job for you !

Reith : Perhaps I should tell you gentlemen that Mr Smith came here to-night hoping to discuss with me his proposal that a Young Men's Society should be formed in the Church. But I think it would be your wish that I put to him the problem which he now finds us discussing. (General assent.)

Mr Smith, we have been discussing the urgent need for a young man to take a grip of the senior boys classes in our Sunday School at North Woodside Mission. You, I know, are eager for practical church work. Will you go down to the Mission and undertake this important work ?

Smith : Well, Sir, I am not at all confident that I would be successful in working among Boys. I did feel there was such a need for something in the way of a Fellowship Meeting to attract the younger men to church—it might help to solve many a problem. But Boys . . .

Reith : An admirable project, no doubt—and one that shall certainly receive our most careful and sympathetic consideration. But here, Mr Smith, is an immediate need, a call to action.

Smith : Well, sir, if you put it that way, there is only one answer. I can give—yes, I'll do it !

Reith steps forward and shakes Smith warmly by the hand.

CURTAIN

PRODUCTION NOTES

In this scene William Smith is a young man of twenty, lithe and alert. His height is just under six feet. Note the cut of clothes and collar. He wears a small moustache.

The Reverend George Reith is about thirty-five, tall of figure, of great culture and a commanding presence. He wears short side whiskers.

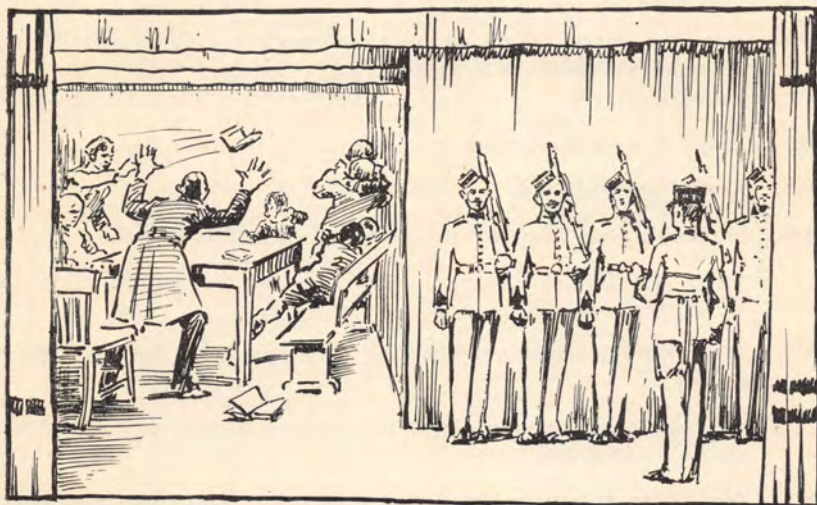
The Elders are all considerably older than their minister and of a rugged Scots type. Musical link with next scene—repeat Scottish Psalm tune.

Scene 2—In the Sunday School, North Woodside Mission

Some years elapse and the energetic Volunteer Lance-Corporal is now an efficient Lieutenant in the 1st Lanarkshire Rifle Volunteers, where he finds the greatest satisfaction in the high standards of that élite Corps.

But Sunday School work goes slowly. William Smith, now the painstaking Secretary of the School, is frustrated by the indifference and disorderliness of the Boys.

The scene opens, showing the left-hand stage only. Five Boys are already in the room and others are slowly arriving.



The sketch shows, on the left, the Sunday School scene at its climax; and on the right, the Volunteer squad as revealed in dim light when the right-half curtain is drawn.

See him now observing very obviously that it is well past starting time, and only five boys out of a class of fourteen are present.

From this point this episode demands action. If done as mime, it would require musical background, but it would best be played and spoken, and the commentary now takes that form.

Two more Boys, Alec Finlay and Jimmy Thomson, straggle in and go shoving towards their seats.

W.S. : Stop a moment, Alec Finlay ! Why are you late ?

A.F. : Please, I don't know.

W.S. : And where is John ? (He is consulting his Roll-Book.)

A.F. : Please, he's left.

W.S. : And Archie Henderson should be with you, shouldn't he ?

J.T. : Please, he's left, too. He was fourteen on Thursday.

W.S. : Fourteen on Thursday, but just what has—

Another Boy, Donald Ross, enters and greets his pals with a shout.

W.S. : —and what about you, Donald. Why are you late ?

D.R. : Me late ?

W.S. : Yes, you !

D.R. : Please, I thought I was in time—You're no' started yet anyway !

Noise is heard from the Class next door at which the Boys laugh.

**W.S. : Now get settled quietly, we can't help what happens next door.
(Looking at Roll-Book.) Does anyone know anything about Alec
Thompson ?**

Another Boy : I saw him out with his mother.

W.S. : And Tommy Cameron ?

A.B. : He's awa' frae Schul wi' th' mumps ! (The others laugh.)

Alec Finlay has produced a metal puzzle from his pocket and the others are leaning over to see it.

**W.S. : Alec, will you please put whatever you've got there back into your
pocket !**

W.S. makes some notes in his Roll-Book and then looks up to find the Boys are again around Alec.

**W.S. : Alec Finlay, how many times must I tell you ? Don't you know what
obedience is ? (Silence from Alec, who sulkily pockets his puzzle.)
No ! I don't suppose you do ! That's the trouble with you laddies.
You make it all so unpleasant for yourselves and everybody. Now
then, has anybody turned up the lesson—**

Enter Billy Campbell—small, bright and noisy. He greets his friend Donald with an aggressive shout. Donald springs from his place and the two start a fight near the door.

**W.S. : Donald ! Donald ! Get back to your place. And you, Billy Campbell,
Stop that nonsense at once, do you hear !"**

A stupid tall youth enters and nearly stumbles over the combatants, and the fight becomes a three-some. A Bible falls on the floor and is trampled upon. W.S. pulls Billy off the floor, scattering the Boys as he does so.

**And what will your mother say when she sees your good Sunday
suit like that. Have you no self-respect, you boys ? Look what you've
done, Donald ! (He picks shattered Bible off the floor.) Have you no
reverence for anything ?**

Alec and his friends are again huddled over the desk, and now the three combatants move menacingly over towards them. The noise from next door recurs louder than ever—the Boys laugh and are now turning threateningly towards each other. W.S. stands back down-stage with his back to the audience, with arms outstretched, and then turns round suddenly and dramatically towards the audience. At this moment all other action on the stage freezes, leaving the Boys rigid in whatever attitude they were in and (where possible) lights are dimmed. W.S. comes down centre.

W.S. : (Declaiming.) This is hopeless ! To go on with this sort of thing is worse than useless ! Obedience ! Reverence ! Self-respect ! Discipline ! Where are these to be found ? Where ? Where ?

The right-half curtain opens revealing under dim lighting a smart squad of Volunteers under an N.C.O. The roll is being taken and the men are steady and smart. This visualises William Smith's thoughts.

Yes ! Yes ! That's a thought ! Let's hold on to that ! Drill them ! —that's an idea. Drill them, and discipline will follow—that's the solution. Yes, discipline will follow—and obedience and reverence ! Reverence ! They'll reverence the Bible then and everything that's in it. If only we could drill them—and why not ? What a wonderful idea ! Enrol them as a Boys' Company ! A Boys' Battalion ! A Boys' Brigade !

THE Boys' Brigade !

He bows his head and puts his hands to his forehead in an attitude of prayer as the stage darkens and the curtains falls.

CURTAIN

PRODUCTION NOTES

Eight years are imagined to lapse between this scene and the one in the Vestry.

William Smith is now Secretary of the Sunday School. His normal Sunday wear would be frock-coat with top hat, single stiff collar with broad tie.

The Boys should be as shown. Note the large Eton collars, long trousers, and boots instead of shoes.

The half-stage with the Volunteer drill squad should be raised (as the " apparition " figures in Act I, Scene 1) and should be dimly lit. A transparent gauze curtain for both these scenes would be highly effective.

The Volunteer drill squad is symbolical rather than historically accurate. The head-dress of the 1st L.R.V. was a type of shako, but the pill-box was worn widely by units in the Army, and it is reasonable to depict it as the Founder's idea of smartness and efficiency. The actual colour of the uniform was the " hoddon-grey " more generally known as " London Scottish," but any period uniform (so long as khaki and collar-and-tie tunics are avoided) would serve to represent military precision. Roll-call is in progress, and individual positions and movements must be the smartest possible.

Music—on the fall of the curtain—Sullivan's " St. Gertrude " (" Onward, Christian Soldiers "). After a suitable pause, as introduction to Part Two, a light marching tune.

PART TWO
THE MOVEMENT

ACT III

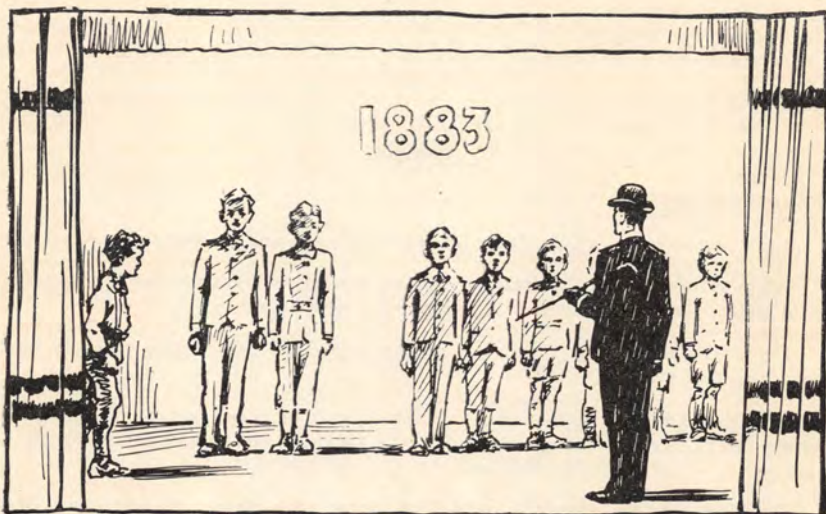
Scene I—The Mission Hall, 1883

And so the vision was soon to be translated into action. William Smith had found something for his hand to do, and he was to do it with his might.

Plans were soon on foot, and with the blessing of the Church and with very careful and prayerful preparation, he and two of his fellow Sunday School Teachers set their hands to this new adventure. Recruiting for The Boys' Brigade opened briskly on 4th October 1883. All honour to those youngsters who were willing to enrol in this untried and unheard-of thing and who, in so doing, blazed the trail for countless thousands. In they came in their twos and threes and their tens and dozens, until the Roll was closed and serious training was begun.

That first session it was the survival of the fittest—a hard school to learn in. But it made the boys who were to set the standard. Though he hardly knew it then, William Smith was laying the foundations on which a mighty organisation was to rise.

(The scene opens.)



This whole episode should be played as "mime," in which case the commentary must follow the action. A squad is lined up and is receiving rudimentary drill from an Officer—there is one blank space when the scene opens.

From the start, the highest standard of punctuality was insisted upon, and repeated absence or lateness saw the offender summarily struck off the Roll. See now, here comes the missing boy, hoping to slip unnoticed into his place. No! the Officer tells him to stand aside. (The drill proceeds and eventually there is a "Stand-at-ease.") Now he can deal with the latecomer. There is the telltale Roll-Book, and this boy has been warned finally on a previous

occasion. (The Officer shows the boy the entry.) "Very sorry, Donald, but you know that you have already had your last chance—so Good-bye!"

(The Officer shakes hands with Donald, who departs. He motions the squad to move up and fill the blank space, and drill proceeds.) So that is farewell to Donald—it is one boy lost, but the boys are starting to learn discipline—most of all, poor Donald. Notice how the whole squad has wakened up—thanks to what has happened to Donald.

CURTAIN

PRODUCTION NOTES

The Boys' clothing is not so much ragged as uncouth by modern standards, and has the appearance of "hand-downs." Each Boy wears a small red rosette in his buttonhole.

The Officer wears a dark suit, stiff single white collar, and a bowler hat.

Drill should consist of *Stand at Ease*, *Attention*, and turnings (as in Pennyland scene). Commands should be quite inaudible to the audience, and the scene should be played entirely as mime.

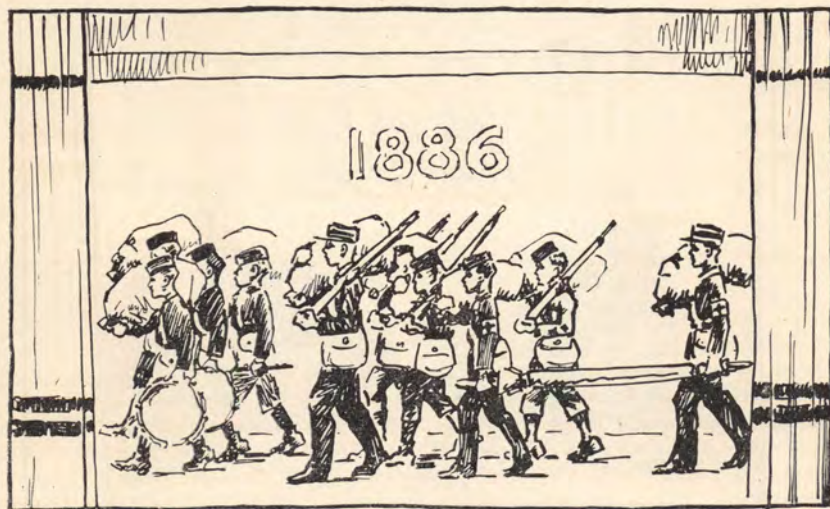
In this scene, as in other dated scenes, a board bearing the date in artistic figures should be displayed in some appropriate part of the stage.

Musical link with next scene—continue marching tunes.

Scene 2—Off to Camp, 1886

Three years have passed—years of great development and steady progress. Uniform has been introduced—the prototype of what we still know to-day—and dummy rifles, which we have forgotten about. Even a Band has been formed—a drum-and-fife Band. And a doctor is teaching the boys Ambulance. But the most revolutionary thing of all—this extraordinary man, William Smith, has decided to take his boys to Camp. Such a thing had never been dreamt of. What would all this lead to, people asked, little realising that it was the beginning of something that was to mean health and happiness to countless thousands of youngsters in the years to come. And here we see the Boys of the 1st Glasgow Company en route for this epoch-making event.

(The scene opens.)



This scene should be taken as a tableau, closely following the details of the sketch. This should be held for 20 or 30 seconds to stirring music.

CURTAIN

PRODUCTION NOTES

The clothes should be as illustrated, and any semblance of present-day sports clothes avoided—no shorts, no grey slacks, no coloured soft shirts.

Pill-boxes are soft, and fit on to the head without chin-straps. Band boys have red braid instead of white, and all braid is narrower than it is to-day. Haversacks have large pockets which are stuffed full.

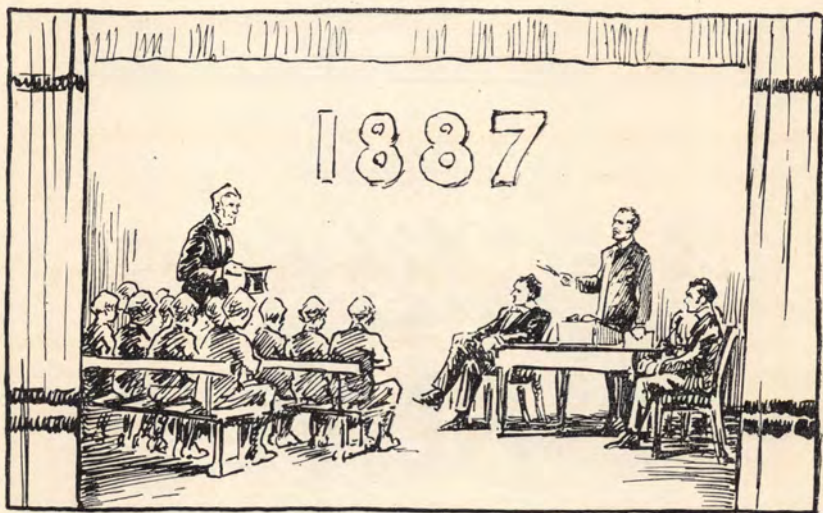
Avoid modern all-metal drums, or disguise to give a heavy dark-painted appearance. Band instruments were flutes. Bugles were used for calls, not as a band.

Ambulance boys wear armbands with a large red cross, and have no Ambulance Badge.

Scene 3—The Company Bible Class, 1887

The Boys' Brigade had now established itself, and William Smith had confounded his critics by proving beyond doubt that Boys would respond to the best elements of manly endeavour. But what of the supreme purpose behind this great experiment? Was that object being attained? Indeed it was—for now throughout the country wherever a B.B. Company came into being, so there started a B.B. Bible Class, reverent, orderly and sincere—where Boys were learning from those same Officers who took their drill, who organised their games, their camps and their clubrooms, how manly a thing was Christianity. Here, then, we see the foundations of those twin pillars of Religion and Discipline on which this master architect, William Smith, had so soundly started to build.

(The scene opens.)



This scene, with the exception of the opening singing, should be taken as mime, to the accompaniment of the playing of hymn " Courage, Brother " (B.B. Hymnal No. 20). As the curtain rises, the Boys are standing singing the last verse of the hymn. Heads are bowed, and the Chaplain, standing beside the presiding Captain, pronounces the Benediction. The Boys sit and, after a reverent pause, the Captain moves forward in front of the table to make an announcement, and then on his word the squads rise in rotation from the front and file out quietly, not marching but breaking off, some to speak to the Captain, some to the other Officer, while an N.C.O., Bible in hand, has a query for the Captain.

Each N.C.O. has collected Hymnals from the Boys of his squad as they leave their places, and one of them then collects the lot. The whole atmosphere is quiet, reverent, and above all friendly. The Boys are at ease with their Officers and Chaplain and at the same time respectful—in every way a striking contrast to the glimpse we had of the unruly Sunday School Class.

When they start to move out, there enters the old Elder, Mr Robertson, the Treasurer. He is coated, with top-hat in hand. The Boys respectfully greet him as they pass out and he stands admiringly astonished. He turns to William Smith and shakes him warmly by the hand as the Minister looks on approvingly, and the curtain comes down.

CURTAIN

PRODUCTION NOTES

There should be a marked difference in the appearance of the Boys, " Sunday suits " (but without modern fashions) being in evidence. Senior Boys might wear " butterfly " collars.

The grown-ups—the Founder, Minister, and visiting Elder—should be attired in frock-coats or morning-coats ; the Elder carries his top-hat.

The " hopeless " Boys in the Sunday School scene should be prominent, and obviously transformed in dress and behaviour.

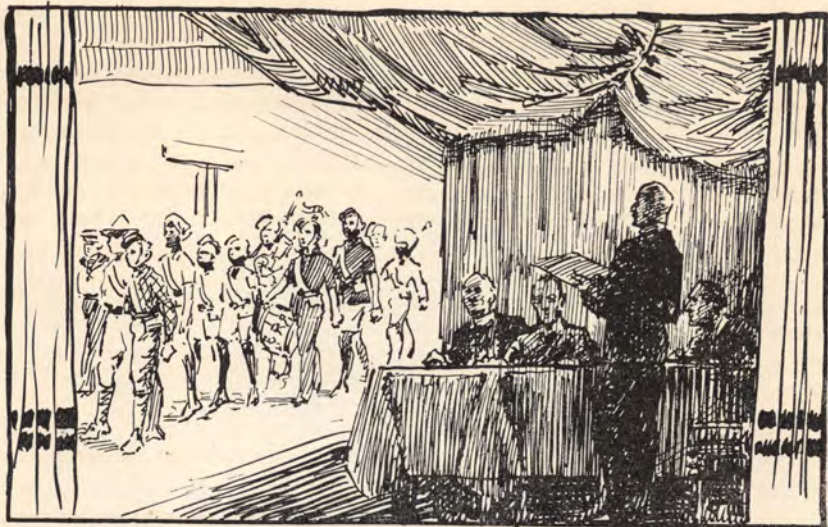
Scene 4—Meeting of Brigade Executive, London, 8th May 1914

Music for this scene will start with march rhythm, break to a quick dancing tune, e.g., " Come, Lasses and Lads," and then lead from solemn music to the march again with slightly slower tempo.

The year is 1914—an ominous date for the world—and for the B.B. the conclusion of an era.

For over thirty years William Smith has watched and tended the growth and development of his unique creation. 1895 saw him touring the Dominion of Canada and 1906 visiting the United Boys' Brigades of America ; and in 1910 he himself received the honour of knighthood at the hands of King Edward VII.

(The scene opens.)



Boys in uniform in close formation at a very short pace—not more than 5 or 6 inches—pass across the scene diagonally from up centre to down left, and the static group of Brigade Executive well down right are hardly lit.

The scene is London, and the Brigade Executive are attentive as Sir William tells of continued progress and consolidation. It is typical of the man who had this great inspiration that he has remained as Brigade Secretary, declining the higher offices while finding worthy and useful men to fill adequately the more public posts while he himself devotes mind, body and soul to the practical working and directing of the thing he has created.

The marching Boys have finished. The music breaks to the dance rhythm, and now come Boys in kit for games or different activities, NOT marching but in easy informal twos and threes—except, perhaps, P.T. Boys who might be in some regular formation and moving simultaneously.

He tells of development in Physical Training and Athletics—in games, football and cricket—and, perhaps greatest of all, Camping. Camping, which from that pioneering camp of 1886 has virtually swept the country.

Commentary here will match whatever activities are being presented. These should vary in pace and presentation and should not be hurried through as a procession.

And now the wonderful story unfolds of what is happening Overseas, where in many lands the B.B. Flag is unfurled.

Once again these Overseas Boys should not all march, but come in various gaits and speeds, some chatting together, others alert and in step. The commentary will match whatever Overseas units are being presented. For details of units existing in 1914, see Production Notes.

Canada is followed by the U.S.A. with their own ideas of uniform—and from many Mission Stations the familiar cap, belt and haversack seems more distinctive than ever against ebony, chocolate and olive-brown. Here is Shanghai and Trinidad—British Honduras—the Bahamas—South Africa—

Central and East Africa—Nigeria and the Gold Coast—and now here comes Australia followed by Denmark's F.D.F.—in their original sailor kit.

As the last Overseas Boys exeunt down left, there enter from there Boys without uniform carrying Bibles, talking quietly and moving smartly up to centre, where an Officer not in uniform stands greeting them, and they him, as they pass out beyond him.

But surely pride of achievement is crowned by the evidence that, deep rooted in all this expansion of activities and numbers, lies the motive—the Advancement of Christ's Kingdom, which is crystallised in the Bible Class.

In cities, towns and villages throughout our land, people have by now become accustomed to the sight of Boys early astir on a Sunday, hurrying along the road eager and enthusiastic for their Company Bible Class—the stepping stone to church membership.

And there is a place, too, for our Church Parades—the formal act of public worship as a witness of our faith.

The march rhythm is reintroduced with slower, more emphatic beat. The Boys in uniform enter from up centre, each with Bible in left hand held steady, and march with the very short pace, to exit down left.

Sir William now pauses and speaks with marked and significant seriousness.

“To-day I stood in St. Paul's Cathedral—the Parish Church of our Empire. I can imagine nothing more profoundly impressive than to see that wonderful building filled to overflowing with B.B. Boys singing praise to God.”

Curtain closes, and the march leads in to a solemn melody.

CURTAIN

PRODUCTION NOTES

The figure of the Founder here might well be modelled on the well-known portrait in the *B.B. Diary*. He is now nearly sixty, but as alert and straight in his bearing as ever. He wears a lounge suit and a wing collar. The Executive members are not in uniform.

The scene gives scope for the use of larger numbers than are shown in the sketch, but from the many activities that may be depicted and the numerous Overseas units that may be shown, a selection should be carefully made, and the scene itself so limited that it does not throw out the balance of the Pageant as a whole.

To be strictly authentic, the marching Boys in close formation, with which the scene opens, should be carrying dummy rifles at the slope. The construction of these may be difficult, but, if possible to show them, the contrast will be all the greater with the final marching group who are carrying Bibles for Church Parade.

It should be noted that in 1914 the only type of B.B. cap was the pill-box.

The sketch indicates some of the following, and details of other Overseas units in 1914 are also given:—

F.D.F. (Original Uniform)—White sailor blouse with arm badges; long blue trousers; sailor cap. They carried rifles.

U.S.A.—Similar to U.S. Army in Great War, or blue patrol dress with peaked caps.

CANADA—Windbreaker and knickerbockers; pill-box, belt and haversack.

INDIA—Thin khaki, with turban, haversack and belt.

SHANGHAI—White shorts, white shirts with dark ties ; pill-box, haversack and belt ; bare legs ; gym. shoes.

AUSTRALIA—Khaki shirts with grey or khaki slacks ; pill-box, belt and haversack.

NIGERIA and GOLD COAST—Thin blue tunics and white shorts ; pill-box, belt and haversack ; bare legs and feet.

EAST AFRICA (Kikuyu and Kenya) } White or blue singlets and shorts ; pill-box,
CENTRAL AFRICA (Nyasaland) } belt and haversack ; bare legs and feet.

BAHAMAS and BRITISH HONDURAS—White jackets, dark-blue longs or shorts ; pill-box, haversack and belt.

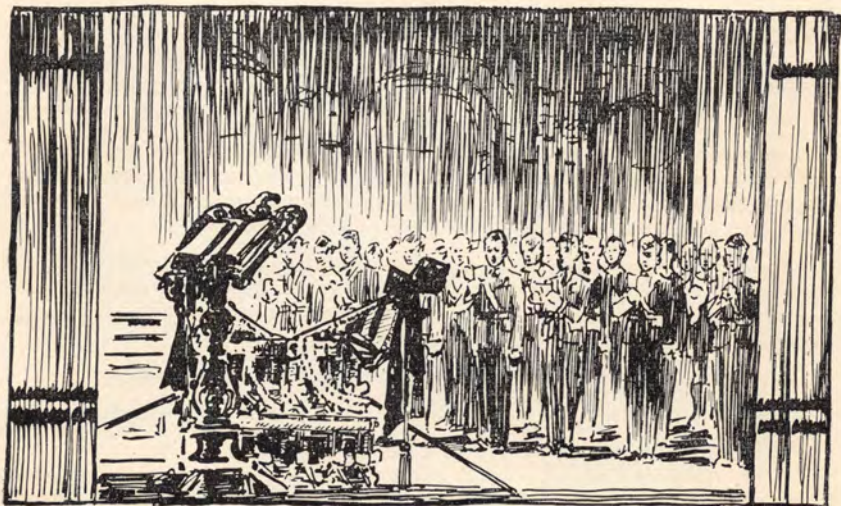
SOUTH AFRICA (European Companies and Coloured Companies)—Dark suits, shorts ; pill-box, haversack and belt ; short dark stockings.

TRINIDAD—Khaki shorts and shirts without ties ; pill-box, haversack and belt ; bare legs and feet.

ACT IV

Scene—St. Paul's Cathedral, 15th May 1914

Sir William's hope was realised, his dream fulfilled. For, within only a few days, the aisles of the Cathedral echoed to the feet of thousands of Boys of the Brigade, the packed ranks filled the vast nave, and the arches rang to the singing of Boys . . .



The curtain opens to show interior of Cathedral. During the preceding paragraph, the singing of "The Lord's My Shepherd" (B.B. Hymnal No. 143), tune "Stracathro," has begun, pp., and grows in volume as the scene lights up. After the second verse, during an "interlude" (e.g., the playing of the tune pp.) the commentator speaks again.

But the Cathedral was crowded not to celebrate but to mourn. The vision of Sir William Smith was achieved not in his life but in his death, and in London, the heart of the Empire. The Brigade was mourning the passing of the Founder, the man who for over thirty years had devoted his talents and energy to this pioneer work for The Master. And now that he was gone, what lay in the future ?

The third verse is sung, first by a solo voice—

**Yea, though I walk in death's dark vale,
yet will I fear none ill ;**

then by all, cresc.—

**For Thou art with me ; and Thy rod
and staff me comfort still.**

During another "interlude," the voice of the Preacher is heard, off-stage. This might best be taken by a chaplain. He reads from Kipling :—

**Let us now praise famous men—
Men of little showing—
For their work continueth,
And their work continueth,
Broad and deep continueth,
Greater than their knowing ! . . .**

**Wherefore praise we famous men
From whose bays we borrow—
They that put aside To-day—
All the joys of their To-day—
And with toil of their To-day
Bought for us To-morrow.**

**Bless and praise we famous men—
Men of little showing—
For their work continueth,
And their work continueth,
Broad and deep continueth,
Great beyond their knowing !**

Commentator (while the music continues pp.): So we mourned, not as men having no comfort, but knowing that the Founder, having builded better than he knew, had entrusted to us—and to succeeding generations of B.B. members—a great and enduring Movement within the Church.

Truly, therefore . . .

**" Nothing is here for tears, nothing to wail . . .
. . . nothing but well and fair,
And what may quiet us in a death so noble."**

The music, growing in strength, breaks into the introduction to the final verse, sung ff. :—

**Goodness and mercy all my life
shall surely follow me ;
And in God's house for evermore
my dwelling-place shall be.**

Voice of the Preacher : " So he passed over, and all the trumpets sounded for him on the other side."

Faintly, as from a great distance, is heard the bugle call " Reveille." As the final notes are played the curtain slowly closes.

CURTAIN

PRODUCTION NOTES

If at all possible, a painted back-cloth of the Cathedral interior should be used for this scene. It will give, even on a small stage, the impression of height and the atmosphere of the great building.

Note particularly the fully ornamental lectern, the draped Colours and drums, which give the key to the whole scene.

Where it is not possible to obtain a lectern, a "cut-out" of plywood of good design and well painted will be much more effective than an ordinary reading desk.

NOTE

It remains now to conclude the Pageant by showing that to-day, forty years after the passing of the Founder, the "work continueth."

This can be done most effectively by staging the following two scenes—"Youth Pays Tribute" and "The Epilogue"—the one being complimentary to the other.

Circumstances may, however, make the big build-up scene impracticable, or the absence of a really outstanding Boy singer may make it inadvisable to present the Epilogue, but it will be found that either of these scenes by itself will form a fitting conclusion to the Pageant.

ACT V

Youth Pays Tribute

The purpose of this scene is two-fold—

Firstly.—To present The Boys' Brigade as it is to-day—expanded and developed and with its numerical strength increased by nearly 50 per cent. during the span of forty years since 1914.

Secondly.—To let the wider field of Youth find opportunity to pay tribute to the inspiration of our Founder.

The setting and build-up will depend largely on local circumstances—to what extent other Organisations are active and whether they desire to participate.

The commentators' script is suggestive rather than final and should, therefore, be carefully adapted to whatever is being presented.

The general plan is as follows—the numbered sequence refers to the paragraphs in the suggested commentary.

To marching background music there enter—

- (1) Boys in B.B. uniform—P.T. Kit—Footballers—Cricketers—Swimmers—First-Aid—Wayfarers—Campers, etc.
- (2) Bands, as available.
- (3) Overseas Contingents.
- (4) Representatives of other Organisations.
- (5) B.B. Colour Party, to centre of stage.

All on the stage join together in the singing of the final Hymn.



For their work continueth,
 And their work continueth,
 Broad and deep continueth,
 Great beyond their knowing.

How true this was of Sir William Smith !

In 1883, he had started in Glasgow with 30 Boys—before he died that number had grown to 60,000—and over these forty years since his passing his work continueth and the 60,000 has become 100,000.

1. Where once there was that single company, now there are thousands—the one B.B. football team has become great Battalion Leagues throughout the country—physical training has its thousands—cricket—First-Aid—Swimming and Life-saving—and as for Camping, that one little pioneering Camp of 1886 has multiplied a thousand-fold and more.
2. The first Company marched behind a Flute Band—now, Boys march to the stirring notes of Bugles—Pipes—the martial swing of Brass Bands.
3. And abroad, from that first Overseas Company in St. Louis, U.S.A., in 1887, we see to-day Boys of many climes and every colour wearing the B.B. uniform—from the thousands in New Zealand and Australia, in South Africa, Nigeria and Denmark, to the isolated Companies of Kenya, the Bahamas and Panama.
4. The pioneer work of our Founder encouraged other like-minded men and women to consider how they could serve the Youth of their country. One after another the great Youth Organisations of our generation took shape, each thankfully acknowledging the inspiration it had received from The Boys' Brigade—The Church Lads' Brigade—The Boy Scouts—The Girl Guides—The Girls' Life Brigade—The Boys' Life Brigade which united with the B.B. in 1926—and the junior branches of these Organisations—our own Life Boys—The Wolf Cubs—Brownies—" We are not divided—all one body we " and we welcome our brother and sister contingents who join us to-night in tribute to the man who, seeing the needs of Youth, was first to devise a method to catch the imagination and abiding loyalty of the young.

5. **All we see to-night—these serried ranks of Boys (and Girls)—and all that we do NOT see—the faithful work, week after week, of all those who labour cheerfully in the varied service of young people—all can be traced back to the vision and the effort of William Alexander Smith, Founder of The Boys' Brigade.**

(The entire stage company (but NOT the audience) join in singing of one verse of the Hymn with which the Pageant opened.)

**For all the saints who from their labours rest,
Who Thee by faith before the world confessed,
Thy Name, O Jesu, be for ever blest,
Alleluia!**

CURTAIN

PRODUCTION NOTES

Since much of the scene involves marching into position, background music will be an effective aid to the general sense of climax. The tune of "The Anchor Song" is an obvious choice, and would crescendo towards the end of the scene, reaching ff. with the entry of the Brigade Colour-Party. If the timing of the scene is too long for one tune, "The Jubilee Song" might precede "The Anchor Song."

The fullest expanse of stage should be used, and it is suggested that raised platforms might be set diagonally across the up-stage corners to help literally in the build-up of the scene.

NOTE

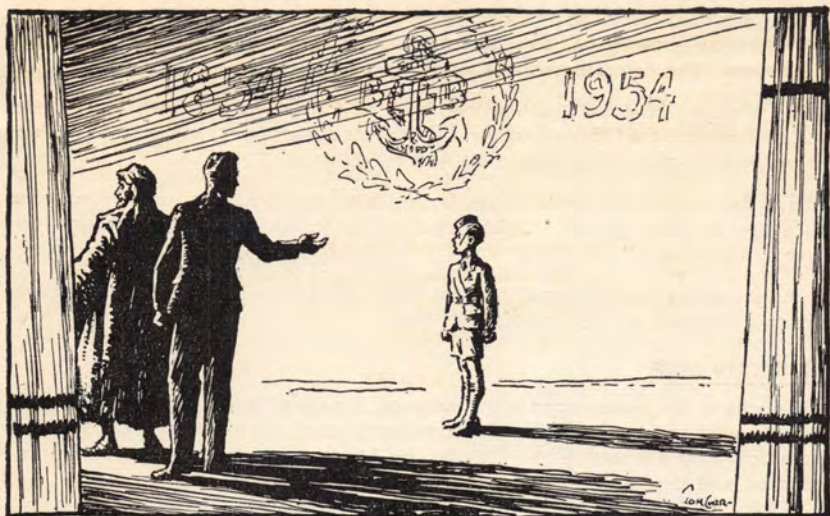
Many Officers will no doubt feel that the Pageant reaches its climax at this point, and will wish to bring the production to an end with the massed singing of the hymn.

Where, however, the settings are good, where an outstanding Boy singer is available, and especially where the atmosphere and response of the audience is likely to be favourable, it is recommended that the Pageant should conclude with the Epilogue which links the end with the beginning and lays final emphasis on the individual Boy.

On the other hand, if the production of Act V with its various detachments proves too elaborate, it may be omitted, and the Cathedral scene be followed by the Epilogue.

EPILOGUE

As the curtain falls at the conclusion of the Hymn in Act V, the footlights dim slowly, and the music—continuing the Hymn theme—sinks in volume. It continues pp. during the scene, changing after the entry of St. Andrew to the music of the Hymn "Just as I am." (B.B. Hymnal No. 67, tune "Just as I am.")



So, in his day and generation, Sir William Smith served Youth and the Church ; and to-day The Boys' Brigade which he so wonderfully made, continues to flourish because our Founder "built on a rock"—not on his own character and personality, not on the fleeting enthusiasms of boyhood, but on the solid and imperishable foundation of the Christian life.

(The curtain slowly opens.)

From first to last, the Object of The Boys' Brigade has remained "The advancement of Christ's Kingdom among Boys." Here, then, is our greatest tribute to William Smith—not merely to praise the B.B., the length of it, the strength of it, its many-sided interests, its great and growing development ; let us rather see the real vision of the man . . .

(The action begins.)

—the vision that every B.B. Officer, walking humbly in the footsteps of St. Andrew, may lead some Boy to the Master . . . "Lord, there is a lad here" . . . and, having brought him into the Presence, may leave him eager to dedicate his gifts to God's high service as a true Soldier of Christ.

CURTAIN

The opening paragraphs are spoken with a darkened stage and against a pp. musical background—the Hymn theme carried on from the previous scene.

As the curtain opens, the off-stage light used in the Prologue to suggest the Presence begins to show, growing in intensity to reveal St. Andrew, motionless, on the far side of the stage. The backcloth is that used in the opening scene.

On the cue, "the real vision of the Man," St. Andrew moves slowly towards the light, beckoning to the Officer to follow. The Officer in turn points to the Boy—"There is a lad here"—and quietly follows St. Andrew off-stage.

The Boy is left alone, centre stage, facing the off-stage spotlight, which is now the only source of stage lighting. Quietly, looking at the light throughout, he sings the Hymn "Just as I am."

As he reaches the final verse, the light begins to dim and, on his last line, slowly fades to a black-out as the curtain slowly falls.

PRODUCTION NOTE

To achieve the proper mood in the audience, it is essential that this scene be played in a style quiet and dignified. The Commentator's voice, the movements and gestures of the actors, and especially the attitude and bearing of the Boy, must be simple, restrained, and sincere.

ACKNOWLEDGMENT.

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