

# **A GREAT DAY FOR THE IRISH**

Production notes  
and script

by  
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## PRODUCTION NOTES

"*A Great Day For The Irish*" is a show that stresses family ties and the importance of remaining in touch with one's past. These are values that all Barbershoppers hold dear. They are also values that are once again gaining popularity with the general public. The show says that you can, indeed, go home again. The characters are meant to be genuine and warm with a sense of humor and appreciation of life. Although there is a stereotype of the Irish that shows them as drinkers and carousers, there is none of that here. In Ireland, St. Patrick's Day is a religious holiday, not a time for drunken parties. This is a family show and should be approached that way. The humor is intended to be easily understood by all, the story line is straightforward and the music is classic barbershop.

### MUSIC

The music is taken directly from the Society's library of songs. The arrangements are interesting without being tricky. Learning tapes of all songs, including the quartet numbers, are available.

The chapter's own repertoire numbers may be substituted in some places, if desired. It's not necessary that all the songs be Irish, as demonstrated by the first song, "Bye, Bye Blues." The only requirement is that there be enough Irish songs to create an Irish atmosphere.

### STAGING AND SETS

Staging can be as simple or as elaborate as you wish.

Act I can be simply risers and curtain with a few chairs and other rehearsal hall paraphernalia for decoration. A sign is needed to be lowered saying BON VOYAGE. It can be made of paper and

lettered with watercolor paint.

Act II should be a scene that represents an Irish village or town square. In the Harmony College production, reversed risers were used to create steps which led to a platform that looked like a fountain on stage right. On stage left, a wall was built. In front of the wall, a garden table and chairs were set. At each of the wings, a flat representing a thatched-roof house was built. An even simpler set can be achieved with a backdrop, risers to represent a hill, and some tables and chairs in the foreground. It all depends on your budget and the facilities you have at hand.

### ACTING AND CHARACTERIZATIONS

I've always heard it said that "...Barbershoppers are singers, not actors". Of course this is true. On the other hand, I think that singing can be viewed as acting with longer words and vowel sounds. Don't give up acting out the parts in the story.

However, if there is truly no one in the chapter with acting experience nor anyone who feels comfortable with acting, then consider recruiting actors from a local community theater group or college drama department. Since the main parts don't really call for singing, it's possible to bring in others to help out in this way. It might also bring in a wider audience for your show.

There are three main characters: Danny Machree, Rosie Machree and Bill Harrigan. The director has a few lines too, but not many. The characterizations that follow will give you a brief idea of the type of person I imagined when I wrote the show. You are free to vary them, of course, but don't stray too far. Many of the characters are familiar to the audience and will be more recognizable and acceptable if you stick to

the original description as much as possible.

Other than the three main characters, the parts are small and should be easily learned by members of the chapter.

The characterizations are arranged in order of the size of the speaking part:

### **Danny Machree**

A Ron Howard type. Redheaded, fresh-faced, honest, forthright, sincere, but a little naive. Dedicated to his ideals and fiercely loyal to his family and friends.

### **Rosie Machree**

A Maureen O'Hara type. Fiery but loving. Also a redhead. Her face belies her years and the difficult and trying life she has led. She has a good sense of humor and an optimistic outlook on life.

### **Bill Harrigan**

A Robert Shaw type. Swaggering and confident. Rugged and tough but with a softer side. Sincere and with a good sense of humor. Full of life and the love of life. Loyal, fun-loving and close to family and friends.

### **Paddy MacNamara**

A Pat O'Brien type. Ruddy-complexioned, rosy-cheeked, heavy set; a true, typical Irishman.

### **The Director**

Think of a cheerful musician who has a good rapport with his chorus. Well respected. Has things well under control and has a sense of humor and timing.

### **Bud**

A sidekick. A Buddy Hackett type. (as in *Music Man*).

### **Peggy O'Neil Quartet**

The Marx Brothers of the show.

### **Chorus Member**

A typical chorus member.

### **Squire O'Riley**

Can be an Irish looking type.

## **ADDITIONAL STAGING VARIETY (Optional Stuff)**

In the Harmony College production of the song "Harrigan" (Act II, scene 2), Bill Harrigan was joined by three members of the chorus to form a quartet. They sang the opening verse of the song followed by the whole chorus singing the balance of the song. It provided a nice change of pace.

Also in the Harmony College production, a vignette was used during the song "Rosie O'Grady" to depict Rosie when she was younger. (It was suggested by Jim Massey and it, too, provided a nice change of pace.) A "trolley" platform was used to roll out a set from stage right with Rosie and her suitors. The set was a park bench and street light. From there, Rosie dances with each one of her suitors and picks one as her beau while the others exit offstage. Near the end of the song the trolley is removed as the lights dim. While the scene is in progress, lights on the chorus are dimmed to highlight the scene. Lights on the vignette are soft using mostly gold toned gels.

During the singing of the song "Mother Machree," the actors can do a "take" to the audience during the line "...silver that shines in her hair..." since Rosie doesn't have silver hair. It will probably get a laugh. However, play the second chorus very straight. It will be effective.

## **GUEST QUARTETS and SHOW QUARTETS**

There are two spots for guest quartets, one in each act. These spots can be kept as integral parts of the script; or used separately; with the themed show being the first act and the quartet spots being the second act. If there is a chance in the quartet's act to acknowledge the plot of the show (Bon Voyage party for Danny Machree - Act I; Engagement of Rosie and Bill Harrigan - Act II), it would tie things together and provide continuity.

Each quartet is included in its scene through an introduction and, as the curtain closes behind the quartet, they are taken out of the scene to do their act. Be sure that you know their final song selection and time it so that the quartet walks behind the curtain on their exit in order to return to the scene. Ask the quartets to acknowledge the players on both their entrances and exits.

Two of the four local chapter quartets that appear have no lines and therefore just sing their songs. The other two quartets have some lines which expand their roles.

### **Quartet 1:**

Sings "That Tumble Down Shack In Athlone." They can be dressed casually and appear as part of the chorus. Their entrance and exit can be from the chorus and then back to the chorus.

### **Quartet 2:**

Sings "Peggy O'Neil." They have one to two lines each. You might also consider giving this spot to one of your comedy quartets so that they can create a little comedy within the song. They are also dressed casually because they enter from the chorus.

### **Quartet 3:**

Sings "MacNamara's Band." Most of the lines are delivered by one man. The costuming can be a true uniform since they are actually a "band." Tuxedos or other similar stage uniform would be fine. Consider changing some of the lyrics in the song to update them. There's a line that says "...when General Grant came to Ireland..." You may want to put in the name of another well-known person from our day (ie: Ronald Reagan or Bill Clinton).

### **Quartet 4:**

Sings "Meet Me in Rosetime Rosie." They are guests of Bill Harrigan and have been invited to sing to Rosie in preparation for Bill's proposal. They can be dressed as a quartet and can be on stage or off prior to the song. They may exit after the song or remain and mingle with the chorus. Any show uniform is appropriate.

## **COSTUMES**

For Act I, costumes are easy since the scene is a chorus rehearsal. Wear what you normally wear to a rehearsal.

For Act II, costumes should be simple and have a country look. Caps and short brim hats are fine optional apparel. Caps should be a flat top golf, not a baseball cap. Vests are good. Slacks can be corduroy, poplin or casual everyday slacks. No jeans or dress slacks. Shirts should be long-sleeved (but no arm garters). Shoes should be leather, or boots of a dark color. Avoid athletic shoes and shoes that stand out; try to be conservative. Neckwear is optional and can be bandannas or ties, no western string ties, though.

Green is always a good color for accents. Totally green outfits are not appropriate, even though it's an Irish setting.

Danny should be dressed in American

style. He can wear a sport-coat and slacks with a shirt open at the collar.

If you decide to do the vignette in Act I, Rosie can wear a "youngish" looking dress and, possibly, a bow in her hair. In Act II, Rosie should wear something attractive, but not too sophisticated. It should be an outfit that doesn't look dowdy though. Remember, she's a "with-it" mother-figure.

Bill Harrigan can wear a suit, sport-coat or even a tuxedo. (It is a holiday celebration, after all.) He should probably have a hat of some kind; a derby or fedora with a green band, or even wear a top hat. He should be dapper and look successful.

### SPECIAL EFFECTS

Rosie's phone call to Danny can be done with an off-stage microphone. Be sure that Rosie can see Danny and can play off his reactions even though she's not supposed to be seeing him. Also, be sure that the proper audio filter is used to get a "tinny" telephone sound to Rosie's voice. Tell the chorus not to react to what Rosie says since they're really not supposed to hear what she's saying because it's a phone call.

### LIGHTING

The lighting pattern is fairly simple. (I've already mentioned how the vignette should be approached.) Use follow spots for all the principal actors at all times. That will light their faces even when the rest of the lights are up. It also helps to focus attention on them during the speaking parts. When the scene calls for it, create a mood with soft lighting without making the scene too dark. When a scene is being played downstage, you may want to dim the upstage lights slightly to focus attention on the scene and the actors. When the quartets are singing, spots should be on the quartet and other lights should be dimmed. Keep it simple.

### SOUND

The phone call and the train whistle at the beginning of Act II are about the only sound effects. Be sure the train whistle can be heard; it cues the second half entrances.

Wireless microphones are very helpful, if available. They allow the actors to deliver lines more softly and with more nuance than if they had to project fully. Be sure that your sound technician understands these mics very well.

### SUMMARY

My favorite musical is "*Les Miserables*". It never fails to touch me. The production is fabulous; the songs are fabulous; the staging is fabulous. It plays on your emotions like a fine instrument. It is, in my estimation, the best musical drama ever!

This small barbershop musical is not "*Les Miserables*". It's not even in the same universe with "*Les Miserables*". It is, however, a show I feel that Barbershoppers can perform and enjoy. Its objectives are attainable. It tries to play to a full range of human emotions. It can project a warm feeling of family and home; it can recall memories of the past and make one feel homesick; and, best of all, it's a production with which Barbershoppers can have fun.

It should be played lightly and with a sense of humor. Never get too heavy with your emotion, just keep it genuine.

I had fun writing this show and wish you the same enjoyment while performing it for your audiences.

Break a leg!

Dennis Gore  
October 1, 1994

# A GREAT DAY FOR THE IRISH SCRIPT

## SYNOPSIS:

*A man from Ireland yearns to go back to his homeland to visit his sainted, widowed old mother on St. Patrick's Day. At a bon voyage party thrown by his barbershop chapter, many sentimental and heartwarming songs about Ireland and his mother are sung and a famous quartet comes to entertain. He talks to his mother on the phone and she seems strangely reluctant to have him come to Ireland for a visit at this time.*

*In Ireland, on the way to the old homestead, he meets a man named MacNamara and his band (currently without instruments) and follows them to a party at his mother's home by way of the St Patrick's Day Parade and celebration in the town. When he finally arrives at the old homestead, he finds out that the St. Patrick's Day party is also an engagement party for his mother and her suitor, Bill Harrigan. A quartet from the USA entertains.*

## ===== ACT I=====

### Scene 1 In the USA

*(in front of the main curtain)*

*(a man enters from stage right in a hurry and carrying a suitcase)*

**BUD:** *(from off-stage right)* Hey, Danny - wait up. Danny --- Danny Machree!

*(the man on stage stops and looks back toward the sound as he reaches center stage. . . Bud enters running to catch up. . . Danny waits for him at center stage)*

**DANNY:** Sorry, Bud, I didn't hear you.

**BUD:** *(catching up and catching his breath)* You seem to be in an awful hurry to get to the chapter meeting.

**DANNY:** Yeah, I guess I am. I have to leave early.

**BUD:** What's up?

**DANNY:** Tomorrow's St. Patrick's Day.

**BUD:** Oh, I see. Got some big plans, eh?

**DANNY:** You bet! Tonight I leave for Ireland.

**BUD:** Ireland?

**DANNY:** That's right, tonight I take a plane to Dublin, a train to Athlone and just a short walk outside of town. . . is the old homestead.

*(sound of the chorus tuning up)*

**BUD:** Danny, that sounds great. Tell me more about it at the meeting. I hear the chorus starting now.

*(the curtain parts and they walk into the scene of the chorus rehearsal. . . the two men go to their positions in the chorus)*

*Scene 2*  
*Bon Voyage Party for Danny Machree*

*(the chorus is singing. . .)*

**BYE BYE BLUES (7068)**

**DIRECTOR:** Guys, that was great. *(motions to Danny)* Danny, come out here. *(Danny joins him with a little apprehension)* *(to the chorus)* Guys, that song will have special meaning for Danny tonight because this year he's not going to be homesick on St. Patrick's day. He's going back to Ireland. *(the chorus cheers and applauds)* *(Danny looks stunned)* Danny, we found out about your plans and decided to give you a little going away party. *(director motions to the wall behind the chorus - a banner is unfurled saying BON VOYAGE - DANNY)*

**DANNY:** *(somewhat overwhelmed)* I . . . I don't know what to say.

**DIRECTOR:** We know that you've been wanting to see your dear old gray-haired mother, Rose, for a long time; so we learned a few special songs in your honor. Sit over there and we'll do one for you now. *(a chair is provided for Danny and he sits down stage right of the chorus)* We know that your mother's name is Rose, but I'll bet you didn't know that we found out her maiden name, too.

*(the chorus sings. . .)*

**SWEET ROSIE O'GRADY (8114)**

**DANNY:** *(gets up, shakes the director's hand, speaks to the chorus. . .)*  
Thanks everybody. . . I don't know what to say.

**DIRECTOR:** Come on, Danny! I've never met an Irishman yet that was at a loss for words.

**DANNY:** Well, I guess I could say *something*.

**DIRECTOR:** I knew it!

**DANNY:** As most of you know, my family and I came over from Ireland years ago. When I was ready to go out on my own, my folks moved back and I stayed. For all these years I couldn't afford to "return to the old sod," even when my father passed away. But now I am goin' back and I can't wait! *(the chorus cheers)* It's hard to express all of my feelings, but I can tell you that I'm looking forward to seeing the dearest, sweetest, kindest little old mother a man could ever have. My thoughts have always been with her, and the old homestead, too.

*(a quartet comes forward to sing. . .)*

**THAT TUMBLE DOWN SHACK IN ATHLONE (7319)**

*(the quartet returns to the chorus and another quartet comes forward to Danny. . .)*

**QUARTET MEMBER #1:** Danny, when you get to Ireland could you do us a favor?

**DANNY:** Sure, if I can. What is it?

**QUARTET MEMBER #1:** Well, last year we met a wonderful girl from Ireland.

**DANNY:** Yes?

**QUARTET MEMBER #1:** While she was here, she dated all of us.

**DANNY:** That's great! What's the problem?

**QUARTET MEMBER #2:** The problem is, she didn't tell us which one of us she liked



best.

QUARTET MEMBER #3: *AND. . .* when she went home, she didn't tell us where she lived!

DANNY: How can I help?

QUARTET (ALL): Find her!!!

DANNY: How will I know her?

QUARTET MEMBER #4: Oh, we can tell you that.

*(quartet sings. . .)*

**PEGGY O'NEIL (7077)**

DIRECTOR: I hope they work things out before Peggy shows up again. Danny, come over here. . . *(Danny joins the director - someone brings a telephone to the director)* Now, we've got a real surprise for you. *(hands the phone to Danny)* Someone wants to talk to you.

DANNY: *(taking the phone)* Hello?

ROSIE (VOICE): Danny. . ? Is that you?

DANNY: Mother!? You sound wonderful!

ROSIE (VOICE): And you sound wonderful, too, Dear. How have you been?

DANNY: I'm great, Mom, but there's something I have to tell you. Mom, I'm. . . I'm. . .

DIRECTOR: *(breaking in)* Danny, before you go on, the chorus would like to sing a special song for your mother.

DANNY: But. . .

DIRECTOR: *(grabbing the phone from Danny)* Mrs. Machree, the chorus would like to sing you a song, OK?

ROSIE (VOICE): That would be lovely.

**DIRECTOR:** *(handing the phone back to Danny and turning to the chorus)*  
**Gentlemen. . .**

*(the chorus sings. . . )*

**MY WILD IRISH ROSE (8081)**

**DIRECTOR:** *(taking the phone back)* **How was that, Mrs. Machree?**

**ROSIE (VOICE):** **That was just marvelous!**

**DIRECTOR:** **The whole chorus sends their love to you.**

**ROSIE (VOICE):** **Thank them all for me.**

**DIRECTOR:** **I will. Here's Danny. *(giving the phone back to Danny)***

**DANNY:** **Mother?**

**ROSIE (VOICE):** **Yes, Dear?**

**DANNY:** **Well, what I wanted to tell you was that. . . that. . . I'M  
COMING TO IRELAND TO SEE YOU. . . TOMORROW !!**

**ROSIE (VOICE):** *(pause)* **What did you say dear? I think we have a bad  
connection, I thought you said you were coming to see me.**

**DANNY:** **That's right. . . I am!**

**ROSIE (VOICE):** *(pause)*

**DANNY:** **Mother? Are you there?**

**ROSIE (VOICE):** **Uh. . . yes, Dear.**

**DANNY:** **Isn't that great?!!!**

**ROSIE (VOICE):** **Oh. . . uh, yes. . . it is.**

**DANNY:** **Is something wrong, Mother?**

**ROSIE (VOICE):** *(rushed)* **Oh, uh. . . no, Dear. Well, I have to go now. . . have a  
safe trip. I'll see you soon.**

**DANNY:** Mother?

*(click & dial tone. . .)*

**DANNY:** Mother? *(hangs up the phone looking mystified)*

**DIRECTOR:** I'm sure your mother is overcome with joy. Danny, now we have another surprise for you. *(takes Danny back to the chair)* We have one of your favorite quartets here tonight. When they heard we were having a party for you, they changed their busy schedule just so they could sing for you. Let's have a welcome for *(quartet name)*!

### **GUEST QUARTET NUMBER 1**

**DIRECTOR:** Thank you, guys. That was great. *(turns to Danny)* Danny, we know you have a plane to catch; but before you go, we have one more song to send you on your journey. Give that wonderful mother of yours a great big hug from all of us.

*(the chorus sings. . .)*

### **IT'S A GREAT DAY FOR THE IRISH (7224)**

*(toward the end of the song Danny is given his suitcase and he marches around the stage finally exiting stage left as the chorus waves goodbye on the tag)*

**END OF ACT I**

**INTERMISSION**

===== ACT II =====

*Scene 1*  
*In Ireland*

*(in front of the curtain, on the road to the city)*

*(a train whistle is heard. . . Danny enters stage right carrying the suitcase walking briskly. . . from the other direction enters a quartet. . . Danny isn't looking where he's going and bumps into them)*

**MacNAMARA:** Hold on there, lad; where are ya goin' in such a hurry?

**DANNY:** I'm on my way to the Machree residence.

**MacNAMARA:** You are, are you? Sure'n there's big doin's there today.

**DANNY:** Big doin's?

**MacNAMARA:** Oh, Yes! They're going to ship the old heifer, Bessie, off to her reward. . . ready for the scrap heap, ya know. The family's just been puttin' up with her for years. Not a moment too soon, either. . . she stopped giving milk and her teeth are fallin' out. There'll be a big celebration. . . sort of a. . . "pre-wake." Everyone will be there to pay their respects.

**DANNY:** Really!? *(aside to himself)* You know, I think I remember Bessie.

**MacNAMARA:** Are you a relative?

**DANNY:** Huh?

**MacNAMARA:** A relative lad, a relative of the Machree's!?

**DANNY:** Oh! Yes, I'm Danny Machree.

**MacNAMARA:** Danny? . . Danny Machree from America?

**DANNY:** Yup!

**MacNAMARA:** Well, Danny, we've heard a lot about you. My name is Paddy MacNamara. We're on our way to the big St. Patrick's Day parade in town. . . it's not to be missed. You must come along with us. In fact, we're the band.

**DANNY:** The band? If you're the band, then where are your instruments?

**MacNAMARA:** That's a good question, lad. Seems that one of our members (*all three glare at the offending member*) decided to wager our instruments in a bet on the American Super Bowl. It was like an American betting on a hurling match! What in the name of St. Patrick did he know about American football anyway?

**DANNY:** So, what are you doing to make music?

**MacNAMARA:** We're singing, my boy! Just listen to this. . .

*(they sing. . .)*

### **MacNAMARA'S BAND (7705)**

*(after the song they physically take Danny with them as they exit stage right towards town)*

### *Scene 2*

*(the curtain opens on the scene at the old homestead)*

*(a party is in progress. . . there is noise, laughing and enjoying the moment)*

*(Bill Harrigan enters and calls everyone together. . .)*

**HARRIGAN:** Hey, everybody. Hey, gather round. (*those assembled gather around and listen*) I want to announce to all of you that today, St. Patrick's Day, I, Bill Harrigan, will ask the loveliest woman in all of Ireland, and the rest of the world as well, to be my wedded wife. (*applause and cheers*) As you know, Rosie Machree and I have been seeing each other for some time now. It seems fitting then that today she will finally make an honest man out of me. (*laughs and cheers*) She's about to join us, and when she does, let's sing her a song. Now, not a word from any of you to her about my proposal, OK?

**CHORUS MEMBER:** Here comes Rosie!

*(Rosie enters at the beginning of the chorus of the song. . . walks to Harrigan. . . he bows and the chorus sings as they dance to the music)*

### **ROSE (THERE'S A RING TO THE NAME OF ROSE) (7195)**

*(everyone goes back to silently celebrating)*

**ROSIE:** Bill Harrigan, you're full of surprises, among other things, that is.

**HARRIGAN:** Rosie, a woman like you deserves a musical entrance.

**ROSIE:** So you say, but today it may be a sadder tune they'll be a-playin'.

**HARRIGAN:** Rosie, what's wrong?

**ROSIE:** Remember how I told you about my son, Danny?

**HARRIGAN:** Oh, yes! Sounds like a fine lad.

**ROSIE:** Well. . . he's coming here. TODAY!

**HARRIGAN:** Why, that's wonderful! What extraordinary timing! *(she looks at him inquisitively)* Uh. . . what with it being St. Patrick's Day and all.

**ROSIE:** It's not that easy, Mr. Harrigan. I've never told him about us.

**HARRIGAN:** Never!?

**ROSIE:** Oh, I was going to get around to it sooner or later. . . but. . . not just yet. He still thinks of me as his "Dear, sweet, gray-haired, old Irish mother". GOOD LORD, BILL, I'M NOT THAT OLD. . . AND I DON'T HAVE GRAY HAIR. . . anymore.

**HARRIGAN:** Now, Rosie, settle down. Everything will be all right. I'll have a little talk with him and things will be just fine.

**ROSIE:** Ha! Talk to you? He doesn't even know you!

**HARRIGAN:** Well then. . . I guess I'll just have to tell him who I am.

*(chorus sings. . . )*

**HARRIGAN (8145)**

**HARRIGAN:** You see, my Dear, there's nothing to it.

**ROSIE:** That's fine for you, Bill, but what will Danny think of me? The only man that's ever been in my life was his dear departed father.

**HARRIGAN:** Rosie! Danny will understand because he's Irish! And when you're Irish, you feel things very deeply. Just tell him the truth. . . he'll understand. He'll understand because Ireland is in his soul.

*(chorus sings. . . )*

### **IF THERE'D NEVER BEEN AN IRELAND (7082)**

**ROSIE:** Bill Harrigan, you do have a way about you.

**HARRIGAN:** Hold that thought, my dear. *(calling out)* Can someone please bring a chair? *(a chair is provided, Bill gestures to the chair and Rosie sits down)*

**ROSIE:** Now, what do you have up your sleeve, Mr. Harrigan?

**HARRIGAN:** I've asked some fellas to sing a little song from me to you. It says the things I want to say and it will tell you what's in my mind, my dear Rosie Machree. *(Bill motions for the quartet to come forward)*

*(Bill stands beside Rosie and holds her hand as they watch the quartet sing. . . )*

### **MEET ME IN ROSETIME ROSIE (7133)**

**HARRIGAN:** *(gets down on one knee and faces Rosie)* Rosie Machree, I love you more than life itself. Will you do me the honor to become my wife?

**ROSIE:** Yes, Bill Harrigan, in front of God and everybody I'll be your wife! *(cheers and applause)*

**HARRIGAN:** This calls for a celebration. Squire O'Riley, sir, how about some entertainment?

**SQUIRE O'RILEY:** *(comes forward and introduces the featured quartet. . . as the quartet enters through the center of the stage, the curtain closes leaving the quartet on stage alone)*

## GUEST QUARTET NUMBER 2

*(as the quartet exits stage left, the curtain opens on the previous scene with Rosie sitting on the chair and Harrigan by her side. . . as the quartet leaves, Danny and the band enter from stage right)*

**DANNY:** Mother, is that you? *(rushes to her side pushing Harrigan out of the way)*

**ROSIE:** Danny, Oh Danny. Welcome home, son. *(she's sitting in the chair and he kneels at her side as they embrace)* Danny, I'm sorry I was so distant on the phone. *(she looks up at Bill Harrigan and he nods approvingly)* I . . . I . . . was so surprised that you were coming here. . . I was overwhelmed. Yes, that's it. *(Bill looks at her with reproach. . . she's avoiding the issue)* No, no, that's not it. Actually. . . uh, the truth is. . . uh, you see. .

**DANNY:** Mother, nothing matters now. All that matters is that I'm home again and I've missed you for all these years. There's only one way for me to tell you how I feel.

*(the chorus and Danny sing. . . )*

### MOTHER MACHREE (8092)

**ROSIE:** Danny, that was. . . uh. . . wonderful. *(Bill Harrigan looks at her with impatience)* *(Rosie stands up)* Uh, Danny. . . why don't you sit down, Dear. *(she switches positions with him)*

**DANNY:** No thanks, I'm not tired, Mother. . . in fact, I'm full of energy.

**ROSIE:** You may want to sit down soon.

**DANNY:** Oh, no, I feel fine.

**ROSIE:** I'm sure you do, Dear. *(sigh)* Danny, I have something to tell you.

**DANNY:** Oh?. . . I already know.

**ROSIE:** You already know?

**DANNY:** Sure, Mr. MacNamara told me.



ROSIE: Mr. MacNamara? How could he know? He's been at the parade!

DANNY: I take it that everyone knows. Mr. MacNamara said, "The old girl's pretty much ready for the scrap heap."

ROSIE: Scrap heap!!??

DANNY: He says everyone's been "putting up with her for years."

ROSIE: *(glaring at MacNamara)* Oh, he did, did he?

DANNY: Yes, and he said that a final reward would come "not a moment too soon."

ROSIE: MacNamara, I want to have a word with you.

DANNY: Well, Mother, it does sound like that's the case, what with teeth falling out and all.

ROSIE: *(double take)* Teeth falling out?

DANNY: Yes.

ROSIE: Oh! I know now! He's talking about old Bessie!

DANNY: Of course.

ROSIE: Oh, son, we gave Bessie away last week.

DANNY: Well then, what is it that you have to tell me?

ROSIE: Danny, . . . I'm getting married.

DANNY: What? *(falls down into the chair)*

ROSIE: *(fanning him)* Oh, I think he's having an attack.

HARRIGAN: He looks fine to me.

ROSIE: Oh, and this is my fiance, Bill Harrigan, Dear.

HARRIGAN: *(shaking Danny's hand)* Glad to meet you, Danny.

**ROSIE:** Are you all right, son? *(to Harrigan)* I think he looks like he's in shock. I'll get him something. *(starts to walk away)*

**DANNY:** WAIT!

**ROSIE:** Now, son, before you say anything, let me explain. . .

**DANNY:** *(standing up)* Mother, this is great! *(all do a double take)*

**ROSIE:** What?

**DANNY:** For all these years, since Father died, I've worried about you being alone. . . with no one to be with you and take care of you. I decided that if I had to move back to take care of you, I would.

**ROSIE:** Oh, Danny.

**DANNY:** Mother, as long as you're happy, that's the most important thing to me. Mr. Harrigan, if my mother approves of you, then I approve as well.

**ROSIE:** Danny, you're the finest son a mother could ever have.

**HARRIGAN:** *(to all)* My friends. . . let's all celebrate; for this is the greatest St. Patrick's Day. . . EVER!

*(show quartets rejoin the scene as the chorus sings. . . )*

**IT'S A GREAT DAY FOR THE IRISH (Reprise, new words) (7224)**

**THE END**

## WORDS FOR REPRISE

IT'S A GREAT DAY FOR THE IRISH,  
IT'S A GREAT DAY FOR FAIR.  
BEGORRA, THE DAY IS FILLED WITH BLARNEY;  
THERE'S DANCING FROM CORK TO OLD KILLARNEY.

IT'S A GREAT DAY FOR THE IRISH,  
THIS IS BILL AND ROSIE'S DAY.  
THERE'S GONNA BE A WEDDIN'  
AND THAT'S WHERE WE'LL BE HEADIN'  
TO A GREAT, GREAT DAY.

(KEY CHANGE UP)

IT'S A GREAT DAY FOR THE SHAMROCK,  
FOR THE FLAGS IN FULL ARRAY.  
WE'RE FEELIN' SO INSPIRISH,  
IT'S SIMPLY CAUSE WE'RE IRISH,  
IT'S A GREAT, GREAT DAY.

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(TAG)